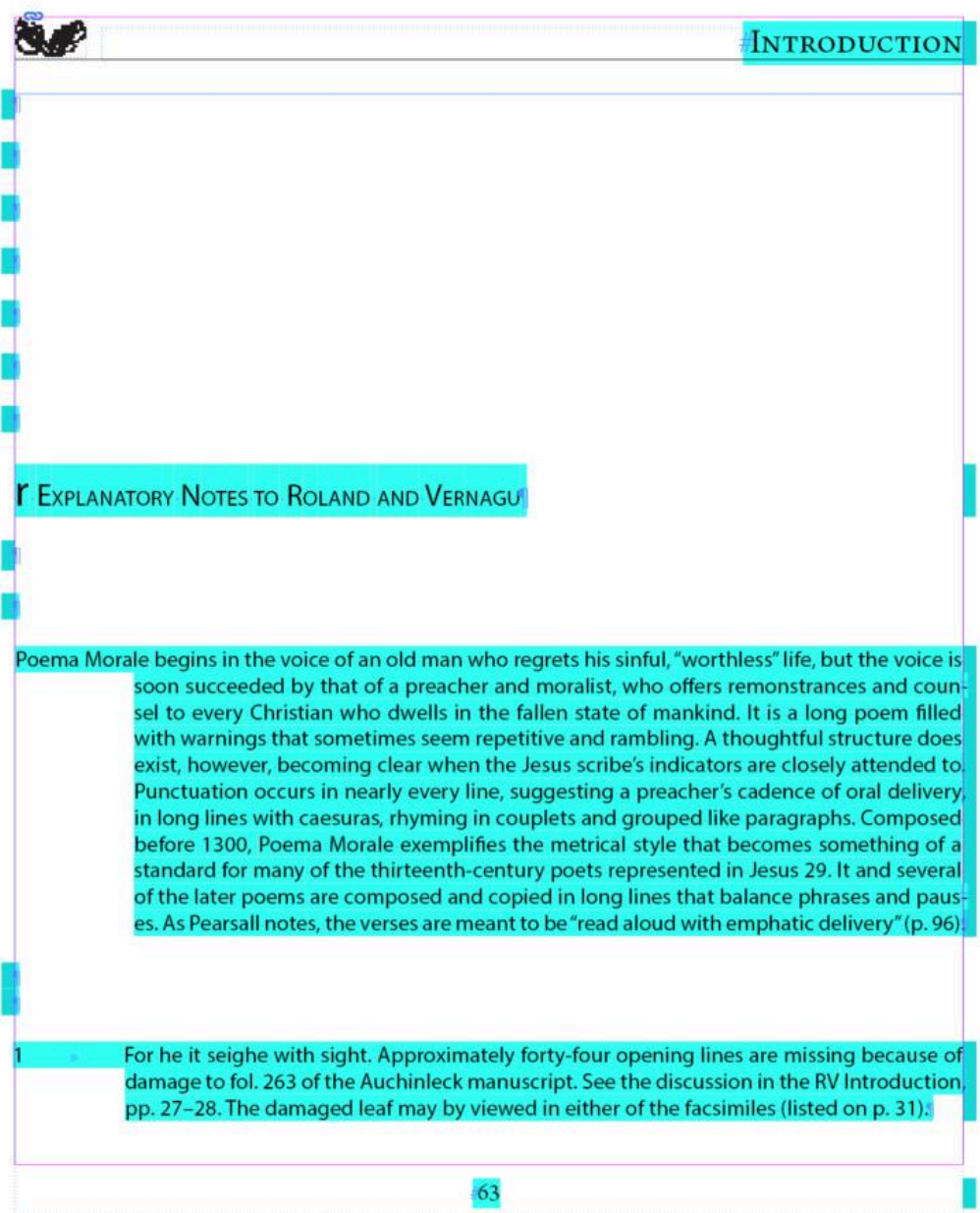


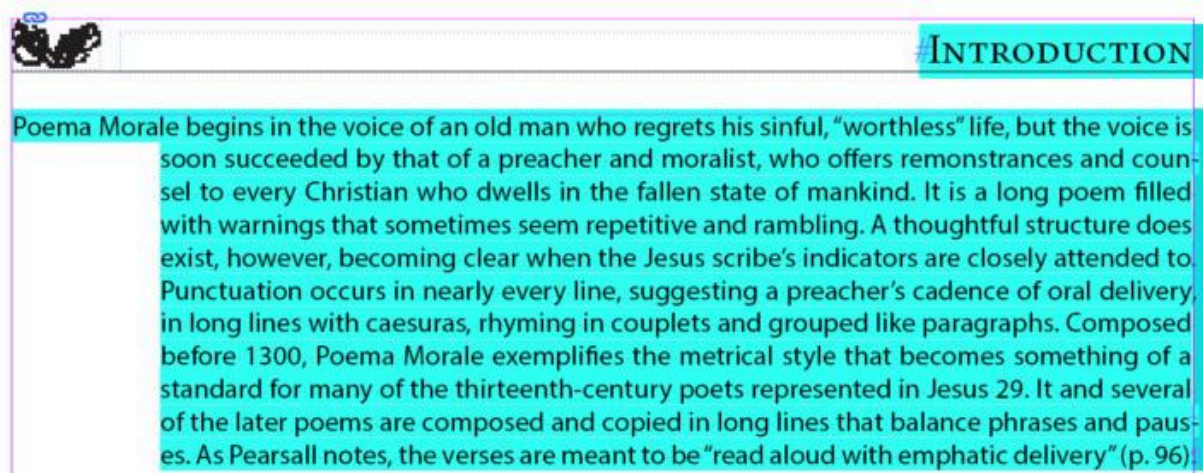
(refer to 2. Initial Steps for all Documents prior to beginning the explanatory notes)

Read the *entire* instructions before you try to follow them. Knowing where you are going will help.

First, **Show Hidden Characters** (ctrl+alt+i) and the **Highlight Override** feature ([a+] at the top of the Paragraph Style menu). Don't do anything before turning these on. This is one example of what the text may look like on import:



First, delete the heading and the extra “end of paragraph” spaces at the start of the document. Note that the text begins at the very top of the textbox.



Work from the start of the document to the end, formatting as you go.

Headings:

- ❖ If the Explanatory Notes have multiple sections and headings, you will use Paragraph Style “Heading” or “Heading 4” for each heading.
 - Heading is used when there is a headnote before the first note
 - Heading 4 is used when there is not a headnote before the first note
 - Prose uses a lot of headings, since headings are used to mark the paragraph numbers that notes are coming from. These should be formatted as Chapter ##, Paragraph ##.
- ❖ Make sure there is an “end of paragraph” symbol at the end of the heading and then click into it.
- ❖ Select the correct heading Paragraph Style
- ❖ Remove the override



INTRODUCTION

POEM MORALE

Poema Morale begins in the voice of an old man who regrets his sinful, “worthless” life, but the voice is soon succeeded by that of a preacher and moralist, who offers remonstrances and counsel to every Christian who dwells in the fallen state of mankind. It is a long poem filled with warnings that sometimes seem repetitive and rambling. A thoughtful structure does exist, however, becoming clear when the Jesus scribe’s indicators are closely attended to. Punctuation occurs in nearly every line, suggesting a preacher’s cadence of oral delivery.

For Headnotes you have two choices of Paragraph Style:

- ❖ **Body First:** Use this for the first paragraph of a headnote and for abbreviations because it does not indent
- ❖ **Body:** Use this for every paragraph in a headnote except the first
- ❖ Refer to the Introduction Instructions, “How to Format a Paragraph” for how to format headnotes.
- ❖ If there are complicated headnotes, you may need to use additional paragraph styles – refer to relevant sections in the introduction instructions.

Format each Explanatory Note fully before moving on to the next note

- ❖ Click into each note and style the first paragraph of the note as **Explanatory Note**.
- ❖ Before removing the override, edit the formatting of the note.
 - Language tags for Arabic or Hebrew (see Style Reference for full list)
 - Any other formatting that is covered by pure formatting tags with no semantic meaning (see the Style Reference, Character Styles – just formatting)
 - Check em-dashes (between clauses) and en-dashes (between number ranges) for correctness (see Formatting Reference for full instructions)
 - Middle English characters (see Formatting Reference)
 - Ellipses (see Formatting Reference)
 - Catchphrases that include multiple complete lines will include a backslash [/] separating the lines. In these instances, make sure there is a space on either side of the backslash.
 - Ex: Explanatory / Note, not Explanatory/Note
- ❖ If there is still an override on the paragraph, remove the it by clicking the override clear button or alt+click next to the name “Explanatory Note+”

Fix spacing between line numbers and the beginning of the text of the notes.

- ❖ Generally, this involves deleting any extra spaces and inserting 1 tab.
 - Explanatory Notes for prose texts will not have line numbers alongside the left margin; they start with the catchphrases. In most cases, you'll need to insert 1 tab at the beginning of the note for it to align properly.

Sample of correctly formatted one paragraph E-notes:

The heading is styled as "Heading"

The headnote uses P. Style "Body First" and italics are styled "Italic" C. Style.

In notes, there is a single tab between the line number and the catchphrase, catchphrase is italicized, number ranges use an en-dash.

Note: between each paragraph style there is a single "end of paragraph" symbol. The whitespace is built into paragraph styles, don't add extra whitespace.

POEM MORALE

Poema Morale begins in the voice of an old man who regrets his sinful, "worthless" life, but the voice is soon succeeded by that of a preacher and moralist, who offers remonstrances and counsel to every Christian who dwells in the fallen state of mankind. It is a long poem filled with warnings that sometimes seem repetitive and rambling. A thoughtful structure does exist, however, becoming clear when the Jesus scribe's indicators are closely attended to. Punctuation occurs in nearly every line, suggesting a preacher's cadence of oral delivery, in long lines with caesuras, rhyming in couplets and grouped like paragraphs. Composed before 1300, *Poema Morale* exemplifies the metrical style that becomes something of a standard for many of the thirteenth-century poets represented in Jesus 29. It and several of the later poems are composed and copied in long lines that balance phrases and pauses. As Pearsall notes, the verses are meant to be "read aloud with emphatic delivery" (p. 96).

1 » *For he it seighe with sight.* Approximately forty-four opening lines are missing because of damage to fol. 263 of the Auchinleck manuscript. See the discussion in the *RV* Introduction, pp. 27–28. The damaged leaf may be viewed in either of the facsimiles (listed on p. 31).

10 » *Withouten ani lesing.* "without any lying." The *RV* poet uses this line frequently as a tag and metrical filler; he also tends to favor phrases that assert his honesty and the tale's veracity. His source, *Pseudo-Turpin*, purports to be an eyewitness account; see the discussion in the *RV* Introduction, pp. 27–28.

11–12 » *Lorein and Lombardye, / Gascoun, Bayoun, and Pikardye.* Except for Lombardy, these are all regions in France that were strong principalities during the Middle Ages. Lombardy, a region in north Italy, figures prominently in many of the Otuel-cycle romances. Medieval Lombardy

Sample of correctly formatted E-notes for a Prose text:

CHAPTER 1, PARAGRAPH 1

- » *kynges Charles.* No king Charles ruled France in 1271, and Vers. I gives no date; however, a series of kings from the Valois family had that name (ruled 1364–1461). Cépède composed his romance during the reign of Charles VII.
- » *Vyennoys.* Vienne, south of Lyons, is the principal city of the region of Vienne, whose lords took the title *dauphin* [Fr. dolphin] from the emblem and sobriquet of a family founder. Young Charles V inherited the province from his grandfather in 1349 and used the title until his coronation; following this precedent the title and territories passed exclusively to the successor to the French throne. The region itself was referred to as Dauphiné.

Notes with Multiple Paragraphs

- ❖ If the note has a second (or more) paragraph, use the Paragraph Style: Explanatory Note Multi Paragraph for any additional paragraphs – not for quotations or paragraphs after quotations.

1-2	<p>» <i>Kalende / Of Marche</i>. In their edition, D&A (pp. xvi–xvii) go to some length to try to match the poem’s dating here (1 March) with the dating of their assumed occasion for composition: the Love-day between Yorkists and Lancastrians on 25 March 1458. The poem, however, should almost assuredly be dated to an entry into London on 1 March 1460. The subsequent book itself, in order to be presented on that day, must have been written earlier, quite possibly in Coventry in the last week of November or the first week of December 1459 (see the Introduction). Many factors might have influenced the delay between the composition and the presentation of the book, but it could be that March, being named for the god of war, was thought a fitting time for a book on war.</p> <p>Wakelin (“Occasion, Author, and Readers,” p. 267) is correct to observe that this is not, as D&A suggest (pp. xvii–xviii), a reference to the ascension of King David to the throne of Israel, but instead a reference to the patron saint of Wales, St. David the Confessor. However, Wakelin errs in suggesting that the poet nevertheless “seems to confuse” the two figures by referring to the <i>kyngis court</i>. St. David’s 1 March feast day celebrates both the life and the death of the saint (when he was called to the court of his king, i.e., God).</p>
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The second paragraph has a built in indentation, so you don’t need to add additional tabs.

- ❖ Follow the same formatting instructions as for Explanatory Note, above.

Notes with Quotations

Block Quotes [quoted prose]

- ❖ Use the Notes Block Quote Paragraph Style for all prose block quotes in explanatory notes.

as D&A suggest (pp. xvii–xviii), a reference to the ascension of King David to the throne of Israel, but instead a reference to the patron saint of Wales, St. David the Confessor. However, Wakelin errs in suggesting that the poet nevertheless “seems to confuse” the two figures by referring to the *kyngis court*. St. David’s 1 March feast day celebrates both the life and the death of the saint (when he was called to the court of his king, i.e., God).

Because the “structure of the sentence is not clear,” D&A term “the whole vision . . . extremely hazy” (p. 111n13–16). This implication may be due to their reading of *anende* in line 10 as *an ende*, which does indeed strain the grammar. Repaired, however, the vision seems quite clear: the poet calls for blessings upon the Virgin Mary, who comes into the procession alongside her son, accompanied by the uncountable flights of arrayed angels that they command. Nall argues that the poet goes beyond this, attempting to identify Henry VI with Christ in this imagery (*Reading and War*, pp. 125–29).

- ❖ Note that the white space is built into the Paragraph Style. Do not add extra spacing or tabs.

- ❖ Follow the same formatting instructions as for Explanatory Note, above.

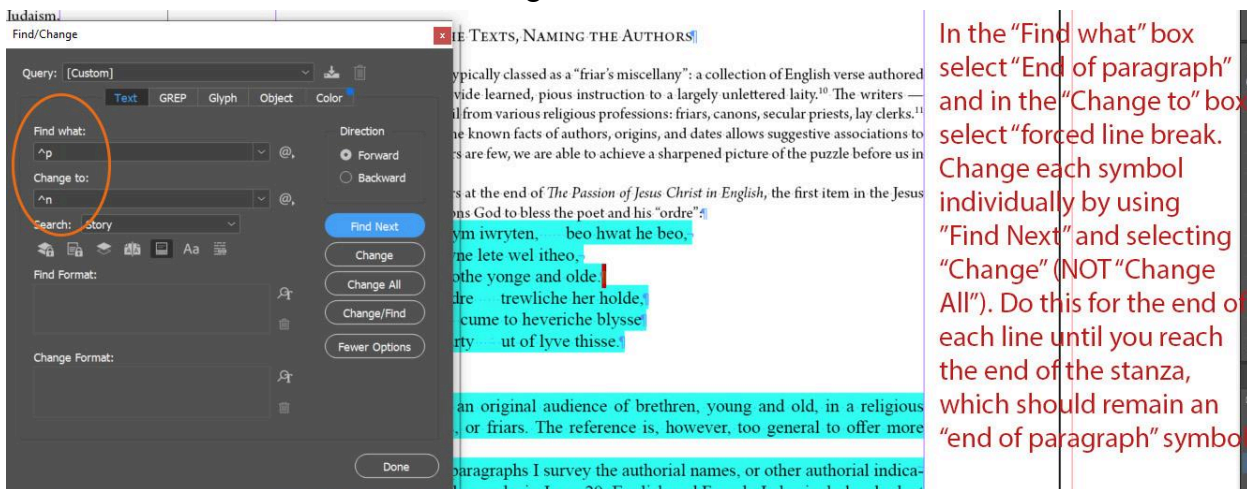
Quoted Verse

- ❖ Use Notes Line Group Paragraph Style for all verse quotations in explanatory notes.
- ❖ For Quoted Lines, first you must change the “end of paragraph” symbols within each stanza to a “forced line break.”

And he that haveth this rym iwryten, beo hwat he beo,
 God, in thisse lyve hyne lete wel itheo,
 And alle his iveren, bothe yonge and olde,
 God, heom lete heore orde trewliche her holde,
 That hi mote togadere cume to heveriche blysse,
 Hwanne hi schullen toparty ut of lyve thisse.
 (lines 697-702)¹²

The end of each line is a “forced line break” symbol. There is one “end of paragraph” symbol at the end of the stanza (line range, in this instance).

- ❖ To change just these “forced line breaks,” using the keyboard shortcut shift+enter.
- ❖ Change each “end of paragraph” symbol to a “forced line break,” individually, following the instructions in the image below.



In the “Find what” box select “End of paragraph” and in the “Change to” box select “forced line break. Change each symbol individually by using “Find Next” and selecting “Change” (NOT “Change All”). Do this for the end of each line until you reach the end of the stanza, which should remain an “end of paragraph” symbol.

- ❖ Once you have fixed each symbol, click “Done” to make the pop-up box go away
- ❖ Follow the same formatting instructions as for Explanatory Note, above.

For Quoted Line Groups with Glosses:

- ❖ Highlight the entire glossed phrase and tag it as “Italic.” (Don’t use “gloss” because we don’t use semantic tagging in the apparatus)

of the saint (when he was called to the court of his king, i.e., God).¶

The canonys, the bumbard, and the gunne,	»	cannons; bombard; gun-
Thei bloweth out the voys and stonys grete,	»	sound and large stones
Thorgh maste and side and other be thei runne.	»	mast; hull
In goth the serpentyne aftir his mete.	»	serpentine; target
The colveryne is besy forto gete	»	coulvrine
An hole into the top. And the crappaude	»	top [of the ship]; crapaudeau
Wil in. The fouler eek wil have his laude.	»	veuglaire also; praise

(lines 280–86)¶

- » The poet foreshadows his text’s integral interest in establishing a proper order for the realm — explicit in the ordering of its military forces, implicit in the unification of Yorkists and Lan-

- ❖ Line numbers will appear at the end of the quote, formatted as above.
- ❖ Note the forced line break between the final line of verse and the line citation and the end of paragraph symbol after the citation.

Formatting paragraphs after a quotation, both block quote and line group

- ❖ If there is a paragraph after any type of quotation in the explanatory notes, use the Paragraph Style: Explanatory Note After Quote
- ❖ Add one tab between the margin and the start of the paragraph in order to align it correctly
- ❖ Follow the same formatting instructions as for Explanatory Note, above.

The canonys, the bumbard, and the gunne,	»	cannons; bombard; gun-
Thei bloweth out the voys and stonys grete,	»	sound and large stones
Thorgh maste and side and other be thei runne.	»	mast; hull
In goth the serpentyne aftir his mete.	»	serpentine; target
The colveryne is besy forto gete	»	coulvrine
An hole into the top. And the crappaude	»	top [of the ship]; crapaudeau
Wil in. The fouler eek wil have his laude.	»	veuglaire also; praise¶

(lines 280–86)¶

- » The poet foreshadows his text’s integral interest in establishing a proper order for the realm — explicit in the ordering of its military forces, implicit in the unification of Yorkists and Lancastrians under the king’s rule — by presenting the arrival of the angels according to their own hierarchy and under their own royal command (see note to lines 9–15, above). The tradition of the nine orders of the angels on which he relies extends back to the popular fifth-century work *De coelesti hierarchia* [*On the Celestial Hierarchy*], by Pseudo-Dionysius the Areopag-

After the final paragraph of the explanatory note, adjust the spacing between it and the next note

- ❖ Make sure there is only one “end of paragraph” symbol at the end of each note and no extra hard returns between notes.

Final Pagination Adjustment before Moving on to the next text in a Book

First, make sure that the hashtag that indicates the end of the text appears after the final punctuation on the page. See Formatting Reference for more details.

Pagination should be more or less set before you move onto a new document in a Book. Refer to the Formatting Reference for more information about setting pagination once your document is complete.