

CANTUS MANUSCRIPTS STYLE GUIDE

GENERAL PRINCIPLES FOR DATA ENTRY

Include as much as is known about any particular source to provide a relatively thorough yet concise "snapshot" of each manuscript or early printed book.

Use HTML codes within the "MS Description", "About the Index", and "Bibliography" fields.

<i> ... </i> = italic

<u> ... </u> = underline

 ... = bold

 = line break - put this between paragraphs or sections to add a blank line

Type text to be shown here

<blockquote> ... </blockquote> = use this around paragraphs or sections to indent them

ADDING & EDITING DATA

When you add a new source or edit an existing record, enter your initials and the date at the bottom of the "MS Description" field. [*Contributors: RK (2006), ed. DL (Dec. 2006)*]

RISM FIELD

The siglum code for the manuscript in a style as close as possible to RISM (Répertoire International des Sources Musicales) <http://rism.stub.uni-frankfurt.de/index1_e.htm>.

MS IDENTIFICATION FIELD

The place and name of the current holding institution of the manuscript (city, library name, shelf-mark).

NOTATION FIELD

A brief description of the notation (one or two words). More details will be entered in the "Manuscript Description" field (below).

PROVENANCE FIELD

A brief description of the provenance (one or two words). More details will be entered in the "Manuscript Description" field (below).

DATE FIELD

The generally-accepted approximate or specific date of the copying of the manuscript. For purposes of combining approximate and specific dates in this field (which can be sorted), use four-digit numbers for years and the actual dates instead of century indications. (I.e., use "1100s" instead of "12th century".) For approximate dates, place "(circa)" after the year (in order that the data is sorted appropriately).

MANUSCRIPT DESCRIPTION FIELD

Items 1 to 7 constitute the RISM-style source description. Separate the following items into sections as indicated by the line breaks
, below.

1. Identify the type of manuscript or printed book in boldface (i.e., Antiphoner, Breviary, etc.). If there is more than one generally-accepted name, include all here. If the type is disputed, list scholars' last names in parentheses following the type of book and include references in the bibliography. Following the identification of the type of book, list any known nicknames. [*Antiphoner. "The Barnwell Antiphoner."*]
2. List the number of folios including flyleaves and addenda. [*III + 303 + I ff.*] Identify known lacunae. [*Lacuna between ff. 203 and 204.*] Identify the writing material (paper, parchment, vellum, etc.), the format (octavo, quarto, etc.), and watermarks or other signs of distinction. [*Writing material: parchment (hair sides together) with paper pastedown and two paper flyleaves at the beginning, and paper pastedown and one paper flyleaf at the end.*] Include measurements in mm for both the folio or page size as well as the principal writing space. [*465 x 316 mm, with a principal writing-space of 400 x 300 mm.*]
3. Identify the liturgical cursus followed by the manuscript (monastic or secular). [*Cursus: monastic.*]

4. Identify features of the binding, including decoration, clasps or locks, the title on the spine, old and modern shelf-marks as might be on the flyleaves or pastedowns, and any other marks of distinction. [*Binding: 17th-century leather binding with gilded spine.*]
5. Label the type of script and number of scribes used for the text in the manuscript. [*Script: Carolingian minuscule. The text hand changes to one with a more vertical ductus and a narrower pen-nib at f. 045v.*]
6. List any illuminations contained in the manuscript, including decorated initials, both large and small. [*Decoration: illuminated V on f. 003v with the three Marys; alternating blue*

and red initials throughout the majority of the manuscript.]

7. After the bolded heading of either "**Notation:**" or "**Staff Notation:**", label the type of musical notation and indicate how many staves/lines there are per page or folio side. [*Notation:: St. Gall neumes with significative letters for first 294 folios. Ff. 295-303 consist of additions in different hands and scripts.*] If applicable, describe the staff notation. [*Staff Notation: 5-line staff in brown ink with red F- and yellow C-lines; 4-letter clefs typical of "Klosterneuburg notation"; no custos. 10 staves per folio side.*]

8. After the bolded heading(s) "**Provenance**", list, where known, the origin, usages and subsequent history of the source. Specify these stages in the life of the manuscript under the headings "**Provenance (origin):**", "**Provenance (usage):**", and "**Provenance (subsequent history):**". [*Provenance (origin): the ecclesiastical province of Esztergom of medieval Hungary during the Angevin period (Dobszay, "The Origin and Fate of the Codex," p. 62). Provenance (usage): Esztergom. Provenance (subsequent history): During the Turkish occupation of Hungary (1526-1686), the codex was taken as booty to Istanbul (Ibid.).*]

9. At the author's discretion, include any additional comments after the heading "**Noteworthy details:**". [*Noteworthy details: In this codex are two complete Offices for Adalbert of Prague, the patron saint of the diocese of Esztergom: one for 23 April and one, commemorating the translation of Adalbert's relics, for 6 November. According to Dobszay, the latter was a feast local to Esztergom (Dobszay, "The Liturgical Analysis of the Codex," 47). The Sanctorale contains complete Offices for the following Hungarian saints: King Ladislaus, King Stephen I, Emeric and Elizabeth of Hungary. Added items at the end of the manuscript include two feasts prevalent in Hungarian sources: one for Queen Helen (mother of Emperor Constantine the Great) and one for Mary of the Snows (Ibid., 47, 52, 53).] The Istanbul Antiphoner is the only known source of the full Office for Andrew and Benedict that includes musical notation (Ibid., 51). Similarly, the Office for Anna contained in this source is known to appear in only one other source, the Esztergom Breviary (Ibid., 47).]*

10. At the end of the "MS Description" field, add "Contributors to MS Description: [your initials here] (the date here)". If you edit an existing record, add "ed. [your initials] (the

date)" to the end of this section.

IMAGE FIELD

The http link to an image of the manuscript (as .jpg, .tif, or another image file format) available on the Internet.

ABOUT THE INDEX FIELD

1. Include details concerning the CANTUS index. These could include a reference to the foliation which was used in the indexing process (i.e., if there is more than one set of numbers on the leaves of the manuscript), invitatory tones which appear to be unique, the indexing (or not) of marginalia or later additions, and other interesting details encountered by the indexers and proofreaders. Separate paragraphs or sections with line breaks `
` (or double line breaks `

`) for clarity in viewing.
2. State the method of applying codes to the differentiae.
3. Note how the chants not included in CAO have been identified.
4. Provide credit to the indexers and proofreaders. "Indexer: [name (institution)]; Proofreader: [name (institution)]; with editorial assistance from [name (institution)]."

SELECTED BIBLIOGRAPHY FIELD

Include a small number of highly relevant bibliographic entries.

List them in alphabetical order by author (last name first), and format them according to the Chicago Manual of Style.

Use HTML codes to clarify the entries:

- Separate entries with `

`.
- Put ` ... ` (bold) around the authors' names.
- Put `<i> ... </i>` (italic) around titles of journals and books.

FOLIO CONTENTS

In order to foster consistency in the descriptions of manuscripts in this database, include in the web-form the starting and ending folio numbers and sides, or page numbers, for the following liturgical occasions of the Temporale, if included in the manuscript.

Temporale (include this heading, too, if the sanctorale is not interspersed with the Temporale)
Dom. 1 Adventus (First Sunday of Advent)
Antiphonae Majores (Great "O" Antiphons)
Nativitas Domini (Christmas)
Stephani (Stephen)

Epiphania (Epiphany)
per annum (Ferial Office)
Dom. Septuagesimae (Septuagesima)
Fer. 4 Cinerum (Ash Wednesday)
Fer. 5 in Cena Dom. (Maundy Thursday)
Dom. Resurrectionis (Easter)
Ascensio Domini (Ascension)
Dom. Pentecostes (Pentecost)
De Trinitate (Trinity)
Corporis Christi (Corpus Christi)
De Regum (start of the summer Histories)
Dom. 2 p. Pent. (start of the Sundays after Pentecost)
Dedication of a Church

Sanctorale (include this heading, too, if the sanctorale is not interspersed with the Temporale)
List saints' feasts if they have proper antiphons for Lauds or Vespers (that is, more than just the *in evangelio* antiphons).

In addition, include:
Commune Sanctorum
Office for the Dead
Invitatory Tones (Ps. 94 written out in a tonary)
Additamenta

Notes

To add a "note" or "comment" to any folio contents entry, first enter the feast name and folios numbers and save them, and then click on the entry in the "Folio Contents for this Manuscript" chart. A new window will open where you can type the note in the appropriate field and save the record. (Return to the manuscript page using the "Manuscript" tab on the upper left-hand side of the screen.) The word "notes" will appear in the "Folio Contents" chart if a note has been entered in the field.

EXAMPLES of "NOTES": The opening text for a non-CAO office might be entered in the "notes" field, or perhaps the *Analecta Hymnica* volume or Late Medieval Liturgical Offices code where a non-CAO text can be found.