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## WAM WESTERN MSS DIGITIZATION PROJECT CATALOGUING GUIDELINES AND STANDARDS

The purpose of the following guidelines is to insure **consistency** in the entry of cataloguing data and descriptions, including data type, format, and terminology. Consistency here means regularity, predictability, uniformity, and “searchability.” Whether a manuscript specialist or an interested non-specialist, the user of the WAM digitized catalogue should expect to find the same amount and type of data in each entry field, and in the same general order.

**Consistency** in all fields is particularly important for manuscripts of the same title: Bible, Gospels, Missal, Lectionary, Book of Hours, etc.

### **GENERAL GUIDELINES:**

#### **Format**

The **Abstract** field is the only entry field to be composed in full sentences (subject, verb, object) and with verbs in the present tense. All other fields should be in phrases or fragments, except where the meaning becomes confusing and difficult to express without a subject, verb and object. The **Decoration comment** and **Label** fields may be a regular exception to this general format rule.

#### **Capitalization, Spacing, Punctuation**

Capitalize the beginning of all entries in all fields.

Avoid using unnecessary abbreviations in entries.

Single space (not double) between sentences.

Punctuation follows American usage and goes inside quotation marks: “... Gothic.”

Period at end of full sentences only, not phrases or fragments (as here)

Avoid unnecessary use of colons in entries.

Avoid using quotation marks in the Descriptive Note and Procedural Note fields, as they cause glitches in the program.

Semi-colon to separate elements of a fragment

Serial (Oxford) comma: red, white, and blue

If one element in a series of three or more itself consists of a series of three or more, use a semi-

colon, rather than a comma, between elements of a greater series: 13 stripes; 52 stars; and a color scheme of red, white, and blue

## **Titles**

Use lower case for all but first word in a title: A tainted mantle (*not* A Tainted Mantle)

NB: An exception to this rule is that book types, e.g. Psalter, Lectionary, Book of Hours, Missal etc. should always be capitalized in titles. This also applies to terms like Chronicle if it is used in the sense of it being that type of book, and not just a word in the title, e.g. Grandes Chroniques

If a slash or colon is part of a title, leave a space on either side: A tainted mantle : Hercules and the classical tradition at the Carolingian court

## **Numbers and Dates**

Numbers should be spelled out from one to one hundred in running text (like the abstract and longer descriptive passages). After one hundred, use numerals. Also spell out round numbers: two thousand, but 2,341. Exceptions include numbers in chapters, volumes, verses: chapter 6, volume 2, verse 7

Avoid beginning an entry with a number, but if a number is necessary, spell it out: Thirty-seven full-page illuminations and 103 historiated initials

Spell out ordinal numbers: first, not 1<sup>st</sup>; this also applies to centuries within text fields: the fourteenth century; a fourteenth-century manuscript

HOWEVER, in the date field **only**, use the following format for a century date: 9<sup>th</sup> century CE

List a known date or date range with its CE designation as follows: 1534 CE, or 1814-15 CE

- note: we are only using CE, not AD

Hyphenate a century only if it is an adjective: a tenth-century palimpsest (Otherwise: a palimpsest from the tenth century)

Use a hyphen, not a dash, to separate dates in a date range: 9<sup>th</sup>-11<sup>th</sup> century CE

For a birth or death date (e.g., of an author, scribe, patron etc.), leave a space between the abbreviation and the year: d. 968 CE

For an approximate date, use this abbreviation for circa: ca. (always with a space between ca.

and the date)

### **Citations and Abbreviations**

Biblical citations: Exodus 10:12-15 (names of chapters should not be abbreviated, so spell out “Genesis,” not “Gen.”)

Preferred abbreviation for folio: fol. (plural: fols.)

NB: There is a space between a folio abbreviation and a folio number: fol. 5r

Preferred abbreviation for manuscript/manuscripts: Ms./Mss.

**TERMS AND TERMINOLOGY** (particularly for **Abstract**, **Contents** and **Decoration** fields):  
Recommended terms in **bold**

To refer to a bound book: **manuscript**

acceptable alternatives: codex (although a specialized term), volume, book (although this could lead to confusion with a printed text), copy (when referring to multiple manuscripts of same text)  
*not* recommended: work, the present work

To refer to a book’s transcription: **copied**

acceptable alternatives: written, transcribed  
*not* recommended: executed, calligraphed, penned

To refer to the text or writing on a book page: **written area**

To refer to book page/pages: **folio/s** (when foliated) **or page** (when paginated)  
acceptable alternative for **folio only**: leaf/ves

To refer to the first (front) side of a book page: **recto**

To refer to the second (back or obverse) side of a book page: **verso**

**NB:** always include ‘r’ or ‘v’ with folio number, e.g. fols. 1r-3v, not 1-3v  
- When indicating a range over the recto/verso of a single folio: fol. 1r-v

To refer to a book’s initial page with text: **incipit** (although not a term that non-specialists are likely to recognize)

To refer to a book’s final page with text: **explicit** (although not a term that non-specialists are likely to recognize)

To refer to a book's final (scribal) note: **colophon**

To refer to a book's decoration in general: **illumination, illuminated**

acceptable alternatives: decoration, decorated

*not* recommended: ornamentation, gilded

To refer to a book's text painting/s in general: **illustration, illustrated, miniature**

acceptable alternatives: painting, painted

To refer to a book's opening, full-page decoration without text: **illuminated (or illustrated) frontispiece**

To refer to a book's opening, full-page decoration including initial text: **illuminated incipit**

To refer to the space/s outside the written surface: **margin/s**

*not* recommended: border

To refer to an unnamed or unknown scribe: **anonymous**

To refer to a book's use of color: **polychrome**

acceptable alternative: colored

To refer to a book's exterior binding: **outer board**

To refer to a book's interior binding: **inner board**

To refer to a book's top cover: **upper board**

To refer to a book's lower cover: **lower board**

**Subjective adjectives and qualitative judgments** (famous, well-known, great, elegant, clear) **should be used sparingly throughout.**

## MAIN CATALOG ENTRY FIELDS:

**Shelf mark:** Always use capital W, then period, then number – NO spaces – eg. W.25

**Manuscript Title:** In English translation or common usage. This can be a descriptive title, e.g. “Bible pictures by William de Brailes,” or Carrow Psalter, Bible, Missal, Lectionary, etc. (there should not be an article before the title, eg. no “a” or “the”, so it is not “The Carrow Psalter,” but simply “Carrow Psalter”)

**Abstract:** Each **Abstract** should, in a **maximum of 250 words**, introduce or summarize the salient features of a book’s textual, material and artistic contents, emphasizing the most important qualities that the reader will need to know about the manuscript – what makes it special or important? Qualitative judgments and subjective adjectives should be used sparingly. Important information to include, when known, are the date of the manuscript, its origin, if it is illuminated, if it is complete or fragmentary, and the names of authors, scribes, and artists where applicable.

### **Sample Abstract: MS W.106**

This volume is comprised of twenty-four leaves of Biblical illuminations by William de Brailes, an English artist active in Oxford in the middle of the thirteenth century. Seven leaves from the same set of images are now in the Musée Marmottan in Paris. These thirty-one leaves are all that remain of an image cycle that once contained at least ninety-eight miniatures, and which was the longest cycle of Bible pictures surviving from the thirteenth century in England. In all probability these Bible pictures were actually prefatory matter to a Psalter, now Stockholm, National Museum, Ms. B.2010. De Brailes also composed and wrote the captions that accompany many of the images. W. de Brailes is one of only two English artists of the thirteenth century whose name we can associate with surviving works. Eleven manuscripts have been identified that contain miniatures in his hand. De Brailes has a quirky and chatty style, and he was extremely gifted at turning Bible stories into paint.

\*In this case, the importance of the artist is emphasized, and the specifics of where the images are found need not be addressed as the manuscript is only comprised of images. The last sentence may be more of a judgment on the art than we would typically include here.

### Sample Abstract: MS W.171

This illuminated manuscript is a document of the first importance in the history of Dutch manuscript illumination, and it contains a significant medieval Dutch devotional text. The *Tafel van den Kersten Ghelove* is a compendium of Christian knowledge written by a learned Dominican, Dirc van Delf. The text is in two parts, one for winter, and one for summer. This manuscript is of the winter part, and it is incomplete, omitting the prologue and chapters 13,14, and 35-72. The arms of the Bavarian Counts of Holland and the kneeling owner on fol. 1 indicate that this manuscript was the actual copy prepared for the dedicatee of the text, Albrecht of Bavaria, Count of Holland, from the original text of his chaplain, and is therefore to be dated to 1404 at the latest, when Albrecht died. The manuscript consists of 165 folios and contains thirty-five historiated initials.

\*In this abstract, the importance of the text, its author, and patron are the most important features of the manuscript to emphasize

**MS Type:** Most of the time you will choose **Book**; on occasion you may also get a **Single Leaf**, but the majority of these will be bound books

**Authors:** In this section you will have several different ways to put the Author's name (if you don't have one, however, leave it blank):

**Authority name:** Common name – this links up with **Authority**, usually the Library of Congress, with the idea that here you will use the standardized version of the name as designated by the LoC on their website:

<http://authorities.loc.gov/>

**Name as written or supplied in Latin alphabet:** Give the name of the author in Latin letters

**In vernacular script:** In original language, e.g. if you have a Byzantine manuscript you may have a Greek name, so here you could put it in Greek characters

**Alternate names:** Use this if there is more than one way to write or spell a name, e.g. William de Brailes is also referred to as *W.* de Brailes. Several different versions of the name can be listed here, so put as many variations as you know of

**Name note:** Here you can elaborate on the author's name, e.g. if it had previously been attributed to someone else, or you can clarify if there is more than one known author by that same name, etc.

**Scribes:** Same rules as **Author** fields above

**Artists:** Same rules as **Author** fields above

**Main Language:** Primary text language (full sentence unnecessary), e.g. Latin, Greek, Old French

**Other Languages:** Secondary language(s) also found in manuscript

**Support Material:** Parchment (or paper, on the rare occasion you have a later book)

**Support Description:** If **parchment**, you may comment here on its quality, including any cropping or cleaning of the parchment that you may be aware of. Color of support material should also be given when it is a color other than white, cream or beige (e.g. purple dyed parchment). If the support material is **paper**, what is the size of the paper (before it was folded, eg. royal, imperial, etc.), does it have a distinguishable watermark, and what is its format once in book form (e.g. folio, quarto, octavo)?

**Extent Formula:** Choose *Foliation* or *Pagination*

\*In the box, indicate both the number of a manuscript's text folios and its fly leaves using this foliation formula: a manuscript with 2 flyleaves at the beginning, 3 flyleaves at the end, and 67 folios between them will be written out as **ii+67+iii** (no spaces between any of the elements). If the manuscript lacks flyleaves at one end or the other, just put what it DOES have, e.g. one lacking front flyleaves but having 125 fols. and 2 back flyleaves would be **125+ii**. You can state that it lacks certain flyleaves in the extent comments below,

**Extent Comments:** Here you can detail any complications within the foliation, e.g. if there is more than one set of foliation, what are they and which one are you using? Does the foliation start in an unexpected place, like on the flyleaf? Are there gaps, skips, duplications in the foliation, and if so, where?

**Page height/width:** Give the most precise measurements available, always in centimeters (to the nearest mm). Dimensions here are presumed to be average for the manuscript as a whole.

**Collation formula:** Collations will conform to the Bradshaw method. However, the quire structures will be given in parentheses rather than superscript.

**Collation catchwords:** If catchwords are present, where are they found, and what is the orientation on the page (at the bottom, along the side margin, etc.), eg: On versos, bottom right corner. If they are not consistent (for instance, where the pages are cropped and some are missing), indicate that as well. Mss. without catchwords indicated as: None

**Collation signatures:** If they are using a system in which quires are marked progressively, rather than using catchwords, you can explain that here. Same rules apply as for catchwords.

**Collation comments:** Here you should indicate the first folio of each quire, explain the collation formula you are using if necessary, and indicate whether flyleaves are original or later additions. You may also use this field to explain any unusual circumstance, e.g.:

**EXAMPLE, W.106:** “No trace of the original quire structure survives, and the leaves are now all tipped in as singletons”

**Binding:** Check box *only* if binding is known to be contemporary with the manuscript, then you can describe it, and whatever is known of the binder, in the box below

**EXAMPLE, W.106:** “Early twentieth-century binding by Leon Gruel, Paris. Shaped millboard, covered in worn red velvet, and incorporating a double-sided fourteenth-century Rhenish ivory on the upper cover. The outside upper cover depicts the nativity, the inside cover depicts the crucifixion”

**History:** This includes date and origin. You can enter a single date if known, or a date range, e.g. 1350-1400. For **date text**, you can indicate a generalized date, e.g. “Second half 14<sup>th</sup> century CE,” or a more exact date if one is known (“ca.” can be used when it’s an approximation, e.g. “ca. 1404”). **Place of Origin:** This should be a modern geographical location whenever possible (Flanders being a rare exception). The smallest component of the location should be listed first, followed by larger locations, usually simply City, Country, e.g. “Oxford, England,” but this could be more specific, such as “Monastery of Reichenau, Lake Constance, Germany.” Problematic or uncertain origin to be indicated as: “(?)” If country is not known, then a region with an accepted or commonly used geographical designation may be given.

**Provenance:** In this field the whole known history of the manuscript should be given. Provenance is concerned with the individuals or institutions that may have owned or handled a book up to and including the present time, and should be written out chronologically. **Each stage of ownership** should be added individually by clicking on “**Add a provenance episode**” – you can add as many as necessary, so if you have five different phases of ownership, you should end up with five boxes. Each episode should contain, whenever possible, **owner** (this can be an actual individual, in which case give their name (lifespan); or it can be an organized body, for instance if it was owned by a certain monastery; or you may only be able to infer general ownership from the text, e.g. if a Book of Hours is for the use of Poitiers, then it was probably made for someone in that region), **place of ownership**, **date** and **mode of acquisition** (e.g. by commission, received as a gift, inherited, purchased at an auction, etc.), and **timespan** of ownership. It should also include, if known, **lot numbers**, **sale prices (if historic, NOT those paid by the Walters)**, **buyers**, etc. Any information that is likely but not certain can be indicated as: (?).

**\*\*\*Provenance can be detected through various kinds of evidence**, such as inscriptions, coats of arms, specific saints within a calendar, bookplates, personalized binding stamps, distinctive markings, and shelfmarks. Although the primary concerns of researchers are likely to be centered on the interpretation of the evidence — identifying



owners and using the information in the wider concerns of collecting history and transmission of texts — they may also be interested in the form taken by that evidence. Therefore **whenever this type of evidence is available, it should be included** as appropriate after the above information has been provided.

**Acquisition** indicates how the museum came to own the manuscript – unless it was purchased after his death, most of the manuscripts were left to the museum by Henry Walters, and should be written thus: **Walters Art Museum, 1931, by Henry Walters bequest**

### **EXAMPLES of Provenance:**

#### **Provenance with known original owner:**

W.759-761, Beaupré Antiphonary (From TMS)

- 1) Lady Marie de Viane at Cambron, 1290, by commission
- 2) First daughter of Lady Marie de Viane at Cambron, by gift
- 3) Convent of Saint Marie de Beaupré near Grammont, Belgium until 1797, when it was taken during the French Revolution
- 4) John Ruskin, ca. 1853
- 5) Sale, London (?), June 22, 1921, III, no. 67
- 6) Henry Yates Thompson, London
- 7) Sale, June 7, 1932, I, no. 15
- 8) A. Chester Beatty
- 9) William Randolph Hearst
- 10) William Randolph Hearst Foundation
- 11) Walters Art Museum, 1957, by gift

#### **Unknown early history but can tell area of use/patron saints of original owners:**

Book of Hours from Sotheby's catalog July 2000, #81

- 1) The book is of the use of Paris throughout. The inclusion of full-page miniatures for SS. Claude and Barbara may be a clue to the patron saints of the original owners of the book.
- 2) Nicolle Halle, signature upper cover
- 3) Le Normand du Coudray, of Orléans, with his characteristic paraphe at each end
- 4) Lord Saltoun; his sale at Sotheby's, 10 July 1967, lot 87

#### **Unknown original owner but using clues found within Ms., e.g. heraldry, to suggest one:**

Hours and Ferial Psalter from Christie's July 2010, #36

- 1) Written and illuminated in 1463, apparently for a canon of Langres Cathedral, perhaps a member of the Jouvenal des Ursins family. The text is dated 1463 on the final page, and signed 'P. Ro.' By the scribe Pierre Rouche (fol. 144v), who also wrote and signed in the same way a superb copy of Nicholas of Lyra's postilla in seven volumes from ca. 1464-1472 for Guy Bernard, bishop of Langres (1454-81) (Avril and Reynaud, pp.52, 183-4). The artist is known to have worked for patrons in Troyes, including the important Jouvenal des Ursins family, one of whose members, Jean, was Archbishop of Rheims from 1449 to 1473 (cf. below). The erased arms on fol. 1 might conceivably be a very simplified version – because of its minuscule size, 4 x 4 mm – of the Jouvenal des Ursins heraldry.
- 2) Apparently in use at Rheims cathedral within the fifteenth century: numerous additions to the calendar; other Rheims texts were added elsewhere in the volume e.g. fol. 246
- 3) Charlotte de Carruel, with her name on the covers of the late sixteenth century binding
- 4) Richard de Lomenie: late nineteenth- or early twentieth-century bookplate with his arms; sold at Drouot-Montaigne, Paris, October 19, 1989, lot B ('provenant de la succession de Monsieur R.')

**Ms made for an institution (here, a convent):**

Book of Hours from Christie's July 2010, #38

- 1) The embellishment of text pages show that the manuscript was written and decorated in Arnhem by the Masters of Margriet Uutenham, probably nuns of the convent of Bethany. There was no miniaturist among them so that many of their books were illustrated by pasted-in prints. This more luxurious volume has miniatures and their borders by the Master of the Zwolle Bible, whose work spread beyond Zwolle. The first owner was female to judge by the prayer on fol. 208v. The Office of the Virgin varies slightly from the use of Utrecht as translated by Geert Grote; feasts from the diocese of Cologne make the calendar significantly different. There are offsets and stitching holes on the first leaf from pilgrim badges.
- 2) Robert Hale Blagdon Hale of Alderley, Gloucs (1780-1855): 'R.H.B. Hale, Nuremberg 1823', signature on first endleaf.
- 3) Edouard Sandoz: armorial bookplate inside upper cover, probably by the artist Edouard Marcel Sandoz (1881-1971), for himself or possibly his father, Edouard Sandoz (1853-1928)
- 4) Quaritch, Catalogue of Illuminated and Other Manuscripts, 1931, no. 59; pencil marks on first endleaf.

**Genre and keywords:** check all that are appropriate on a case by case basis – all should have “Walters Art Museum” checked, and typically the most common for Western MSS are Devotional, Book, Christian, Manuscript, Painting, Illumination. **New keywords** *must* be added when necessary, as they are crucial tools used when searching the database. To add a keyword, choose “keywords” from the far left column, and then at the very bottom of the page that opens, click on “new keyword.”

**Bibliography:** Add any key citations that relate directly to the manuscript. The Walters uses Chicago-Style for bibliography, so for a regular book:

Last name, First name. Title. City: Publisher, Date. (note – you cannot use italics or underlining for the title as would be standard – it will not work in the system)

- Article titles/contributions within books by multiple authors should be put in quotes as usual
- When you have them, include page numbers, catalog numbers, plate numbers, figure numbers, and footnote numbers – put a comma after the date of the book, then put the additional information in this order:
  - o p.\_, cat. no.\_, pl.\_, fig.\_, n.\_
  - o If you know which folio number is being pictured or discussed, put it in parenthesis after whichever element it pertains to, eg., “pl. 8 (fol. 2v)”

## MANUSCRIPT PART ENTRY FIELDS:

**Every manuscript will have at least one “part” record, as there are fields that must be filled out here that are not found in the main catalog section.** The idea behind this section is to be able to identify and give details about different parts of a manuscript in the case where **more than one separate intellectual component exists within a single manuscript**. This is especially pertinent in works like Books of Hours, where you might have a calendar, an Hours of the Virgin, and Office of the Dead, and so forth, or in the case of a Gospel book, where you could have the canon tables as one text, then the four Gospels as another. Each of these would be considered a “part” and have its own record. In the case of **manuscripts containing a single text**, such as a Bible, you this section can be completed with the entire manuscript in mind. **In a case where you will have multiple parts, you must create a parent part first**, which includes information that applies to the entire manuscript. Each subsequent part will then be a **“child” component**, and you must designate the general parent record as such within those. Eg.:

Part 1: Parent: Book of Hours

Part 2: Child: Hours of the Virgin

Part 3: Child: Office of the Dead

- within Parts 2 and 3 you would choose Part 1 as the parent record

**MS Part Description:** This is comprised of several elements. For **Rubric:** First rubric in this part of Ms. For **Incipit:** First incipit in this part of Ms., in Latin or vernacular (i.e. original language). **NOTE: Write out words in full,** e.g. if you have abbreviations in a Latin text, expand the words when you write them out. **Locus:** give first and last folios within part, e.g. **from 1r to 27v**

**Title, as written or supplied:** The majority of these manuscripts will have a supplied title, e.g. Bible, Gospels, Book of Hours, etc. – these should be given in English. In the case where you have a secular book with an actual title, give it in its original language in Latin letters, and in vernacular script, if applicable.

**Authors, artists, or scribes:** Previously entered names will appear – check box(es) if that author, artist etc. applies to this part of manuscript

**Colophon:** Enter folio number of a colophon on a single page in the subfield: Locus from. When a colophon spans two pages, enter the first folio number in subfield “Locus from,” and second folio number in subfield “Locus to.”

Colophon text should be entered both in **Transliteration** and **Translation**. There seems no need to enter the colophon text in the **vernacular** (i.e., in original script) since the image is available, unless the text is especially illegible.

In the absence of a colophon Translation, the **Description** subfield would be the appropriate place to provide the colophon’s documentation (e.g., scribe’s name, date, and place) as well as its language, length and shape.

**Text Features:** The **Text note** can specify if the text is complete or fragmentary. When the text is a part of a larger manuscript, as in Books of Hours, specifics about the text in question can be given here, and you can also include information on its liturgical use (e.g. “Use of Rome”). If, as in a Book of Hours, there are multiple texts in a part, such as in suffrages, specific folio numbers for each, as well as their incipits, can be provided here. If the text has been edited, cite the author of the edition and the date, and be sure to add that to the bibliography as well.

**Written surface:** height and width in cm (to the nearest mm): can be filled out for each part

**Layout:** This field should provide the following data about the layout of the page for the MANUSCRIPT AS A WHOLE, and will only be filled out within the **parent record**:

**Columns:** number of text columns per page (you can put a range if it’s not consistent throughout the manuscript)

**Ruled lines:** number of ruled lines per page (you can put a range if it’s not consistent throughout the manuscript)

**Layout description:** here you should specify what portion of the manuscript this applies to, and if there are parts of the manuscript to which this information does not apply, for instance your canon tables, calendar, etc., then detail how they are different. You can also give color of ink of ruled lines, mention framing lines around text, etc.

**Decoration comment:** This should mention the manuscript's various illuminated elements, in the approximate order of their appearance (E.g., illuminated frontispiece, illuminated incipit, etc—see **TERMS AND TERMINOLOGY**). Recurring illuminated elements (e.g., verses markers, chapter headings) should be listed following singular elements. Text illustrations should be listed next. This note can include details of script and ink colors.

**EXAMPLE, W.171:** Historiated initials at opening of each chapter (four for Daniel's chapter 1, occupy a height varying between eleven and fourteen lines. Bar borders with trefoil foliage of red, blue and gold spring from the initials into the entire left margin, the vine turning into the top and bottom margins. Chapter captions in red. Latin words in text underlined in red. Thirty-five large historiated initials. Smaller initials in gold or blue with violet or red marginal penwork. Paragraph marks in red or blue. Capital letters within text picked out with red strokes. Instructions for rubrics visible in gutter of binding in very small lettering. Instructions to painter in Dutch in another hand visible at lower margins, fols. 105 and 110. The miniatures are the work of two painters. Artist A, fols. 1-110, is quite soft and painterly in his style, depending very little on outlines. Artist B, fols. 112v-156, uses stronger, brighter colors. Artist A also illuminated an initial in the four-volume Bible for the Carthusians of Utrecht (Brussels, Bibl. Roy. Mss 106,107, 204, 205).

**Hands and Scripts:** Here you can enter a **Hand Note** detailing anything that is known about a specific scribe, and if there is more than one, what sections each wrote.

For **Script note**, this field will be filled in later

## **THIS ENDS THE MAIN DATA ENTRY SECTION**

### **FOLIO LEVEL FIELDS:**

When entering information for **each individual folio**, usually for an image, you will first choose a part from the dropdown box entitled “Manuscript Part” (it is necessary to choose something here even if you only have one part record for the manuscript). You will then fill out several fields in a box entitled **Decoration:**

**Title:** This will be the title of the IMAGE, not the title of the manuscript (REQUIRED)

- If it is the title of a decorative (but not historiated) initial, this is the proper format:
  - o Initial “L” (Liber generationes)

**Text Identifier:** Here you will identify the text that accompanies the image in the manuscript, for instance: Hours of the Virgin: Matins; or Calendar: January, etc. If it is identifying a Biblical text, it should be written as it is in the Douay-Rheims version of the Bible, ie:

- “Holy Gospel of Our Lord Jesus Christ, According to St. Matthew”

**Form:** This refers to the format of the image – is it a full-page miniature, half-page miniature? If something like a historiated initial, include what letter is illuminated, and how much room it takes up within the text, e.g.: “Historiated initial “D,” 15 lines”(REQUIRED)

**Label:** Here you can provide a layman’s description of the image on view, describing the scene and identifying the figures within it. This should be written with the general public in mind, and should be limited to **150 words** (about 1000 characters). This may be written in full sentences, and thus comprises an exception to **General Guidelines**.

**Comment:** There are four comment fields, and these are meant to offer more information to a specialist (when applicable). These should be written in full sentences as they will all be combined into a single paragraph in the final pdf document:

- 1) **Inscriptions:** Here you should offer a transcription of any inscriptions within or labeling the image, and if desired, followed by a translation, eg:
  - a. The inscription on the scroll held by Gabriel reads, “Ave Maria” (Hail Mary).
  - b. The inscription reads “Ave Maria.”
  - c. The inscription reads “Hail Mary.”
  - d. The inscriptions read “Hail Mary” and “Mary Mother of God.”
- 2) **Iconography:** Here you may discuss anything of interest within the iconography, and this can include comparanda with other images (these should be cited)
- 3) **Style:** Here you may discuss the style of the image, especially in terms of the hand of the artist, and you may cite other works that are similar, or are known by the same artist
- 4) **General Comments:** You may use this field to provide any additional information, or point out something notable about the image that would not fit in any of the above fields.

#### **EXAMPLE #1, W.106, fol. 5r:**

**Title:** The Third Plague of Egypt: Gnats (Exodus 8:17)

**Text Identifier:** (For this manuscript there is nothing here because there are just images, no text pages)

**Form:** Full-page miniature

**Label:** This page depicts a scene from Exodus, in which God rained plagues upon Egypt. After plagues of blood and frogs, Pharaoh hardened his heart again and would not let the Israelites leave Egypt. God told Moses to tell Aaron to stretch forth his rod and strike the dust of the earth that it may become gnats throughout the land of Egypt. Here, Moses, horned (a sign of his encounter with divinity), carries the rod, while Aaron, wearing the miter of a priest, stands behind him. The gnats arise en masse out of the dust from which they were made and attack Pharaoh, seated and crowned, and his retinue.

**Inscription Comment:** The inscription reads: "In terce plaie fu q[u'i]l fit venir cinifes q[ui] volerent en les cous." Trans: "The third plague was that he made gnats fly to their necks."

**Iconography Comment:** Moses often appears horned is common in medieval iconography. It is based on the description of Moses' face as "cornuta" ("horned") in the Latin Vulgate translation of Exodus 34:29-35, although it can also mean "radiant." For a similar depiction, see the initial of Moses in the *Historia scholastica* of Petrus Comestor, thirteenth-fourteenth century, St John's College, Cambridge, MS B.4, fol. 62v.

**Style Comment:** This is a classic example of the style of the artist, W. de Brailes. A good parallel for the style of the figures, especially that of Moses, can be found in the *De Brailes Hours*, British Library, Additional MS 49999, 34r.

#### **EXAMPLE #2, W.171, fol. 1r:**

**Title:** The Trinity (Throne of Grace), with Albrecht of Bavaria

**Text Identifier:** Chapter 1

**Form:** Historiated initial D, 14 lines, with marginal illustrations

**Label:** This page depicts a portrait of the patron of the manuscript, Albrecht of Bavaria, piously kneeling before an image known as the Throne of Grace, which is comprised of God the Father enthroned holding the crucified Christ, with the dove of the Holy Spirit flying between them.

**Inscription Comment:** The kneeling man in lower margin holds a scroll inscribed "Ghif mi heer ware ghelove," Trans: "Give me true faith, oh Lord."

**Iconography Comment:** The throne of Grace was a popular way of depicting the Trinity in later medieval art, and can be found in other luxury manuscripts of this period, such as the thirteenth century Nuremberg Hours, Nuremberg, Stadtbib., Ms. Solger 4.4, fol. 83v.

**Style Comment:** This miniature is the work of Artist A, who is quite soft and painterly in his style, depending very little on outlines. He also illuminated an initial in the four-volume Bible for the Carthusians of Utrecht (Brussels, Bibl. Roy. Mss 106,107, 204, 205).

**General comment:** The helm with a crest and shield has been identified as the coat of arms of Albrecht of Bavaria.

#### **Sources:**

These guidelines were developed to conform to best descriptive practice and are guided by the cataloging standards set forth by the Bibliographic Standards Committee of the Rare Books and Manuscript Section of the American Library Association in:

Pass, Gregory A. *Descriptive Cataloging of Ancient, Medieval, Renaissance, and Early Modern Manuscripts*. Chicago: Association of College and Research Libraries, 2002.

This publication represents the version of the committee's *Descriptive Cataloging of Rare Materials* most suited to the manuscripts in the Parchment to Pixel project. It is also the accepted descriptive standard used by the Library of Congress.

For matters of general cataloging practice, refer to:

*Resource Description and Access*. Chicago: American Library Association, 2011.  
<<http://www.rda-jsc.org/index.html>>.

OR

*Anglo-American Cataloging Rules 2*. (2002 revision/2005 update). Chicago: American Library Association, 2005. <<http://www.aacr2.org/>>.



In all matters of editorial style and usage refer to:

*Chicago Manual of Style*. 16th ed. or 15th ed. Chicago: University of Chicago Press, 2010/2003.

<<http://www.chicagomanualofstyle.org/home.html>

<<http://www.chicagomanualofstyle.org/home.html>> >.