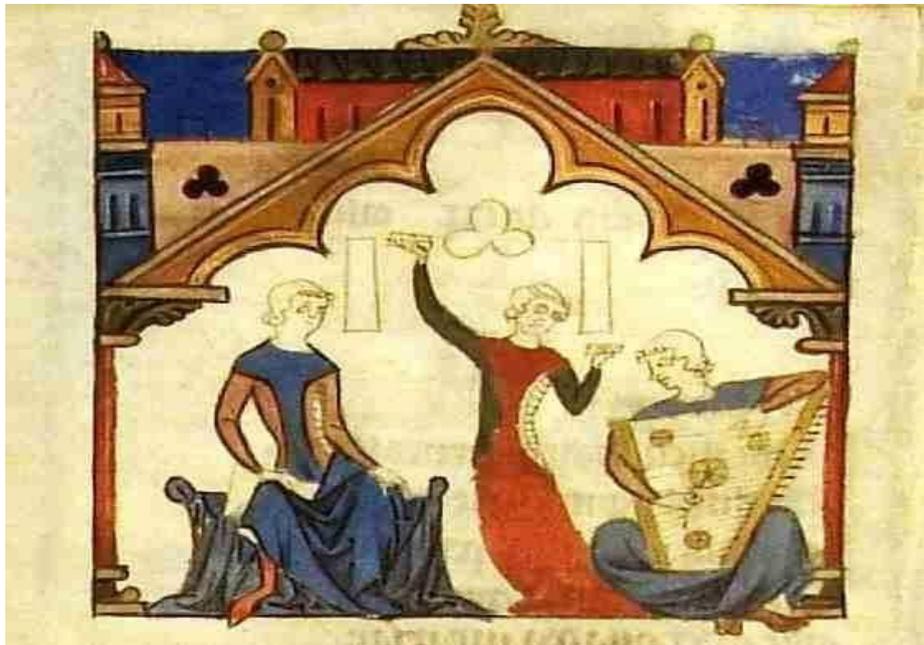


# Instructions for Indexing Polyphonic Sources

Last updated on 23 September 2020

## [The Portuguese Early Music Database](#)



[Cancioneiro da Ajuda](#), fol. 16

(Nobre, bailadeira com castanholas, jogral com saltério trapezoidal)

## Description of the fields in the section ‘Add source’

There are two kinds of fields: required and optional. Optional fields need only be filled in if the information is available; otherwise they can be left empty.

**NAME OF THE SOURCE** (Optional field) Please fill this field if the source you are indexing has a title written on it or, if the title is accepted and well known in the scientific literature on the source, e.g. *Missale Mixtum* (this corresponds to: P-Cua (Coimbra) Arquivo Distrital e da Universidade Estante XVI, tab.5, nº 5). [This rarely applies to Portuguese polyphonic sources - even though it might happen with Cancioneiros.]

**ARCHIVE** (Required field) Start typing the name of the archive and it will show up in a list. Select it. If the archive is not on the list, you can either contact the RISM central office and ask them to create a new sigla for your archive/library/institution or, alternatively, send an e-mail to any of the PEM Development Coordinators and ask for assistance.

**SHELFMARK** (Required field) This is a numerical field. No text should be entered here. Each shelfmark needs to be treated as a 3-unit number (e.g. ‘MS 3’ should be entered as 003). If a source has no shelfmark, please type ‘000’ here.

**SIGLUM** (RISM + shelfmark). The shelfmark must be exactly the same as it is in the institution that currently preserves the source, e.g. Ms, MS, MM etc. Use capital letters only if necessary. **Important:** remember that numbers in shelfmarks need to be treated as a 3-unit number (e.g. ‘MS 3’ should be entered as ‘MS 003’). If a source has no shelfmark, it will be identified with ‘000’ in the shelfmark field and in the siglum field as well.

**SOURCE TYPE and CENTURY** These fields contain concise information on the source (additional information can be given in the subsequent fields). Use the drop-down menu to select and insert new data.

**SOURCE TYPE** (Required field) For polyphonic sources always select ‘Polyphonic book’ and add further information in the field ‘Subcategory of book’.

**CENTURY** (Required field) In the case of two centuries, select both.

**SUBCATEGORY OF SOURCE** (Optional field)

The categories for polyphonic sources are based on format (in both MSS and prints):

Polyphonic choirbook: a book in which all the individual voice parts of polyphonic composition(s) are laid out on folio openings: e.g. P-Cug MM 002.

**Partbooks:** a set of books, each displaying one part of a vocal or instrumental polyphonic composition. Each partbook contains various pieces, generally for the same part: e.g. P-Cug MM 070.

**Parts:** similar to the partbook format, in that each part is displayed individually. All the parts are bound together in a single volume, but they were originally conceived and used as loose leaves: e.g. P-Cug MM 236.

**Open score:** a book in which the individual parts of polyphonic composition(s) are laid out on systems: e.g. P-Cug MM 048.

**CATEGORY** (Required field) Select one of the three options from the drop-down menu: “monophony / polyphony / mixed”.

**COMPLETENESS** (Required field) Select one of the two options from the drop-down menu: “fragment / complete or nearly complete”.

**DOCUMENT TYPE** (Required field) Select one of the four options from the drop-down menu: “manuscript / print / mixed / stencilled manuscript”.

**ORIGIN** (Optional field) This is the place where the source was written or printed (if this information is available). If the origin is proposed as a scientific hypothesis, then this should be signalled with a question mark: e.g. Origin: Alcobaça?

Start typing the name and it will show up in a list. Select it. If the entry is not available in the database, please contact any PEM Development Coordinator.

**MAIN PLACE OF USE** (Optional field) Enter the place where the source was used for a long time before it was moved to another place, as indicated by library marks, etc. (The main place of use might or might not be the same as the place of "origin" field). E.g. Coimbra, Mosterio de Santa Cruz

Start typing the name and it will show up in a list. Select it. If the entry is not available in the database, please contact any PEM Development Coordinator.

**PROVENANCE** (Optional field) Enter the place where the source was kept before it was moved to the institution which presently retains it. E.g. Several (chant) choirbooks now at the BN (Biblioteca Nacional, Lisbon), possibly written at Alcobaça, were used at the Monastery of Nossa Senhora da Anunciada, then taken to the Convento de Santa Joana after 1834, before being finally incorporated in the national collections in the BN. In this case, the Provenance is the Convento de Santa Joana.

Start typing the name and it will show up in a list. Select it. If the entry (location/institution) is not available in the database, please contact any PEM Development Coordinator.

**DATE** (Required field) The PEM collaborator can either 1) repeat the information already entered in the previous "Century" field, or 2) enter additional information, if available. Additional information should follow the following rules: do not use capital letters; use the general formula "early or mid or late number of the century" e.g. "early 16th century". Other

possibilities are: "mid to late 16th century", or in the case of two centuries "late 16th - early 17th cent.", or "16th – 13+7th century", "16th century (1st half)" and so on.<sup>1</sup>

Special attention should be paid to spaces and hyphens since it is important to give data in a standardized formula. NB if your source can be dated to – for example – the 16th century, avoid the label ‘c. 1500’ and use instead ‘16th century’. If a more precise date is available, use Arabic numerals.<sup>2</sup> In this case, there are two possibilities: 1) when the date is written on the source (for example by the scribe, or is printed) it is given in PEM in Arabic numerals, even if it is written on the source with letters (i.e. Roman numerals) e.g. "1525" for "MDXXV"; 2) when the date has been gathered from critical analysis, it should be presented between square brackets, with or without a "c." before the number e.g. "[c. 1613]". In the case of a time interval use the formula "[1490 - 1540]".

**CURSUS** (Required field for sources of the Divine Office) Select one of the three options from the drop-down menu: "Monastic / Secular / unknown". [This is more applicable to chant sources.]

**TRADITION** (Optional field) [This is more applicable to chant sources: see ‘Instructions for Indexing Plainchant Sources’]

**USE** (Optional field) [This is more applicable to chant sources: see ‘Instructions for Indexing Plainchant Sources’]

**CONTENTS** In this field, list the genres of polyphonic items in alphabetical order following by the number of items in parentheses. The total number of items is then calculated and entered at the end of this list (also in parentheses). E.g. Antiphons (5), Canticles (3), Hymns (9), Invitatorium (1), Lesson (1), Marian antiphon (1), Masses (1), Mass sections (4), Motets (2), Passion (sections) (3), Psalms (20), Responds (3), Responsories (5), Misc. (1) (=59)

**CONTENTS (FEASTS)** [This is more applicable to chant sources: see ‘Instructions for Indexing Plainchant Sources’]

**MATERIAL** (Required field) Select one of the three options from the drop-down menu: "Paper; / Parchment; Paper /Parchment".

**CONDITION OF DOCUMENT** (Optional field) Avoid general information such as "some damage" and choose among one of these six options: very good, good, fair, slightly damaged, damaged, badly damaged. Then, add further information about the material condition of the source (water damage, ink corrosion, mutilated or missing folios, etc.).

**BINDINGS** (Optional field) Glossary: E.g. leather over boards/ tooled leather over boards, with reinforcing brown leather...(etc.).

**FOLIATION/PAGINATION** (Optional field) The field contains information about the total number of folios and numbering systems. If more than one foliation / pagination is available describe them: on which page/folio they start and end, from which number they start and end,

<sup>1</sup> Avoid, for example, ‘16th-century, 1st half’ and prefer instead ‘16th-century (1st half)’.

<sup>2</sup> Please avoid a date such as ‘possibly between 1200-1250’ and prefer instead ‘13th century (1st half)’.

if the foliation/pagination is original/ ancient/modern, any mistakes (as repetition of numbers, interruptions etc.) and so on.

For fragments with folio/page numbers: use the same numbers as found on the source.

For fragments without folio/page number: 1) If the fragment has only one folio, use "r" (for recto) and "v" (for verso) to identify the two sides. 2) If the fragment has up to 6 leaves, use letters to identify them, e.g. "Ar", "Av", "Br", "Bv", "Cr", "Cv" etc. If there are more than 6 leaves use numbers. Therefore, a bifolium without page numbers will be: "Av - Br" (one side), "Bv - Ar" (the other side).

**GATHERING STRUCTURE** (Optional field for book sources) Here it is possible to give information about the number of quires (or gatherings) and their contents. Do not forget to signal missing leaves and incomplete gatherings. (Quire = gathering of leaves nested then bound together in groups making up a codex). If the gathering structure is not apparent, explain why: Impossible to determine because the binding is too tight; obscured or destroyed by modern rebinding etc. Examples of possible ways to give information about the gathering structure:

- I3 (fols. 1-3), II10 (fols. 4-13), III12 (fols. 14-25), IV12 (fols. 26-37), V6 (fols. 38-43), VI10 (fols. 44-52), VII12 (fols. 53-64), VIII12 (fols. 65-76), IX10 (fols. 77-86) etc.

- or use a descriptive form like: "37 gatherings, 8 folios in a gathering".

**WATERMARKS** (Field for paper sources) Give descriptions of any watermarks.

**PAGE LAYOUT** (Required field) In polyphonic sources this will correspond with the category of book. E.g. (most commonly) Choirbook format, 470 x 370 mm.

**TYPE OF SCRIPT** (Required field) Select one or more options from the drop-down menu: "Visigothic / Transitional (Late Visigothic) / Transitional (Caroline with Visigothic features) / Semi-Roman / Roman round / Early Gothic / Gothic/ Late Gothic / Humanistic / Modern / other".

**TYPE OF NOTATION** (Required field) Select one or more options from the drop-down menu. For polyphonic sources, usually: Mensural (white).

**DESCRIPTION OF THE NOTATION** (Optional field)

**DECORATION** (Optional field) Contains a brief description of the decoration. Examples of description:

- No illuminations. Plain.
- Red and blue flourished initials used for Psalms. Calligraphic initials used for antiphons.
- Red and blue initials with filigree.
- Red, blue and black initials (these with yellow decorations); rubrics in red

- Yellow initials with simple decorative designs; rubrics in red
- Red initials (some with black filigree designs); rubrics in red
- Boxed initials
- Historiated initials
- Inhabited initials

**INSCRIPTIONS** (Optional field) Enter here any original information provided in the source in prose form: e.g. ‘Livro de diversa musica do P(ad)re Dom Pedro Conigo Regular de Sancto Augustinho’ (fl. 1r). (You may expand any Latin abbreviations.)

**REMARKS** (Optional field) Historical and critical information about the source is given here. The PEM collaborator is strongly invited to fill this field with very detailed information. Blank folios may appear in the image gallery, but are not indexed: these should be referred to in the "Remarks" field.

**REFERENCES** (Optional field) Please provide in this field any bibliographical references (in chronological order). PEM follows the same editorial guidelines as the *Revista Portuguesa de Musicologia* (available at [http://rpm-ns.pt/public/site/images/root/RPM\\_Guidelines.pdf](http://rpm-ns.pt/public/site/images/root/RPM_Guidelines.pdf); see samples in the section ‘Bibliographic References’). Please do not use the author-date system but provide full references. **The only exception to the *Revista Portuguesa de Musicologia* guidelines is the fact that authors’ surnames are to be written in title case, not small caps.**

Do not forget to provide information about the most relevant existing bibliography on the source, including information on plates, colour reproductions of the source, transcriptions etc; avoid any personal judgments about literature listed. Abbreviations used for folio(s) and page(s) are: fol. (for a single folio), fols. (for multiple folios), p. (single page), pp. (pages).

**EXTERNAL REFERENCES** (Optional field) Useful online academic sources of information include:

- **DIAMM** (the Digital Image Archive of Medieval Music) [Digital Image Archive of Medieval Music](#)
- **AIP (the Archive of Iberian Polyphony)** [Archive of Iberian Polyphony](#)
- **BHP (Books of Hispanic Polyphony)** [Books of Hispanic Polyphony IMF-CSIC: A Catalog of Books of Spanish and New World Polyphonic Music in Context | Books of Hispanic Polyphony](#)
- **PRoMS (The Production and Reading of Music Sources)** [PRoMS: Home](#)
- **RISM** (Répertoire International des Sources Musicales) [RISM: Home](#)
- **Printed Sacred Music Database** [Répertoire International des Sources Musicales](#)

**COMPLETED ON** Date when indexing of source is complete and ready for publication: see below, ‘Publishing Options’.

**INDEXING NOTES** (Optional field). In this field one can provide detailed information on the division of the workload among the authors of the musical index.

**INDEXED BY** Please insert here the names of the authors of the musical index.

**DESCRIPTION AUTHOR/S** Please insert here the names of the authors of the codicological descriptions.

**REVIEWED BY** (Optional field) This field identifies the person who made a thorough review of the scientific contents of the description and / or musical index.

**SOURCE IMAGE** (Optional field) This field allows you to select a representative image that will be displayed along with the source description.

**REVISION INFORMATION** Ignore this field if you are a collaborator entering a new source on PEM.

**AUTHORING INFORMATION** Fill this information with your name and date of data input.

**PUBLISHING OPTIONS** The source remains unpublished by clicking on SAVE. Remember, a source must be approved for publishing **by the PEM Coordinators**.

If after publishing the source, you want to further promote it, please also tick the second ('Promoted to front page') and third box ('Sticky at top of lists'). **To keep your source available only to you and PEM administrators, please do not tick any box.**

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## Description of the fields in the section

### ‘Create Musical Item’

We try not enter anything we are not sure about, and when we do have to make an educated guess (about a feast that is unlabelled, for instance), we make a note in the ‘Notes’ field so that future database managers or users of the database will know we weren't just guessing.

**IMAGE REFERENCE** (Required field) Choose from the drop-down menu the picture(s) that show(s) the whole piece to be indexed. Please, remember **never to link pieces with pictures of details**. Link them only with the picture of the whole page. It is possible to link more than one image to a piece (for example if it occupies more than one opening).

**FOLIO** (Required field) Provide the folio/page number(s) where the musical item starts and finishes. (E.g. 001v-003r)

**SEQUENCE** (Required field) A two-character field that provides an indication for each chant (or polyphonic item) of the order in which it appears on the page or folio opening: 01 is the first item, 02 is the second, and so on.

If a page contains only one musical item, this will be indexed as ‘01’.

[Most polyphonic items occupy several pages/ folios, and will be indexed as ‘01’; only rarely is there more than one item on a page/folio or folio spread.]

Illegible chants must be counted and indexed. A ‘99’ in this field is used to save a place for a reference to a lacuna that follows. If the first item on the page or folio opening that comes after a lacuna is a chant that lacks its beginning, ‘00’ is used as the number for it.

**TEXT** (Required field).

Please provide only the incipit.

Polyphonic items: please enter the first words of the item set in polyphony. These may not be the first words of the liturgical item, because there may be a plainchant intonation required (which may or may not appear in the source). In these cases enter 1) the first words set in polyphony, then 2) the opening incipit in parentheses: e.g. Domine hyssopo (Asperges me). For psalms and canticles, please supply the tone wherever possible: e.g. Anima mea (Magnificat, tone 3). In cases where the polyphonic item is, for example, the second verse of a hymn, enter 1) the first words set in polyphony, then 2) the incipit of the first verse in square brackets: e.g. Procul recedant [Te lucis]. Please use standardised Latin: e.g. caelum (rather than celum), aeterna (not eterna) etc.

[See ‘Summary of information in tabular form’ below.]

Remember that illegible texts that cannot be identified must be also indexed: in those cases put "illeg." (for illegible) in the "Text" field. Pieces with no text must be labelled as 'textless'. Incomplete pieces are signalled in the "Text" field with an asterisk immediately following the incipit. E.g. Laudate dominum\*. A short description (e.g. "incompletely texted") is given in the "Notes" field

**FEAST** (Optional field) Start typing some letters in the box and then select the right option form. The feast name is standardized since this field will be fully searchable. If a feast is not included in the drop-down menu, please contact any PEM Development Coordinator. [This field is not so commonly used in polyphonic sources.]

**LITURGICAL OCCASION** Use an abbreviation for the occasion on which the chant is sung from the drop-down menu. The following are the most commonly used in polyphony:

- C Compline
- L Lauds
- M Matins
- MI Mass
- V First Vespers

**GENRE** (Required field) This is the list of genres used in PEM as they appear in the dropdown menu (it includes also musical items found in polyphonic sources):

LABEL	DESCRIPTION	CATEGORY	OCCASION
A	Antiphon	Roman liturgy	Mass/Office
ABV	Marian Antiphon	Roman liturgy	Office
Ag	Agnus Dei	Roman liturgy	Mass
Al	Alleluia	Roman liturgy	Mass
AV	Antiphon Verse	Roman liturgy	Office
BD	Benedicamus Domino	Roman liturgy	Mass, Office
Be	Benedictus	Roman liturgy	Mass
Ca	Canticle	Roman liturgy	Office
CaV	Canticle Verse	Roman liturgy	Office
Cc	Canção/ Canción/ Cantiga (Portuguese & Spanish songs)	Secular vocal & instrumental music	N/A
Ch	Chanson (French & Dutch)	Secular vocal & instrumental music	N/A
Chor	Chorus (for Jesuit plays)	Secular vocal & instrumental music	N/A
Cm	Communion	Roman liturgy	Mass
CmV	Communion Verse	Roman liturgy	Mass

Cr	Credo	Roman liturgy	Mass
Cz	Canzone (Italian song)	Secular vocal and instrumental music	N/A
D	Dramatic element (used for items of liturgical drama that are not otherwise rubricated)	Roman liturgy	Office
Dox	Doxology	Roman liturgy	Mass, Office
F	Fabordão/ Fabordón (usually psalm-tone setting)	Roman liturgy	N/A
Gl	Gloria	Roman liturgy	Mass
Gr	Gradual	Roman liturgy	Mass
GrV	Gradual Verse	Roman liturgy	Mass
H	Hymn <sup>3</sup>	Roman liturgy	Office
HV	Hymn Verse	Roman liturgy	Office
I	Invitatory Antiphon	Roman liturgy	Office
In	Introit	Roman liturgy	Mass
InV	Introit Verse	Roman liturgy	Mass
Instr	Instrumental item (this includes Ricercari; tientos; fantasias; pieces based on sacred or secular polyphonic items)	Secular vocal & instrumental music	N/A
IP	Invitatory Psalm (when it is written out in full or in substantial part with musical notation)	Roman liturgy	Office
Ite	Ite Missa est	Roman liturgy	Mass
Ky	Kyrie	Roman liturgy	Mass
La	Lamentation	Roman liturgy	Office
L	Lesson (=biblical readings, and can include not only Gospel & Epistle readings but also the Lamentations of Jeremiah and the genealogy)	Roman liturgy	Mass

<sup>3</sup> IN POLYPHONIC SOURCES: Hymns (both full and alternatim settings) are classified as H. Isolated internal hymn verses (rare in polyphonic sources) may be listed individually with suffix letters HV: in these cases, the title of the entire hymn (i.e. the first verse incipit) should be entered in the Notes.

Li	Litany	Roman liturgy	Office
Ma	Madrigal	Secular vocal & instrumental music	N/A
Mi	Mass	Roman liturgy	Mass
Mo	Motet	Devotional music	N/A
Of	Offertory	Roman liturgy	Mass
OfV	Offertory Verse	Roman liturgy	Mass
Pa	Passion (incl. isolated turbae, e.g. 'Non in die festo')	Roman liturgy	Mass
PS	Psalm	Roman liturgy	Office
R	Responsory	Roman liturgy	Office
Ro	Romance	Secular vocal & instrumental music	N/A
rp	Response	Roman liturgy	Mass, Office
Rq	Requiem	Roman liturgy	Mass
Sa	Sanctus	Roman liturgy	Mass
Sq	Sequence	Roman liturgy	Mass
Tc	Tract	Roman liturgy	Mass
TcV	Tract Verse	Roman liturgy	Mass
TD	Te Deum	Roman liturgy	Varia
Te	Terceto	Secular vocal and instrumental music	N/A
Tp	Trope	Roman liturgy	Mass
V	Responsory Verse	Roman liturgy	Office
Vc	Vilancete/ Villancico	Secular vocal & instrumental music	N/A
[?]	Unknown, ambiguous, unidentifiable, illegible		

## **SPECIFIC FIELDS FOR POLYPHONIC ITEMS**

**COMPOSER** (Required field): Select from the drop-down menu. If the composer is not known, choose 'Anonymous'. If a name is not on the list, send an e-mail to [Esperanza Rodríguez-García](mailto:Esperanza.Rodríguez-García) and the new name will be added in the PEM drop-down menu. The names of composers are usually standardized according to *Grove Music Online*. Note: the

composer's name may be absent in the source, but derived from a concordant source. Notes of attributions found both in the source being indexed in PEM and in other sources are incorporated in 'Attribution notes'.

**ATTRIBUTION NOTES** (optional field): here, diplomatic transcriptions of the attribution/s found in the particular source are given, and notes concerning attributions in concordant sources. Use quotation marks only for the text that appears in the source. E.g. 'De Penhalosa'. Anonymous in other concordant sources. Or: Anonymous in this source. Attributed to Antonio de Ribera in E-TZ 2-3. Always indicate the situation in the MS you are indexing. E.g. No attribution in this MS/source.

**NUMBER OF VOICES** (Required field): Select from the drop-down menu the predominant number of voice parts of the polyphonic item. (There will be instances where a section or verse of an item is scored for a different number/combination of voices: this information should be supplied in the 'Notes' field.)

Some manuscripts (e.g. P-Cug MM 006) also include monophonic (chant) items. For these, the number of 'voices' is '1'. In the 'Composer' field, please add '(chant)' from the drop-down menu. Such sources should be categorised as 'Mixed'.

**CONCORDANCES** (Optional field): Use the RISM Series A/I, A/II, B/I and B/II sigla to record any other source(s) where the polyphonic item also occurs. (For the country and library sigla, see [www.rism.info/en/sigla.html](http://www.rism.info/en/sigla.html).) Enter first the manuscripts in alphabetical order and in numerical order by manuscript shelf mark, and then the prints in chronological order. (Concordances do not need the 3-digit formula used for PEM sources.)

**Summary of information in tabular form [sample source]:**

<b>Fols.</b>	<b>Incipit</b>	<b>Num-ber of voices</b>	<b>Attribution Notes</b> (as in this MS)	<b>Composer</b> = drop-down choice	<b>Concordances</b> = free field	<b>Lit. occasion</b>	<b>Genre</b>
001v-007r	Anima mea (Magnificat, tone 3)	4	'moralles'	Morales, Cristóbal de	1544 <sup>3</sup> P-Cug MM 6 P-AR s.s.	V	Ca
007v-008r	Procul recedant [Te lucis]	4	'D.G.'	Gundisalvis, Dominicus	P-Pm MM 76-79	C	H
009v-011r	Kyrie [Missa Verbum et bonum] eleison	4	'incert. Auctore'	Anonymous		MI	Ky
011v-013r	Salve regina	6	'Cardoso'. Attributed to Duarte Lobo in P-Pm MM 40	Cardoso, Manuel	E-Bbc M. 454 P-Ln CIC 60 P-Pm MM 40	C	ABV
013v-020r	Gloria [Missa Verbum et bonum]	4	No attribution in this MS	Anonymous		MI	Gl
020v-025r	Gloria - Credo (Missa Descendi in hortum)	4	No attribution in this MS; attributed to Ferreira in P-Cug MM 88	Ferreira, João	P-Cug MM 88	MI	Mi
025v-032r	Missa Benedictus dominus	4	'Juan Brebis'	Mouton, Jean	P-Cug MM 34	MI	Mi
032v-035r + 089v-090r	Sanctus – Agnus (Missa Descendi in hortum)	4	No attribution in this MS; attributed to Ferreira in P-Cug MM 88	Ferreira, João	P-Cug MM 88	MI	Mi

**OTHER REFERENCES:**

Where relevant, further references to a particular musical item may be entered. E.g. KREITNER, Kenneth, «Peñalosa, “Precor te”, and Us» (2011), in *Pure Gold. Golden Age Sacred Music in the Iberian World: A Homage to Bruno Turner*, edited by Tess Knighton and Bernadette Nelson (Kassel, Reichenberger), pp. 291-308.

**MARGINALIA:** Optional additional information on the musical item as it is found in the source

**NOTES** Optional additional information on the musical item. This includes inscriptions, modal designations and performance indications, and names of voice parts given. E.g. 'Sup A4', 'A4', 'Tenor A4', 'Bassus A4' (fols. 1v-2r).

## How to create a new Image Gallery

After creating a source, click on ‘Upload new images...’ box on the left-hand side.

**The title** of the picture must be the actual number of the folio or page, as found in the manuscript or as supplied. Leading zeros are used (as in 001). If a picture contains two pages (a folio opening or a bifolium fragment), we label it as ‘001v-002r’ (= without space before and after the hyphen). For images of folios: the last of the four characters contains either ‘r’ or ‘v’ to identify the side of the folio on which a chant is found. **Remember: It is always better to rename the images before the upload** because if the images are already uploaded with names like ‘001r.jpg’ the title will be automatically set to 001r.

**If there are two, three, more pictures of the same page** (this happens especially for fragments, where we have many pictures with zoom on details), name the picture as explained before and then add: ‘space, detail, space, number’, like this: ‘001r detail 1’, ‘001r detail 2’, ‘001r detail 3’, ‘Ar detail’, ‘Br detail 1’, ‘Br detail 2’, etc.

**For manuscripts in which the numbering is by page** the fourth character is left empty. However, when a page number is erroneously repeated, add a ‘b’ (from *bis*) as the fourth character, eg. ‘001’, ‘001b’, ‘002’, etc.

**For fragments without page numbers:** if the fragment has only one page, use ‘r’ for recto and ‘v’ for verso to identify the two sides.

**For fragments with two or more leaves (up to 6)** use letters to identify them, e.g. ‘Ar’, ‘Av’, ‘Br’, ‘Bv’, etc. If the fragment has more than 6 leaves use numbers to identify them.

**In cases when a number is not written on the page** but gathered by critical analysis, do not use square brackets but give additional information in the field ‘pagination/foliation’ in the section ‘Create content – Source’.

**When unnumbered folios occur between numbered ones**, they will have the same number of the last numbered folio and then an ‘x’ followed by ‘1r’, ‘1v’, ‘2r’, ‘2v’, etc. For example: in the manuscript Guimarães, Museu Alberto Sampaio, LC 7, between folios 59 and 60 there are 8 more folios that were added and that show a different content. They have been numbered as:

059v-059x1r

059x1v-059x2r

059x2v-059x3r

...

059x7v-059x8r

059x8v-060r

060v-061r

Another useful example to refer to is P-EVpc 000. This source has the initial guard leaf followed by a two-folio later addition. Afterwards, the actual source starts on fol. 2r. The later addition that comes at the very beginning of the manuscript has been numbered as:

001x1r

001x1v-001x2r

001x2v-002r

**If the same folio number is repeated on two consecutive folios**, the second one has the same folio number followed by 'xr', e.g. 267r, 267v, 267xr, 267xv, 268r, etc.

If you want to upload a picture containing an empty page on one side and a written page on the other side, e.g. a guard leaf on the left and the first page of a manuscript on the right, please, trim the picture and upload the two pages separately.

**Regarding pictures of book bindings and guard-leaves:** please enter them according to the rules below (spine, fore edge, head and tail are taken into account in spite of the fact that PEM normally does not include the corresponding pictures):

999a\_front cover

999b\_spine

999c\_back cover

999d\_fore edge

999e\_front paste-down

999f\_rear paste-down

999g\_head

999h\_tail

999i\_initial guard-leaf 1r

999j\_initial guard-leaf 1v

999k\_initial guard-leaf 2r

999l\_initial guard-leaf 2v

999m\_initial guard-leaf 3r

999n\_initial guard-leaf 3v

999o\_final guard-leaf 1r

999p\_final guard-leaf 1v

999q\_final guard-leaf 2r

999r\_final guard-leaf 2v

**For pictures of two pages representing** book bindings and guard-leaves DO NOT use this format: 999j initial guard-leaf 1v-999k initial guard-leaf 2r. Instead, USE THIS format, which does not create errors in the final visualization: 999j-k initial guard-leaf 1v-2r.

**For factitious books** with different foliations, add ‘Quire x’ before the folio, as in e.g. P-LApe Liv 143:

999a\_front cover

999c\_back cover

Quire 1 001r

Quire 1 001v-002r

Quire 1 002v-003r

Quire 1 003v-Print starts

Quire 2 001x1r

Quire 2 001x1v-001x2r

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