MEDIEVAL ᴕ ENGLISH ᴔ THEATRE
Style Sheet: Some Guidelines

Do not try to imitate the *METh* format in its entirety: that will be done globally by the copy editor. It will however be helpful if you follow these guidelines.

Text Layout

At head of article: TITLE
                      subtitle
                      author

Place of writing at end of article.

Thanks and acknowledgements: at end of article before notes. (Do not attach to a footnote depending from title.)

First paragraph after title and subtitles: **no indent**.
Body text: indent at beginning of each paragraph with **tab**, not spacebar.

Double space after end of sentence (after full stop, question mark, exclamation mark).

Quotations in single inverted commas (quotation marks): 'xxxxx'.
Quotations within quotations: double inverted commas: 'xxxx "xxxxxxx" xxxx'.

Any quotation, prose or verse, longer than two lines: **separate paragraph block**. No quotation marks (except for internal quotations).

Quotations in any language except for English (including Latin and French): provide English **translation**. Foreign-language quotations: *italics*, no inverted commas.

Translations:
    in separate paragraph block: no inverted commas (quotation marks).

> *Justitiam hominum nemo nescit esse sub lege, ut secundum ejus quantitatem, mensura retributionis a Deo recompensetur.*[4]
>
> Everyone knows that the justice of men is under the law, so that according to its degree, a measure of retribution should be awarded by God.

    in text: in brackets and single inverted commas.

> *Ego sum via, veritas, vita* ('I am the way, the truth, and the life': John 14: 6)

Quotation marks to go outside full stop in any quotation that is a full sentence: otherwise inside punctuation (i.e. British, not US style).

Words **cited as examples** (any language) in italics.
Meanings of these words: in inverted commas.

> *Aseyth* was also doubled with *amends*, another OF adaptation, where *amendes* was specifically 'pecuniary fine' or 'penalties'.

Titles of books, plays, freestanding poems: *italics*. See below for more on plays.
Titles of chapters or poems within a larger collection: in inverted commas.
Line references within text: in brackets
Line references to text quoted in separate paragraph blocks: no brackets.

Numbers: always Arabic.
Number span: joined by **en dash** (ALT+0150), not hyphen.
Punctuation dashes (parenthetical): **en dash** (ALT+0150), set open (i.e. spaces on each side).

Dates: as 4 March 1492.

Extension of **abbreviation**: in Latin etc, underline.

> *Deliuerande Sunt Sedule Paginarum subsequenter in forma . subscripta . Artificiis Per vj. Seruientes Maioris ad clauam prima vel ijᵃ septimana xlᵐᵃ Annuatim scribende per Communem Clericum*

In English, in italics.

> In moost humble wise besecheth y*our* highnes y*our* true and faithfull s*er*uaunte John Blake oon of y*our* Trompeto*ur*s That where as his wag*es* nowe and as yet is not sufficient to maynteigne and kepe hym to doo y*our* grace lyke s*er*uice as other y*our* Trompeto*ur*s doo …

Editorial additions or emendations: in square brackets.

Use the **Oxford comma** in lists: Faith, Hope, and Charity.

Footnotes: during the editing process, it will be helpful to keep them 'soft', i.e. automatically created and attached to the text.
In-text footnote numbers: *after* punctuation — fullstops, semicolons, commas etc.

References

The intention is to give our readers all the information possible to enable them to locate the work in a variety of catalogues or on-line, and then to order them on Inter Library Loan or equivalent.

In terms of layout, the intention was to make the font style do as much of the work as possible and dispense with excessive commas.

Abbreviations:
No *ff*.: give entire page or line span.
No *op.cit.*: give short title (see below).
No *ibid*.: give short title (see below).

In general, **no abbreviations** except for: **fol.** for 'folio'; **r/v** for 'recto' and 'verso'; **sd** for 'stage direction' (in references);

and for **works commonly cited**:
REED for *Records of Early English Drama*; *METh* for *Medieval English Theatre*; *EETS* for *Early English Text Society*; *EDAM* for *Early Drama, Art and Music*; *PL* for *Patrologia Latina.*

Numbers: for printed books, all numbers in titles and series should be Arabic, not Roman.

> Nadia T. van Pelt 'John Blanke's Hat in the Westminster Tournament Roll' *Notes & Queries 68: 4* (2021) 387–9.
> *Magnyfycence: A Moral Play* edited R.L. Ramsay *EETS ES 98* (1908 for 1906).

Page numbers Arabic, except for prelims pages, which are usually in lower-case Roman.

> *Magnyfycence: A Moral Play* edited R.L. Ramsay *EETS ES 98* (1908 for 1906) xxxii–xxxiii.

Folio numbers thus: fol. 67v.   **Signature numbers** thus: G8v.

However, for early printed books with folio and sig. numbers in lowercase Roman, spell out **verso** and **recto** in full.

> *The Byble in Englyshe that is to saye the content of all the holy scrypture, both of ye olde and newe testament* (London: Rychard Grafton [and] Edward Whitchurch, 1539) fol. lxiii verso.
>
> Boorde, Andrew, *The Fyrst Boke of the Introduction of Knowledge* (London: William Copland, [1550(?)]) sig. G[iij] recto.

Column numbers: check for these. They can turn up more often than you think.

> Gregorius Magnus *Opera Omnia: PL 78* (1849) cols 725–850, cols 766–7.

Publishers

University Presses which operate out of the towns or cities which are also the name of the university are compressed thus: Cambridge UP, Manchester UP, Edinburgh UP. Beware of assumptions about Oxford UP, which for a long time published from London, and the Clarendon Press, which though a branch of OUP publishing out of Oxford, is a separate imprint.

Similarly the Boydell Press, D.S. Brewer, and Boydell and Brewer need checking for place.

Books

Author *Title* italics (Place: publisher, date)

'chapter' spelt out in full.

Page numbers, inclusive not ff., linked by medium dash (ALT+0150); no 'pp.' or 'page'

> David Bevington *Tudor Drama and Politics: A Critical Approach to Topical Meaning* (Cambridge, Mass: Harvard University Press, 1968) 61.
> J.H. Baker *An Introduction to English Legal History* (London: Butterworth, 2nd edition 1979) 112–113.

Volumes

Always give number of volumes in whole series

Author *Title* (italics) x volumes (Place: publisher, date) *volume number* (arabic numeral, italics) page numbers.

> Sir W.S. Holdsworth *A History of English Law* 17 vols (London: Methuen, 1922–1966) *5* 278–98.

Reprints

Author *Title* italics (Place: publisher, date; reprinted publisher if different, date).

Always give date of first edition.

> E.K. Chambers *The Mediaeval Stage* 2 vols (Oxford University Press, London, 1903; reprinted 1967).
> Mikhail Bakhtin *Rabelais and his World* translated Hélène Iswolsky (Cambridge, Mass: MIT Press, 1968; reprinted Bloomington: Indiana University Press, 1984).

Series

Author *Title* italics (Series name series volume number; Place: publisher, date)

> Hope Traver *The Four Daughters of God* (Bryn Mawr College Monographs, Monograph Series 6; Bryn Mawr: Bryn Mawr College, 1907).
>
> *Polychronicon Ranulphi Higdeni monachi Cestrensis* edited Churchill Babington and Joseph Rawson Lumby, 9 vols (Rolls Series 41; London: Longman, Green etc, 1865–1886) *2* (edited Churchill Babington, 1869) 79–81.
>
> *The Coventry Corpus Christi Plays* edited Pamela M. King and Clifford Davidson (EDAM Monograph Series 27; Kalamazoo: Medieval Institute Publications, Western Michigan University, 2000).

Editions

Author (if known, e.g. John Skelton) *Title* (italics) edited (spelt in full) Editor's name (Place: publisher, date).

> *The Household of Edward IV: The Black Book and the Ordinance of 1478* edited A.R. Myers (Manchester UP, 1959)

John Skelton *The Complete English Poems* edited John Scattergood (Harmondsworth: Penguin, 1983).

R. Dozy *Histoire des Musulmans d'Espagne* edited E. Lévi-Provençal, 3 vols (Leiden: Brill, 1932).

Select Cases in Chancery edited William Paley Baildon *Selden Society 10* (1896).

Collections of essays

Title (italics) edited (spelt in full) Editor's name (Place: Publisher, date).

The Cambridge Companion to Medieval English Theatre edited Richard Beadle (Cambridge UP, 1994)

'Bring furth the pagants': Studies in Early English Drama presented to Alexandra F. Johnston edited David Klausner and Karen Sawyer Marsalek (Studies in Early English Drama 9; University of Toronto Press, 2006).

The *Records of Early English Drama* volumes are conventionally referred to as editions:
REED: [place] edited Editor (Place: Publisher, date)

REED: York edited Alexandra F. Johnston and Margaret Rogerson, 2 vols (University of Toronto Press, 1979) *1* xx.

Translations

Author *Title* translated (spelt in full) Translator's name (Place: publisher, date).

Gertrud Schiller *Iconography of Christian Art* translated Janet Seligman, 2 vols (London: Lund Humphries, 1971) *1* 114.

Mikhail Bakhtin *Rabelais and his World* translated Hélène Iswolsky (Cambridge, Mass: MIT Press, 1968; reprinted Bloomington: Indiana University Press, 1984).

Book chapters

Author of chapter 'Title of chapter' in *Title of book* (italics) edited (spelt in full) Editor's name (Place: publisher, date) page nos (inclusive, not ff.).
N.b. Give the whole page span of the article, and then indicate any particular reference by 'at' or 'especially'.

Michael Clanchy 'Law and Love in the Middle Ages' in *Disputes and Settlements: Law and Human Relations in the West* edited John Bossy (Cambridge UP, 1983) 47–67.

Jane Geddes 'The St Albans Psalter: the Abbot and the Anchoress' in *Christina of Markyate, a Twelfth-Century Holy Woman* edited Samuel Fanous and Henrietta Leyser (London: Routledge, 2004) 197-216, especially 204.

Article in journal

Author of article 'Title of article' *Title of journal* (italics: no 'in') *number of journal* (italics, Arabic numerals) (journal date) page nos.
N.b. Give the whole page span of the article, and then indicate any particular reference by 'at'.

Greg Walker 'The Expulsion of the Minions Reconsidered' *Historical Journal 32: 1* (1989) 1–16.

Garrett P.J. Epp '"Corected & not playd": an unproductive history of the Towneley Plays' *Research Opportunities in Renaissance Drama 43* (2004) 38–54, at 49 and note 46.

Peter Meredith 'John Clerke's hand in the York Register' *Leeds Studies in English NS 12* (1980/1981) 245–7.

For our purposes, *EETS* (Early English Text Society), the *Patrologia Latina*, the *Surtees Society Publications,* and the *YAS Record Series* count as journals.

The Chester Mystery Cycle, Vol. 1: Text edited R.M. Lumiansky and David Mills *EETS SS 3* (1974).

Bede *In S. Ioannis Evangelium expositio*: *PL 92* (1862) col. 642.

York Memorandum Book BY edited Joyce W. Percy *Surtees Society Publications 186* (1973) viii.

York Civic Records Volume 4 edited Angelo Raine *Yorkshire Archaeological Society Record Series 108* (1945 for 1943) 8.

Manuscripts:

Place city etc: Repository, Manuscript call number (author and title if known), folio/page number.

London: British Library MS Cotton Nero C IV (Winchester Psalter), fol. 14r.

York City Archives MS D1 (Freemen's Register), fol. 26v.

On-line resource

Author of article 'Title of article' in *electronic book or resource* at <www.URL>

Give as precise a URL to your reference or quotation as possible, not just the general one for the resource.

Put angle brackets round URL. If it then turns blue, right click and remove hyperlink. Put angle brackets round again. Do not hit 'Return'.

If you have found this through Google or some other search engine, make sure that you have the URL of the actual document, not the search engine's finding URL.

If this work is also available in hard copy, give a reference to this as well.

Check that the item and its URL are likely to remain stable for some years.

<www.british-history.ac.uk/no-series/parliament-rolls-medieval/november-1461>

<http://lexissearch.arts.manchester.ac.uk/entry.aspx?id=4441>.

Image

Painting or other artefact:

Artist *Title of image* (date): repository (museum, library, or gallery etc) accession or inventory number,
© Copyright holder. Acknowledgement of copyright permission as requested by holder.

Photograph:

Title of image (date): repository (private collection, museum, library, or gallery etc) accession or inventory number,
© Copyright holder (usually the photographer, sometimes organisation). Acknowledgement of copyright permission as requested by holder.

Plays

Act italics: scene, lines.

Twelfth Night 2: 3, 33–47.

Cycle Play: lines

[Chester Play] 16: 303–4

Refer to 'the York Play', 'the Chester Plays', the N.Town Plays', 'the Towneley Plays'.

Individual plays in cycles/play collections should be cited in *italics*, thus: the York *Resurrection*, the N.Town *Abraham and Isaac*. Strictly speaking, episodes within the

N.Town *Mary Play* and *Passion Plays 1* and *2* should be put in inverted commas, thus: 'Mary in the Temple', but it is permissible to cite them in italics.

However, narrative episodes which are not cited primarily as plays are not italicised: e.g. 'the shepherds at the Nativity'. Sequences are not italicised either: e.g. 'The Passion sequence at York'. The N. Town *Passion Plays 1* and *2* are however to be italicised.

Characters in the plays should be given capital letters: e.g. 'the Apostles in the York *Assumption*'

Dictionary entries

> *Oxford English Dictionary* sv *homely* adj. 1, 2.

Second references

If a work is referred to more than once in the notes, on second and subsequent citations it should be given as **Author surname and abbreviated title**, provided that the reference is near enough to the first for the reader to find it without trouble. If not, either give the full reference again, or the abbreviated version with a reference to the original footnote number, whichever is the shorter.

> 1. Michael Clanchy *From Memory to Written Record: England 1066–1307* (Oxford: Blackwell, 2nd edition 1993).
> 2. Clanchy *Memory to Written Record* 57 (see note 4).
>
> 1. Peter Meredith 'John Clerke's hand in the York Register' *Leeds Studies in English NS 12* (1980/1981) 245–71.
> 2. Meredith 'John Clerke's Hand' 249.

Bibliography

0n the rare occasions when this is necessary, as above, but with author's surname and given name reversed.

With editions, put title first, not editor.

> Clanchy, Michael *From Memory to Written Record: England 1066–1307* (Oxford: Blackwell, 2nd edition 1993).

Bible

Biblical quotations: as John 1:14.

Use the Vulgate Latin and the Douai/Rheims translation, unless there is a specific reason not to.

Further reference: consult

New Hart's Rules: The Handbook of Style for Writers and Editors edited R.M. Ritter (Oxford UP, 2005): latest version of *Hart's Rules for Compositors and Readers at the University Press Oxford*. The old version is also useful in a different style.