

## *Medieval and Renaissance Drama in England*

### STYLE GUIDELINES

*Medieval and Renaissance Drama in England* uses *The Chicago Manual of Style* (15th or newest edition). Spelling can be either American or British, but American spelling is preferable. The publishers consult *Merriam-Webster's Collegiate Dictionary* (11<sup>th</sup> edition) and *The Riverside Shakespeare* (2<sup>nd</sup> edition, 1996), ed. G. Blakemore Evans et al., for the purposes of copyediting.

#### 1. NUMBERS AND DATES

The numbers one through ninety-nine are spelled out in the text, except in dates, page numbers, and parts of books: “one chapter deals with” and “chapter 1 deals with.” Roman numerals should be converted to Arabic, except for introductory materials, legal citations, personal titles, or original page numbers. Inclusive page numbers are written as follows: 66–67; 100–09; 115–508.

Dates are written in American style: January 10, 1600. Numbers that identify centuries are spelled out. A century name is hyphenated when used as an adjective (sixteenth-century poetry). Inclusive dates are written as follows: 1560–74.

#### 2. ITALICS

Italics are used for foreign words/phrases not directly quoted and for English words when they are discussed as words. Italics are NOT used for foreign place names (Mont St. Michel), foreign proper names (François), or direct quotations from foreign languages.

#### 3. QUOTATIONS

Long quotations: More than ten typed lines of prose or three lines of verse are set off in a block and double spaced. As needed, briefly cite within parentheses the source, the page, or line numbers quoted.

For I have sworn thee fair, and thought thee bright,

Who art as black as hell, as dark as night.

(Sonnet 147, 15-16)

I wasted time, and now doth time waste me;

For now hath time made me his numb'ring clock:

My thoughts are minutes, and with sighs they jar

Their watches on unto mine eyes, the outward watch,

Whereto my finger, like a dial's point,

Is pointing still, in cleansing them from tears.

(*Richard II*, 5.5.49-54)

Short quotations “are placed between quotation marks in the text” (source, page). Lines of poetry also need slashes (/) between lines and double slashes (//) between stanzas.

Ellipsis points: use within the body of a quote to indicate omission (. . . or . . . . if the omission includes a period). Avoid beginning and closing ellipses.

#### *4. QUOTATIONS FROM FOREIGN LANGUAGES*

A word or short passage is immediately followed by a translation in parentheses the first time it appears. Do not italicize or place quotation marks around the translation. Longer passages are translated in the text and the original given in the notes. In the notes, quotations in non-Roman alphabets should not be transliterated.

#### *5. CITATIONS*

Acknowledgments are indicated by an asterisk after the article's title. Double spaced numbered endnotes should start in the text. As an alternative to endnotes, short in-text citations may be used (Jones, 27; Jones, 1969, 27; or Jones, 1969b, 27, as needed).

Examples of endnotes:

1. Forker, 98–144.
2. *Ibid.*, 79. (same publication cited immediately above, different page)
3. Robert Miller, 81. (more than one Miller in the bibliography)
4. Chambers, 2:73. (a multi-volume work)
5. Chambers, 1952, 37. (more than one work by the author cited in the article)
6. Chambers, 1980a, 51. (more than one work published the same year)

To clarify a complex work, explain its divisions the first time it is cited. For works divided into sections, separate the elements by periods. For example, 3.3.12–24 could indicate act 3, scene 3, lines 12–24; or book 3, canto 3, lines 12–24. A multivolume work needs a colon; for example, 1:2.7, 101–02, could indicate volume 1, book 2, chapter 7, pages 101–02. Both “verso” and “recto” are used when printed works and manuscripts are so numbered; for example: 16v; 16r–v; 16r–17v; or, fol. 17v, etc.

Abbreviate as follows: ch. or chs. for chapter/chapters; bk. or bks. for book/books; pt. or pts. for part/parts; vol. or vols. for volume/volumes; n. or nn., for note/notes; l. or ll. for line/lines; p. or pp., for page/pages; f. or ff., for folio/folios. Do not use abbreviations such as *idem*, *op. cit.*, or *loc. cit.*; instead, cite page numbers.

## 6. CAPTIONS

Examples of caption format:

FIGURE 1. Title page of *The Merchant of Venice* (Q1, 1600). By permission of the Folger Shakespeare Library, Washington, DC.

FIGURE 2. From *Maroccus Extaticus* (London, 1595), C. 40.c.29. By permission of the British Library, London.

FIGURE 3. Edward Alleyn, ca. 1619, artist unknown. By permission of Dulwich College.

## 7. BIBLIOGRAPHY

The bibliography must include all printed works and manuscripts cited in the article organized alphabetically in a single list. Authors making substantial use of manuscripts may list them separately and should use the citation format that is standard for the archive that owns the manuscript. (When referring to a specific copy of an early printed book—

for instance, from the British Library or the Folger Shakespeare Library—include the identifying press mark along with the date published.) While archival records are not normally included in a bibliography, the first note in the text to an archival document can list frequently cited repositories, series, and their abbreviations. In addition to the examples below, authors should consult *The Chicago Manual of Style*.

List multiple works by an author chronologically. The second and subsequent works begin with a line five spaces long followed by a period. Clarify identical American place names by using US postal style for states: Durham, NC or NH. Clarify identical European/American place names: Cambridge (England, no identifying location) but Cambridge, MA, for the US city. Give foreign place names in English: Florence, not Firenze.

Examples of bibliographic entries:

Basic author entry (Note that if there is a second author, that name is not inverted.)

Forker, Charles. *Skull Beneath the Skin: The Achievement of John Webster*. Carbondale: Southern Illinois University Press, 1986.

Author, First and Second Author. *The Book Title*. Oxford: Oxford University Press, 2008.

An edited book

Harrison, William. *The Description of England*. Edited by George Edelen. Ithaca: Cornell University Press, 1968.

A single selection from an edited book

Davison, Alexander. "The King's Three Bodies." In *Images of Renaissance England*, ed. Charles Reilly, 111–26. Oxford: Clarendon Press, 1995.

Edition/series. Include series information only when it is important.

Shakespeare, William. *The Merry Wives of Windsor*. Ed. Giorgio Melchiori. The Arden Shakespeare, 3rd ser. Walton-on-Thames: Thomson Learning, 2000.

Multi-volume work

Bentley, G. E. *The Jacobean and Caroline Stage*. 7 vols. Oxford: Clarendon Press, 1941-1968.

### Journal article.

Berry, Herbert. "The Bell Savage Inn and Playhouse in London." *Medieval and Renaissance Drama in England* 19 (2006): 121-143.

## REVIEW ESSAYS

Authors of review essays should follow the rules for articles.

## REVIEWS

In general, reviewers should follow the style guide for articles. At the top of the review, the reviewer should type the bibliographical information—double spaced—as follows:

**Subjects to the King's Divorce: Equivocation, Infidelity, and Resistance in Early Modern England**, by Olga Valbuena. Bloomington: Indiana University Press, 2003. Pp. xxxi + 274. Cloth \$39.95.

The reviewer's name should follow this heading on the next line. Do not add institutional affiliation.

Throughout the review, italics are preferable to underlining.

Quotations within the text from the book under review should be followed by a page number in parentheses: "the representation of tragic pride" (132). References to other works should be made by parenthetical citations: "the representation of tragic pride" (Alan Kittredge, *The Book Cited* [1997]). Endnotes to reviews should only be included if absolutely necessary