

# THE MALONE SOCIETY

## Style Guide for Editors

*N.B. This guide is intended to be as helpful as possible, but clearly cannot cover all eventualities, especially as regards diplomatic transcripts. Volume Editors should always consult their General Editor when in doubt.*

### General Principles

The latest edition of *The Oxford Dictionary for Writers and Editors* should be used as a baseline reference. British spellings/usages are to be preferred to American. Single spaces are used after all punctuation, including full stops. The Society uses the Oxford comma, and official abbreviations, rather than postal abbreviations, for American states, e.g. Calif., not CA.

The relevant volume of *British Drama 1533—1642: A Catalogue*, by Martin Wiggins in association with Catherine Richardson, should be referred to for matters of dating, authorship, auspices, dramatis personae, and other aspects of staging.

**Introductions** should consist of (a) a detailed bibliographical description of the copy-text, with reasons for its selection, or a detailed palaeographical description of the manuscript, (b) discussion of authorship, provenance, date, sources, theatrical auspices, printing, or other transmission history, together with other relevant matters. Malone Society publications do not enter into literary-critical analysis.

### Citations

Please follow the patterns below:

#### *For journal articles*

Robert K. Turner, Jr., ‘The Composition of *The Insatiate Countess*, Q2’, *Studies in Bibliography*, 12 (1959), 198—203. [*use p. or pp. for a specific place in the article*]

Periodicals (except *The Times*) do not generally take definite articles before them, e.g., ‘*Library*, 7th ser., 1 (2000), 403—38’. [*Note that the ‘th’ element is not raised.*]

### ***For books***

Publishers are not specified, and the place of publication is specified only when it is other than London.

Gerald Eades Bentley, *The Jacobean and Caroline Stage*, 7 vols (Oxford, 1941—68), I.318—19. [*the book is the original work of an author. Note, no stop at the end of 'vols'*]

John Marston, *The Dutch Courtesan*, ed. Karen Britland (2018). [*the book has been edited by someone not the author*]

Sarah Beckwith, 'Shakespeare's Resurrections', in Curtis Perry and John Watkins, eds., *Shakespeare and the Middle Ages* (Oxford, 2009), pp. 45—67.

[*a contribution to a collection of essays*]

### ***For dissertations***

Mary Ransom Burke, 'The Tragedy of Cleopatra, Queen of Aegypt by Thomas May', unpublished PhD thesis, Fordham University, New York (1943).

Short-title references are used after the first citation, giving author's/editor's surname plus key word(s). 'ibid.', 'loc. cit.', 'ed. cit.', should be avoided.

### ***Online resources***

For *OED* please follow this format:

*OED* invalid *n.*<sup>2</sup> 1a 'An infirm or sickly person', accessed 1 April 2020.

For *ODNB* please follow this format:

Charles Nicholl, 'Marlowe [Marley], Christopher (*bap.* 1564, *d.* 1593)', *ODNB*, accessed 1 April 2020.

### **Other reference conventions**

**Dates** should always take the form '24 October 1616' (if without the year, '24 October'). When an original printing of a play is referred to, the date should be provided in brackets. References to Greg's *Bibliography* and, where multiple editions exist, to STC should be given in a footnote. (The addenda and corrigenda in volume 3 of STC, together with ESTC, should also be consulted for any subsequent information.)

**Quotations from Stationers' Registers** should be taken from Greg's *Bibliography* ('Stationers' Records', I.1—78); volume and page references to Arber may be added.

**Page extents:** with Arabic numbers, use the shortest form, e.g. 1—16, 25—8, 125—98, etc.; with Roman numerals, extents should be given in full, e.g. lxxxviii—lxxxix, cii—cxiv, etc. (Note here that ‘etc.’ is always preceded by a comma and followed by a stop, whereas ‘e.g.’ and ‘i.e.’ are only ever preceded by a comma.)

**Through line numbers (TLN)** are given in multiples of 10, beginning with the first printed line of the title-page, or the first line of the manuscript, excluding running titles and catchwords. TLN should always be used to refer to the text in the Introduction; in each paragraph, TLN should only be used for the first time lines are indicated. The same is true for ‘sig.’ and ‘sigs’. ‘r’ and ‘v’ (recto and verso) are superscript, without points. Note that, e.g., ‘sig. C3’ refers to the leaf (recto and verso): where one page or the other is meant, it should be specified, e.g. ‘sig. C3<sup>r</sup>’. Similarly, ‘fol. 82’ means the leaf, ‘fol. 82<sup>r</sup>’ the page. Columns should be referred to as ‘a’ and ‘b’.

**When quoting speech prefixes (SPs) and stage directions (SDs)** in the Introduction, any final full stops should be included. Black Letter is not used in Introductions, but variations from the main type used for the play text can be signalled by using italic. Digraphs and ligatures are not generally signalled in Introductions; the need to set special sorts should be highlighted.

**Examples of the use of tables** for various purposes can be found in the following Malone Society editions:

For a list of copies collated: Thomas May, *The Tragedy of Antigone, the Theban Princess*, ed. Matteo Pangallo (2016), p. xiv.

For press variants: *A Midsummer Night’s Dream* (1600), ed. Thomas L. Berger (1995), p. vii.

For wrong fount/type shortages: *Soliman and Perseda* [1592/93], ed. Lukas Erne (2014), pp. xxiv—xxvi.

Editions should include a table of erroneous and doubtful readings, where appropriate, in columns with the TLN on the extreme left, the text reading followed by ], and the editorial emendation. Missing letters and punctuation are indicated by <...>, each point representing a missing letter or punctuation mark. Unclear readings are indicated by, e.g. ‘brothe<rs>’. There should also be a list of dramatis personae (in modern spelling) in order of appearance (consult Wiggins & Richardson for nomenclature).

## Diplomatic Transcripts

Relevant Society volumes may be used for guidance on the editorial apparatus, in consultation with the volume's General Editor. Two recent examples are *The Honest Man's Fortune*, ed. Grace Ioppolo (2012 for 2009) and *The Twice Chang'd Friar*, ed. Siobhan Keenan (2017). The aim of the apparatus is to enable a reader to understand *exactly* what the author(s) or scribe(s) wrote. Here are examples of notes at the foot of the page; other details may, of course, be possible, but they should be kept as brief as possible and consistently used:

178 *ornament*] *t* written over erased *ed*

305 *thee*] *ee* blotted

528 *anye*] *y* altered from *i*

606 *ffor*] <sup>*f*</sup> written over erasure [*the superscript identifies which letter is meant*]

685 [*faire*] marked for deletion

735 *is*] *s* altered

973 *hazard*] *h* written over erasure

1287 *\if*] interlined in darker ink [*above the line: /if\ below the line*]

1617 *pamphlet*] *h* altered, ? from *l*

1785 *might*] interlined with a caret

2791 <sup>2</sup>*I*] ? added by Hand 2 [*the superscript indicates that the line contains two 'I's*]

Digraphs, ligatures, interlineations, deletions (printed in the text), forms of the letter *s*, marginalia, changes of hand or ink, will all need indicating where they occur. Conjectural readings are not shown. Special founts may be required. The placing of stage directions in the transcription often needs particular attention. Editorial insertions in the text, such as act/scene numbers, or foliation, should be in square brackets.

Editorial Committee, Malone Society Council

November 2019