**Annotating Thomas Nashe: the essentials version: 11 Oct 2019**

**Explanatory notes: formatting the document**

* Like the edited text, the notes should be:
  + Times New Roman pt 12;
  + Double-spaced.
* Do not put extra line spaces between notes.
* In the edition, notes will eventually be linked to the volume’s page numbers; at this stage, link notes to the page of your draft text by giving the page number of your word document in the following format: \*p.1 (etc).[[1]](#footnote-1)
* To help the General Editors see what you are glossing, in the text, highlight in mustard yellow the words/phrases you are annotating. (The highlight will obviously be removed before publication.)

**Q: What should I annotate?**

* Notes should explain individual pieces of information that a reader needs to know. When annotating the text it is best to err on the side of over-inclusiveness as material can always be moved (e.g. to a headnote or critical introduction) or deleted at a later stage.
* References to later works that make use of particular passages in Nashe can be cited, but, again, only if they provide vital information which helps the reader to interpret the text.
* Notes should resist speculative interpretation: the introduction can contain this if properly signalled for the reader. Editors should explain the text and its context to ensure that the right material is provided but allow readers to read the texts themselves without being directed to a particular position.
* Nashe is a difficult writer so there are likely to be a number of places were the sense is opaque. Do not hide those moments. It is very frustrating, and demoralising for readers struggling with a passage, to find that it does not figure at all in the notes. Even the indication that there is a difficulty is helpful in these instances, reassuring readers that they are not alone in their uncertainty. Hopefully, many of these moments will be resolved during the drafting and editing process, but do not efface them at the outset.

**Grammar and style of explanatory notes**

* Use lemmas not superscript numbers for explanatory notes.
* Please keep your prose style concise. Try to convey the information in as few words as possible without becoming gnomic.
* Please bear in mind that readers may not be speakers of UK English;
  + Avoid using ‘quite’ (which is an intensifier in US English, not a qualifier);
  + Gloss terms such as ‘barrister’ which are not in use outside UK English; remember that not all readers may be familiar with English geography (e.g. that landscape around Cambridge is flat).
* The grammar of your note must match the grammar of the lemma, e.g:

**Spanish hatte]** large hat with a wide brim and a feather.

NOT

**Spanish hatte]** large hats with wide brims and feathers.

**Form of possessives**

* OUP has no house-rule about the placing of the apostrophe when the possessor’s name ends in ‘s’ (e.g. Richards; Jesus). Please use the single s’ in all cases (so ‘Jesus’ mother’; ‘Keith Richards’ guitar’).

**Layout of explanatory notes**

**Q. What should lemmas look like?**

* All lemmas should be in bold.
* They should be followed by a square bracket in bold**]** and then one space before the start of your note.
* They should follow the spelling, capitalisation, and font (italic or Roman) of the word or phrase as it appears in the text.
* Lemmas should contain a maximum of two words.
  + If you are glossing a phrase, include the first and last word in the lemma, and use the three-point ellipsis in between: ***Patchecoes ... Dringles*]**.

**Q. The lemma doesn’t include all of the words that I gloss in the note that follows: what should I do?**

* (1) If you are explaining a sentence, to help readers to locate the gloss, put the word(s) not included in the lemma in bold, e.g:

**Gentlemen … Lyon]** Nashe distinguishes between discerning and undiscerning readers. The former (disappointed lovers)will guess (**aim**, *v.*, OED3 3) the cause (**efficient**, *n.*, OED 1) of his **armed phrase**, or satirical tone.

NB. **Only** the words which don’t appear in the lemma should be shown in bold in the note itself.

* (2) If you are glossing individual elements within a sentence, put these as separate lemmas. You may need to have a gloss for the entire sentence too, e.g:

**Sergeant… Pettifogger]** list of legal officers, descending in hierarchy.

**Sergeant]** member of a superior order of barristers (lawyers with the right to practise as advocates in superior courts) from which Common Law judges were chosen (OED 6a).

**Bencher]** senior member of the Inns of Court (OED 3).

**Counsellor]** ‘counsellor-at-law’, i.e. barrister (OED 3).

**Attorney]** legal agent practising in the Common Law courts and preparing cases for barristers (*n.*1,OED 3).

**Pettifogger]** inferior legal practitioner dealing with petty cases (*n.*1, OED3 1); derogatory by the late 16th c.; see Wilson, *Discourse uppon Usurye* (1572): ‘the lawyer was no utter [junior] Barrister, as one lyttle studyed in the lawes, scante so good, as a meane attorney […] beeinge in deede no better than a common pettifogger in lawe, suche as was never allowed in anie Inne of courte or chauncery’ (D2r).

**Q. Should I capitalise the first word in each note?**

* Capitalise the first word when what follows is a complete sentence.

**Q. Should each note end in a full-stop?**

* Yes.

**Citing and referencing texts**

**Q. Do I need to give quotations from sources, even when they are well-known (e.g. Shakespeare)?**

* Yes: unless you have already given the quotation previously in your notes, cite all quotations from sources in full. This includes lines from Shakespeare’s works and Biblical verses; please also give proverbs in full, unless that involves repeating material from the text itself.
* You may need to trim long quotations, retaining just the relevant parts. Put ellipses showing omissions in square brackets [...].
* Sometimes, Nashe lifts entire sentences/sections from a source. If Nashe cites verbatim/almost verbatim, you do not need to reproduce the original quotation in your notes: it will be more helpful to your readers if you state the quotation is verbatim/makes only minimal changes, drawing their attention to any substantive issues.

**Q. How many quotations are necessary to evidence or illustrate a point?**

* In most instances a maximum of two quotations will be sufficient.

**Q. What editions of primary texts should I cite?**

* For early modern texts, where available, please use editions that might have been available to Nashe or his first readers unless there is a good reason not to, e.g.:
  + The work is in manuscript only, so not easily accessible to our readers;
  + The work has a complicated publication history which makes reference to an early modern edition potentially problematic (e.g. *Mirror for Magistrates*; Samuel Daniel’s *Delia*);
  + Plays, which readers are accustomed to referring to by act, scene, line.
  + *Faerie Queene*, which readers are accustomed to referring to by book, canto, stanza, line.
* A list of the modern, scholarly editions we are using will be maintained in Google Docs (under ‘Nashe Resources’). We will update this as necessary: *please email Andrew Hadfield with any questions, or editions you think should be included*. The editions that you should use include:
  + Oxford English Texts where available;
  + The facsimile of the 1560 Geneva Bible, ed. Lloyd E. Berry (Hendrickson Publishers, 2007);
  + The New Oxford Shakespeare (2016).
* Latin and Greek works should be cited as they appear in the standard Loeb editions, unless there is an early modern translation that would have been available to Nashe and his initial readers.

**Q. How should I cite primary texts? Original or modern spelling? How do I show line-endings?**

* Follow the spelling and punctuation of the copy you are using; but, as in the edited text, when citing early modern texts, standardise u/v, i/j, long s; silently expand brevigraphs (e.g. the tilde supplying *n/m*).
* If the quotation from the primary text includes a word the sense of which might not be apparent to a moderately educated 21st-c. reader provide a gloss in square brackets; e.g. ‘fleered [mocked] and swore’.
* If citing verse, show line-endings with a backslash /. Leave one space either side of the backslash.

**Q. What should I do about foreign-language material?**

* In your notes, supply translations for all foreign-language material.
* Unless citing Loeb, cite the source of the translation, even if you have translated it yourself.
* You do not need to supply non-Anglophone material in your notes unless it adds value to your note (e.g. if showing how Nashe has adapted a quotation, or misquoted it; if Nashe has abbreviated a quotation and the omitted material is of significance).
* Where possible, use translations which Nashe could have used.
* At the start of your note, indicate the language of the original, using the following abbreviations: Fr., Gr., Lat., It., etc.

**Q. How do I cite the Bible?**

* Unless otherwise stated, Biblical quotations will always be cited from the facsimile of Geneva 1560.
* Form of biblical citations: Genesis 4.9-16 (no italic, with comma, and full stop after the chapter number, closed up). Use standard unabbreviated names for the books of the Bible.

**Q. Should I be recording Nashe’s neologisms/first usages?**

Policy has changed here. Initially, the edition was to include a glossary of Nashe’s neologisms. For various intellectual and practical reasons, we have pulled back from that plan. Nonetheless, Nashe’s language is innovative, and will be (i) of interest to our readers; (ii) the topic of at least one essay in the *Handbook*. To that end, please follow the procedure below when you encounter a word or phrase that (a) does not appear in OED; (b) is the first usage recorded in OED; (c) predates the first usage in OED:

* Check the Medieval English Dictionary (https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary) and Corpus of Middle English Prose and Verse (https://quod.lib.umich.edu/c/cme/).
* Check EEBO-TCP. Circa 34% of texts are available as searchable full-text in Phases I and II. Consequently a negative result – whilst potentially suggestive – does not prove that Nashe ‘coined’ the word/phrase, but these searches frequently show up revealing information (e.g. when Nashe picks up words promulgated by the Harveys, or favoured by Greene).
  + **NOTE**: it is vital that you do these three things before making a claim about the novelty of a word/phrase; there will be a global note stating that claims about first usages are made in the light of this available evidence.

Where Nashe does seem to provide evidence of an early usage of a word/sense of word:

1. Continue, as previously instructed, to green highlight them in the edited text. This will allow people writing on Nashe’s language for the edition/Handbook to locate innovative uses of language. Sometimes Nashe’s first recorded usages are due, not to coinages/neologisms, but to his embracing of quotidian and colloquial registers. In these instances, you don’t need to state in your note that a word/phrase is the first recorded usage; however, please do green highlight those instances: Nashe’s linguistic innovation is as much about his willingness to incorporate the everyday as it is about adapting or inventing words.
2. You do not need to use green highlight in your notes, and sometimes a first usage will not need annotating at all.
3. Where a first usage seems to show Nashe coining a word/sense – or being a particularly early adopter of it – record this in your notes using a formula which acknowledges that the resources checked are not comprehensive, e.g. ‘This appears to be the first usage in print’; ‘a potential Nashe coinage’ (do use these two alternatives to distinguish between those words/phrases – usually extravagant insults – which Nashe may well have invented, and those which it’s more likely that he picked up from elsewhere).
4. OED sometimes wrongly credits Nashe with first usages. You do not need to point this out or correct it in your notes.

**Q. How do I reference primary texts in the notes?**

* References to primary (and secondary) texts should be placed in brackets, unless the reference is integral to the grammar of your sentence. Compare the two references – highlighted in grey – to Chettle’s *Kind-harts Dreame* in the extract below:

***Greens* … doing]***Greenes Groats-worth of Wit* – allegedly comprising Greene’s last writings, ‘writ […] over’ by the stationer Henry Chettle (*Kind-harts Dreame*, 1593, A3r)– was entered into SR on 20 Sept. 1592 (just over a fortnight after Greene’s death on 3 Sept.) and printed by John Wolfe and John Danter for William Wright. It proved popular: there were a further five edns before 1637. Chettle’s *Kind-harts Dreame* confirms Nashe’s claim that the pamphlet was attributed to him, ‘protest[ing] it as all *Greenes*, not mine nor Maister *Nashes*, as some unjustly have affirmed’ (A3r).

* Keep a rolling bibliography of the primary and secondary works you cite (see below for more details). A bibliography will appear at the end of each volume.
* **NB.** Where a pre-1700 work exists in editions pre- and post-dating the work you are annotating, please remember to cite the one which Nashe would have had access to, for example, the 1589 Hakluyt, rather than the edn from 1598-1600.Unfortunately, the 1589 edn on EEBO isn’t searchable (whereas the 1598-1600 one is). However, the CUP edn of the 1589 Hakluty, ed. D. B. Quinn and R. A. Skelton (1965), has an excellent index. Cite Hakluyt from that edn. (The 1598-1600 one is only relevant for *LS.*)
* Primary texts cited from editions printed before 1700 should be referenced by author, short title, date, and signature (not page or folio).
  + Use titles which are brief, identifiable, and unambiguous, and which do not contain unnecessary words, e.g. Elyot, *Governour* (1531), not Elyot, *The Boke Named the Governour* (1531); Lodge, *Euphues Shadow* (1592), not Lodge, *Euphues Shadow, the Battaile of the Sences* (1592).
    - You do not need to include the initial article (*The*, *A*).
    - You do not need to include place of publication in the notes.
  + Capitalise all ‘substantive’ words in the title (so *Mirror for Magistrates*, not *Mirror for magistrates*).
  + Recto folios should be designated by ‘r’ (e.g. E2r); verso folios by ‘v’ (e.g. E2v). Do not use superscript for r and v.
    - Do not use ‘sig’ or ‘sigs’ before the signature; the same applies when citing from manuscripts (so 73r, not fol. 73r, or fo. 73r; 83r-85v, not fols 83r-85v, or fos 83r-85v).
    - Numbers should be in Arabic, not Roman, numerals (this includes references to Spenser’s *Faerie Queene*).
    - Capitalise all signatures (so A4r, not a4r).
    - For long works with multiple signatures, indicate this with numbers, rather than proliferating letters: e.g. 4M2r, not MMMM2r.
    - When works have repeating signatures (e.g. two sets of A signatures), indicate this with a superscript numeral:
      * 2A2r = the recto of the second leaf of the second gathering signed with a single A (or a);
      * 2A2r = the recto of the second leaf of the gathering signed AA (or Aa).
  + Retain original spelling and punctuation, but – as in the edited text – standardise u/v, i/j, long s; expand brevigraphs (e.g. the tilde supplying *n/m*).
  + You do not need to provide ellipses in contracted titles (e.g. Bale, *The Actes, or Unchast Examples of the Englysh Votaryes* becomes Bale, *Actes of the Englysh Votaryes*, not Bale, *Actes [...] of the Englysh Votaryes*).
* Primary texts cited from modern editions
  + A number of these will be ‘standard’ texts, covered by a global note and listed in the bibliography to each volume (e.g. the Bible, unless otherwise stated, will always be cited from the facsimile of Geneva 1560; Shakespeare’s works will always be cited from the 2016 Oxford Shakespeare; Latin and Greek texts will always be Loeb, unless otherwise stated). In those cases you do not need to reference the edition; the following examples illustrate the sort of reference that is sufficient: Matthew 5.13; Shakespeare, *RJ*, 2.1.3-5; Cicero, *De Inventione*, 1.2.4-5; Spenser, *FQ*, 3.2.5.1-4. (For a list of texts we abbreviate as a matter of course, see below, ‘Abbreviations’.)
    - Note: use Arabic, not Roman, numerals.
  + For other editions post-1700, please use the author-date system that we will also be using for secondary texts; e.g. (Erasmus 1982: 257).
    - Note: give the number of the page only, not ‘p.’ or ‘pp.’, and use a colon between the date and page number.
  + Remember to check the Google doc in ‘Nashe Resources’ for details of post-1700 editions of primary texts that we are using in the edition and contact Andrew if the edition you use does not appear on that list.

**Q. Something sounds proverbial: how do I check and then reference this?**

* Check reference works in this order: Tilley (<https://catalog.hathitrust.org/Record/001111462>); if it’s not in Tilley, try Dent (*Shakespeare’s Proverbial Language*, and *Proverbial Language in English Drama*: addenda to Tilley), then F.P. Wilson (*Oxford Dictionary of English Proverbs*). If it’s not recorded in any of those, check against Erasmus’ *Adages* (both the Toronto edn and Richard Taverner’s English translation (*Prouerbes or Agagies* 1539), which contains sayings recorded by Syrus Publilius, the ‘Mimi Publiani’).
  + McK’s notes sometimes refer to the 1574 Basle edition (*Adagia Adagiorum*); however, this is not easily available/accessible (it’s not digitised; it’s in Latin). If the sources above (or McK) do not throw up results for things which ‘sound proverbial’, then make a note and try checking the *Adagia Adagiorum* when in a research library.
* Cite Tilley and Dent by surname and reference number of proverb (e.g. Dent F21; Tilley G19)
  + No commas between name and reference.
  + Cite the proverb in full if is not obvious from the section of the text you are glossing.
  + State at the start of the note that something is proverbial, e.g. **loosers … talke]** proverbial (Tilley L458).

**Q. How do I reference people in my notes?**

* When citing texts, there is no need to give the first name of the author unless there is a potential confusion (because a name – such as Fletcher, Sidney, Smith – is shared by more than one author).
  + In cases where there is potential for confusion, give the full name at the first citation. E.g. Philip Sidney, *Arcadia*; Thomas Smith, *De Republica Anglorum*. After that: Sidney, *Arcadia* etc.
  + Do give the author’s surname for every work you cite (even when those seem obvious to you as editor): e.g. Shakespeare, *Romeo and Juliet*; Spenser, *Faerie Queene*.
* When referencing people not directly connected to a text at that particular moment please give both first name and surname at the first citation in your notes (even if that person is an author); e.g.:

**Barrowists]** people who adhered to the views of Henry Barrow, a religious separatist probably influenced by the dissenter Robert Browne (who inspired the Brownists). Barrow was arrested in autumn 1587 and imprisoned in the Fleet Prison, London for refusing to attend church; he was executed on 6 Apr. 1593.

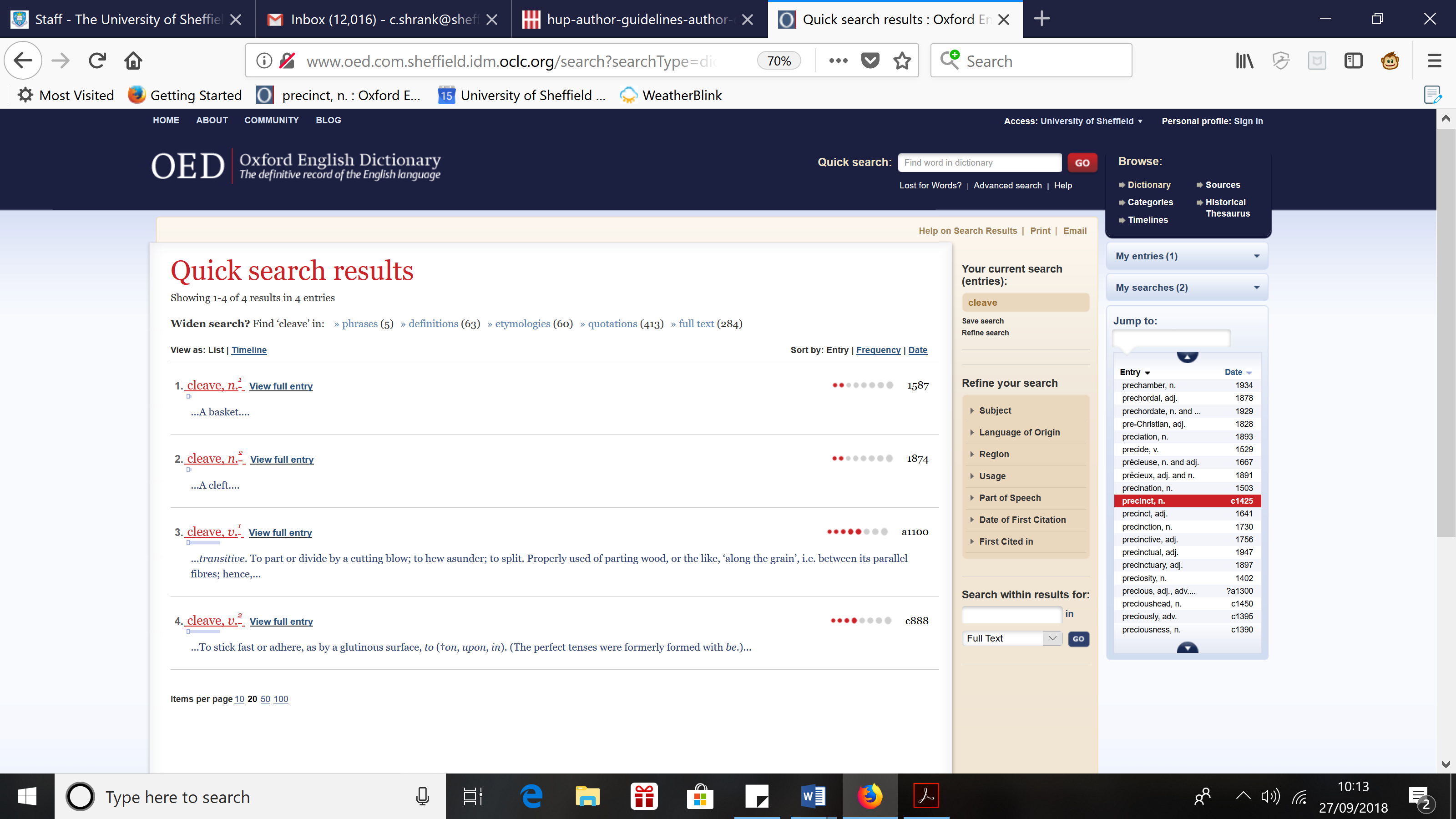
* After that first citation, use the surname only as long as it is clear to the reader whom you mean. If in doubt, give the first name (it is easier to take these out than put them in).
* You do not need to give dates for the historical figures you mention unless it has value. E.g. Aristotle is well-known enough not to need dates, but you may want to indicate that Duns Scotus is a 14th-c. philosopher.
* Using titles:
  + Do not include honorifics such as Mr, Sir, Dr (Philip Sidney, not Sir Philip Sidney).
  + When referring to aristocrats, try to be as precise as possible: there are many Thomas Howards, Dukes of Norfolk, for example, Say which one: 2nd, 3rd, 4th Duke of Norfolk, etc. Capitalise the first word of titles when referring to a particular person (2nd Duke of Norfolk, not 2nd duke of Norfolk).

**Q. How do I reference secondary texts?**

* Use the author-date system; e.g. (Helgerson 1979: 4).
* If you cite more than one work by that author published in the same year, add a, b, c, etc. to the date, by alphabetical order of title.
* If you cite authors who share the same surname, you will need to distinguish them by including an initial.
* As with primary texts, references to secondary texts should be placed in brackets, unless (1) the reference is integral to the grammar of your sentence or (2) you are referring to the book as an item, e.g. ‘See Helgerson 1979’.
  + If it is clear from context, there is no need to repeat the surname in the reference; e.g. ‘as Helgerson argues, ... (1979: 4).’
* When referencing more than one text, divide the references with a semi colon; e.g. (Helgerson 1979: 4; Kinney 1987: 56).

**Q. How do I reference on-line databases in the notes (e.g. OED, ODNB)?**

* There is no need to give dates of access or URLs in your notes.
* You do not need to italicise OED or ODNB.
* Referencing OED:
* Parts of speech must be given if there is a possibility of confusion (e.g. effect, *n.* or effect, *v.*); italicise the part of speech as here (*n.*, *v.*, *adj.*, etc.).
* If there is more than one entry for a word (as with the example below) you will need to indicate that, e.g. cleave, *v*.1(note, unlike the screenshot below, the number is not superscript and is not italicised). There is no space between *v.* and 1.



* Give the OED number for the particular sense of the word that is relevant, as in the following gloss:

**fustian]** coarse cloth made of cotton and flax (*n.*, OED 1a).

* + - Note: as it is obvious from the lemma that it is ‘fustian’ that is being glossed, there is no need to repeat the word in the reference. Contrast the following (also cited earlier):

**Gentlemen … Lyon]** Nashe distinguishes between discerning and undiscerning readers. The former (disappointed lovers)will guess (**aim**, *v.*, OED3 3) the cause (**efficient**, *n.*, OED 1) of his **armed phrase**, or satirical tone.

* + - Where the spelling of a word in the text is substantially different from the headword in the OED, please supply the headword as part of your reference, even if it is obvious what you are glossing, e.g.:

**Gascoynes]** leg garments: wide hose or breeches (galligaskins, OED, 1a).

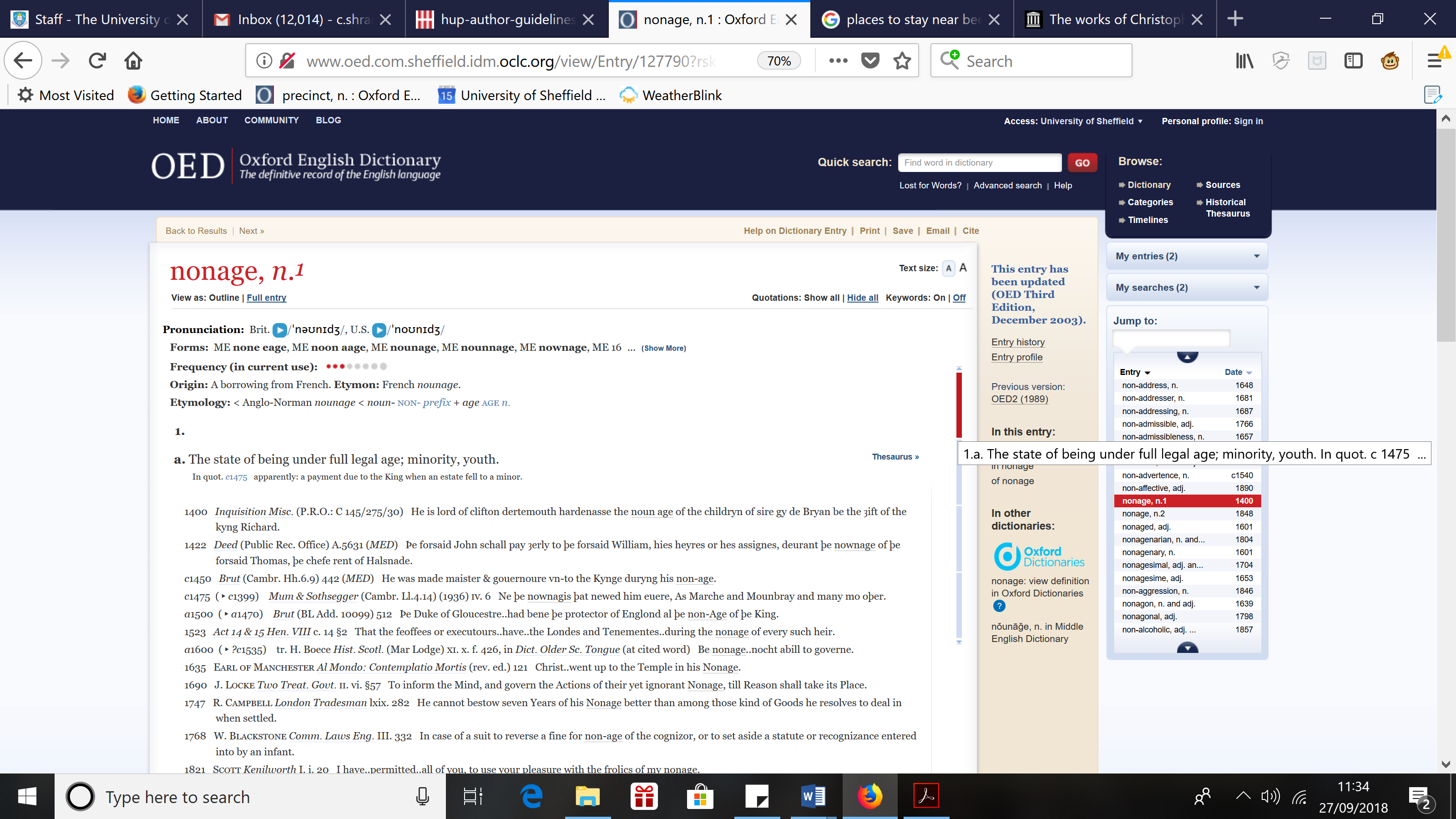
* + Many OED definitions are wordy and/or give several synonyms. Only cite what is essential.
  + Only put the quotation from the OED in quotation marks when the definition (1) is discursive, (2) contains an opinion, or (3) is cited as part of sentence, so that you need to distinguish your words from the definition, e.g.:

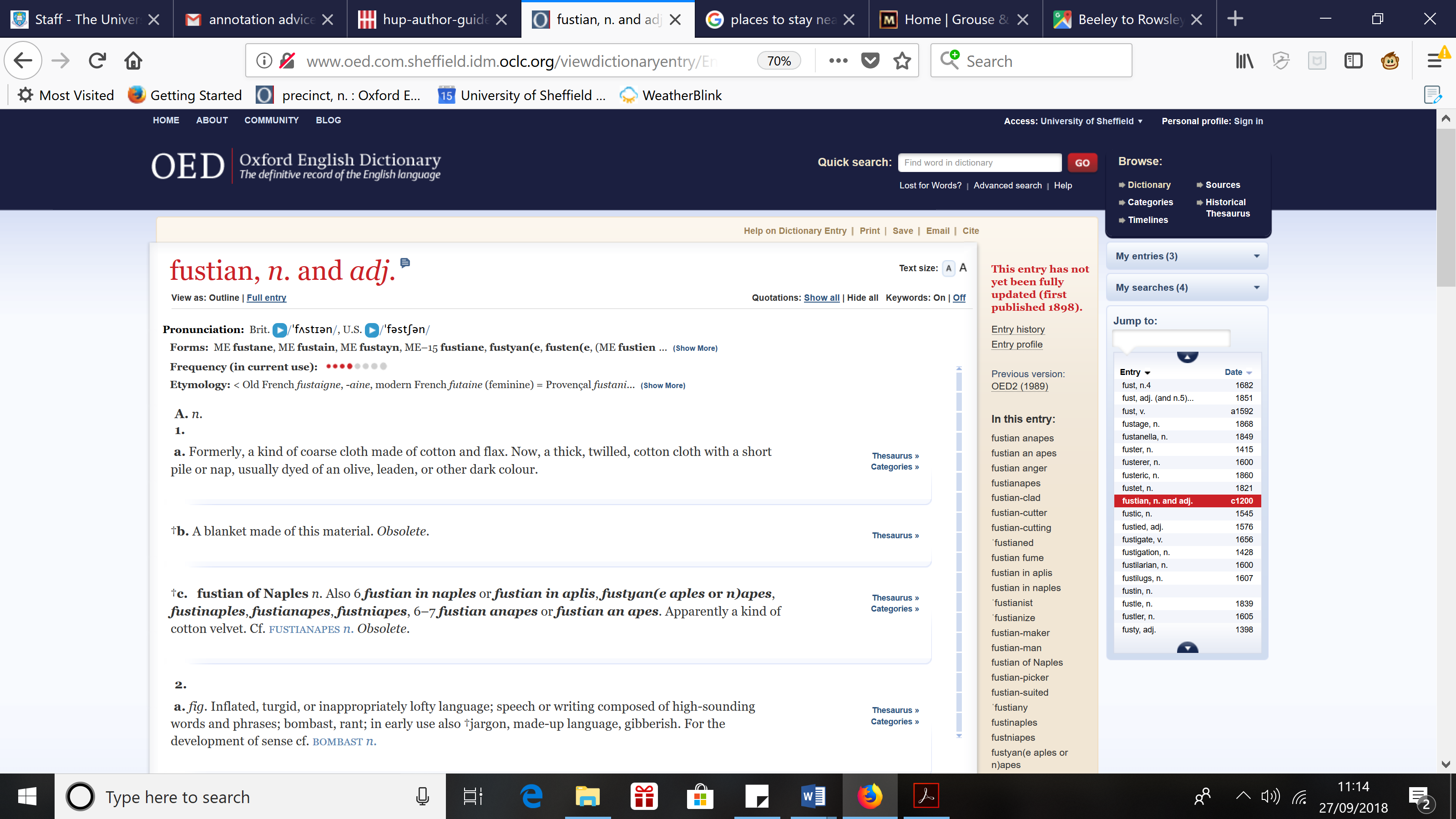
**Mountebanks]** ‘itinerant charlatan[s] who sold supposed medicines and remedies’ (OED3 3).

**court-holie-bread]** a variant on ‘court holy water’, a ‘proverbial phrase for fair words or flattery without performance or sincere intention’ (OED).

**trivial]** Originally meaning ‘belonging to the trivium of mediaeval university studies’ (OED 1) – i.e. the study of grammar, rhetoric, and logic – in the later 16th c. its meaning shifted to indicate ‘ordinary, everyday, familiar, trite’ (OED 5).

* + The OED is in a rolling process of being updated. When citing OED, please note whether the entry has been updated (see screenshots below). Where it has been updated, please indicate this as follows: OED3 (as with the example of **aim**, *v.* in quotation above).





* Referencing ODNB:
  + You do not need to give the author of the entry.
  + Where it is obvious which entry you are referring to, you do not need to give further details. See example below:

**blacke Prince]** nickname of Edward of Woodstock (1330-1376), Prince of Wales, eldest son of Edward III; the origin of the nickname is uncertain, and ‘has been variously attributed to his black armour and to the French hatred of him’ (ODNB).

**Q. How do I reference other on-line sources?**

* By a short title, e.g. History of Parliament Online; Private Libraries of Renaissance England.
  + Sometimes, you may need to give a more specific reference to an item within an on-line source; put that in quotation marks, e.g. ‘Grantham’, History of Parliament Online; ‘Damet, Thomas (d.1618)’, History of Parliament Online.
* Do not give URLs or access dates in the notes.

**Q. How do I acknowledge people who have helped me with a particular note?**

* Rather than clogging up the notes, keep a list of who helped with what (e.g. Michele Adams, Sara Dunn (on sheep farming), Brian Fletcher, Katie Moss (on Tudor costume), Kevin Smith, Beth Tilley (on falcons)).
* These thanks will be incorporated into the acknowledgements at the start of each volume.

**Q. How do I cross-reference works by Nashe?**

* Cross-references should be to this edition. At this stage in the process, we cannot refer to a page number. Put the cross-reference in brackets, indicating the work by the agreed sigla for the work in question (see Editors’ Handbook, p. 26) followed by ??. Highlight the cross reference in grey, e.g.: (*SN*, ??). The place-holder ?? is easily located using the ‘search’ function at a later stage.
* Use the agreed acronyms for Nashe’s works (see below, ‘Abbreviations’).
* If cross-referencing within the same work, use the same principle, e.g. if referring to another passage in *Pierce Penilesse*, this would be signalled by (*PP*, ??); if cross-referencing a note, ??n. It may be helpful to include an indication of what you are cross-referencing in square brackets, e.g. [xref note on **pettifoger**].
* As with references to primary and secondary texts, put cross-references in brackets, unless they are integral to the grammar of your sentence; e.g. ‘Nashe also refers to Pace in *HWYSW* (??).’ Note here that the actual volume and page number, signalled by ??, will still be in brackets.

**Abbreviations**

**Q. When should I use abbreviations in my notes?**

* To refer to Nashe’s works:

*AA The Anatomie of Absurditie*

*AP Almond of a Parrat*

*CTJ Christs Tears Over Jerusalem*

*CV* ‘The Choise of Valentines’

*Ec* Latin verse on Ecclesiastes, xli.

*HWYSW Have with you to Saffron Walden*

*LC* Letter to William Cotton

*LS Lenten Stuffe*

*PP Pierce Penilesse, His Supplication to the Devil*

*PrAS* Preface to *Astrophel and Stella*

*PrM* Preface to *Menaphon*

*SLWT Summers Last Will and Testament*

*SN Strange Newes*

*TN The Terrors of the Night*

*UT The Unfortunate Traveller*

* To refer to Nashe’s collaborative writings/dubia:

*M-M* *Mar-Martin*

*CC A Countercuffe given to Martin Junior*

*MMM* *Martins Months Minde*

*RRCP* *The Returne of the Renowned Cavaliero Pasquill*

*AP An Almond for a Parrat*

*FPPA The First Parte of Pasquils Apologie*

*D Dido, Queene of Carthage*

*PrHIF* Preface *Hospitall of Incurable Fooles*

*TDC Fearful and lamentable effects of Two Dangerous Comets*

* To refer to Harvey’s works (because these are so frequently cited by Nashe):

*Cic.*  *Ciceronius*

*FL*  *Four Letters and Certaine Sonnets*

*GV*  *Gratulationum Valdinensium*

*NLNC*  *A New Letter of Notable Contents*

*ON*  *Ode Natalitia*

*PS*  *Pierces Supererogation*

*Rh.* *Rhetor*

*Smithus*  *Smithus, vel musarum*

* To refer to the following works by Spenser and/or Harvey:

*TPL*  Harvey and Spenser, *Three Proper, and Wittie, Familiar Letters*

*FQ* Spenser, *Faerie Queene*

* To refer to Shakespeare’s works (because these are so well known and frequently have very lengthy titles). For full list, see end of document.
* To refer to earlier editions of Nashe’s works:

Gro Grosart

McK McKerrow

* To indicate language of foreign-language material (Fr., Lat., etc); only use these abbreviations when referring to a quotation in the text; in all other cases, spell out in full (so ‘French ambassador’, not ‘Fr. ambassador’).
* To save space when giving dates:
  + 16th-c. (adjective); 16th c. (noun); 6 Jan., 3 Sept.; etc.
  + c. for circa (no italics); no space before the subsequent numeral (c.1500).
  + CE for Common Era and BCE for Before Common Era (not AD and BC).
* To save space when giving bibliographic details, e.g.:
  + attrib. (attributed), MS (manuscript); MSS (manuscripts), pub. (published); trans. (translated by, translation); unpubd (unpublished).
  + 4º, 8º, 12º, etc when describing format; Q1, Q2, etc. when referring to different editions.
* To save space in biographical details (b., bap., d., fl.); no space before the subsequent numeral (bap.1564).
* To save space when giving sums of money: £5, 10*s.,* 1*d.* Note the italicisation and full stop after the abbreviations for shillings and old pence.
* For a full list of standard abbreviations, see appendix to this document.

**Q. What form should I use for numbers in my notes?**

* Write out numbers one to ten as words.
* Write numbers at start of sentences in words. (‘Two hundred and fifty gold bars were stolen’).
* Use a comma in numbers of four digits or more (e.g. 1,000; 25,000).
* Omit as many digits as possible in a number range (e.g. 35-6, not 35-36), but do not omit digits between 10 and 19 (e.g. 10-11, 118-19, 1013-14).
* Dates: 1598-9; 1564-75; 1590s (no apostrophe).

**The bibliography**

* Put full stops at the end of each entry.
* There will be six sections of the bibliography:
  + Standard works referred to by short form (e.g. the Bible, works of Shakespeare, etc.); this section will be compiled by the General Editors and you do not need to worry about this.
  + Primary texts in manuscript.
  + Primary texts in editions printed before 1700.
  + Primary texts in editions printed after 1700.
  + Secondary texts.
  + On-line sources not covered in (i).

**Q. How do I reference primary texts in manuscript in the bibliography?**

* Cite in alphabetical order by archive and call number, including – where relevant – additional information; e.g. BL Add. MS 17492: The Devonshire Manuscript; V&A NAL MS Dyce 44, fos. 2-4: Thomas Nashe’s *Choise of Valentines* (c.1592).
* Where needed, use fo. or fos. to indicate the position of the text within the MS (not f., ff., fol., fols).

**Q. How do I reference primary texts printed before 1700 in the bibliography?**

* Use the following format:

Whetstone, George. 1582. *An Heptameron of Civill Discourses*. Richard Jones.

* Anonymous texts should be cited under ‘Anon.’, then listed alphabetically by title (ignoring the initial article, *A* or *The*).
* Capitalise all substantive words in titles (as in the notes).
* Where titles are extensive, only include what is sufficient to allow unambiguous identification, e.g. *The Discoverie of a Gaping Gulf*, not *The Discoverie of a Gaping Gulf Wherein England is like to be Swallowed by Another French Mariage, if the Lord Forbid Not the Banes, by Letting her Majestie See the Sin and Punishment Thereof.*
* Retain the original spelling, but standardize i/j, u/v, long s, and expand tildes supplying *n/m.*
* Please check all bibliographical references against ESTC (<http://estc.bl.uk>) and do not rely in the metadata in EEBO alone (it is often the same, but not always).
* Only include place of publication if the book is not printed in London, but include printers’ and – where relevant – publishers’ names. Follow ESTC in using square brackets when names are conjectural; e.g.

Fulke, William. 1581. *A Briefe Confutation of a Popish Discourse*. [Thomas Dawson] for George Bishop.

* Please standardise surnames (so ‘Byshop’ in the example above is ‘Bishop’). If in doubt, ask Andrew Hadfield.
* Do not include STC number unless this is needed to disambiguate editions printed in the same year; if it is needed, cite as follows: Bullein, William. 1564. *A Dialogue both Pleasaunte and Pietifull*. John Kingston. STC (2nd edn), 4036.5.

**Q. How do I reference editions of primary texts printed after 1700 in the bibliography?**

* Put these in a separate section from primary texts printed before 1700.
* Remember that these need to link to the author-date system used in the notes; please give the information as in the following example:

Erasmus, Desiderius. 1997. *The Colloquies*, ed. Craig R. Thompson. *Collected Works of Erasmus*, vols 39-40. Toronto: Toronto University Press.

**Q. How do I reference secondary texts printed after 1700 in the bibliography?**

* Secondary works should appear in a separate section of your bibliography.
* Capitalise all substantive words in titles, as well as the first word and the first word after a colon.
* Use *et al.* when there are three or more authors/editors.
* Where there are two authors, only invert the first and second name of the first author.
* Again, these need to link to the author-date system used in the notes; please use the following formats:
* References to books

Brooks, Christopher. 1986. *Pettyfoggers and Vipers of the Commonweal: The ‘Lower Branch’ of the Legal Profession in Early Modern England*. Cambridge: Cambridge University Press.

* Where there are two (or more) places of publication listed for the same publisher, give the first town/city only.
* References to chapters/essays in books

Parker, Patricia. 2007. ‘Hysteron Proteron: Or the Preposterous’. In Sylvia Adamson *et al.* (eds), *Renaissance Figures of Speech*. Cambridge: Cambridge University Press: 133-45.

* References to articles in journals

Melnikoff, Kirk. 2005. ‘Jones’s Pen and Marlowe’s Socks: Richard Jones, Print Culture, and the Beginnings of English Dramatic Literature’. *Studies in Philology* 102: 184-2009.

* Note: for space-saving reasons, you do not need to include issue number, as the article will be locatable by its page range.
* References to unpublished dissertations

Panofsky, Richard. 1975. ‘A Descriptive Study of Mid-Tudor Short Poetry, 1557-1579’. PhD diss., University of California, Santa Barbara.

**Q. How should I cite authors whose names include a prefix (de/De, van/Van, etc.)?**

* There are national and historical variations about whether or not these prefixes are capitalised, and whether or not they are treated as one entity. However, to allow readers to locate such authors easily within the bibliography, we will need to standardise:
  + Follow the capitalisation used by the author in question;
  + Put the prefix(es) first, e.g.:
    - Di Marco, Bob; du Bellay, Joachim; van Es, Bart; Van Hyning, Victoria.
    - The same form of the surname (van Es, Di Marco, etc.) should be used in author-date references in your notes.

**Q. How should I refer to on-line sources not covered in section (i) of the bibliography (standard works)?**

* In alphabetical order, by name of site.
* Give URL, but not date of access.
* Do not include a hyperlink or underline.
* E.g.: History of Parliament Online, www.historyofparliamentonline.org.

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**Appendix: Abbreviations**

1. Bibliographic terms for describing old books

4o quarto (use this abbreviation, and the ones that follow – 8o, 12o – when describing format; you will probably only need to do this in the collation document; when referring particular edns use abbreviations such as Q [Quarto] and O [Octavo], e.g. Q1 = first quarto; O2 = second octavo)

8o octavo

12o Duodecimo

anon. anonymous(ly)

attrib. attribution, attributed to

cw catchword

ded. dedication, dedicated to, dedicatory

del. deleted

edn edition

edns editions

MS Manuscript

MSS Manuscripts

n.d. no date (of publication)

n.p. no place (of publication)

O Octavo (to be used when referring to a particular edn)

pub. Published

Q Quarto (to be used when referring to a particular edn)

rpt reprinted

sig. signature (note, we are not include ‘sig.’ etc. in references to quotations)

sigs signatures

state 1, state 2 states of a sheet of the copy-text subject to stop-press correction

2. Other common abbreviations. Some of these abbreviations may need to be capitalized or

expanded in certain contexts. Cf. ‘add.’ and ‘Mrs’ below.

£ pound(s)

add., adds., addl. addition, additions, additional [‘Add.’ for BL MS as appropriate]

*adj.* adjective [use when citing the OED; sometimes just ‘a’ in the OED]

*adv*. adverb [use when citing the OED]

bap. baptized

BBC British Broadcasting Corporation

BCE Before Common Era

BL British Library **Note: for a full list of library sigla, see Handbook**

Bod. Bodleian Library

c. circa [no italic]

CE common era

cf. compare

ch. chapter

chs chapters

collab. collaborator, in collaboration with

comm. commentator, commentary by

comp. compiler, compiled by

conj. conjecture, conjectured by

CUL Cambridge University Library

*d*. penny

d. died

dir. director, directed by

diss. dissertation

Dr Doctor

DSL Dictionary of the Scots Language

ed. editor, edited by

eds ` editors

e.g. for example [not e.g.,]

EETS Early English Text Society

esp. especially

*et al*. and others [to be used when there are more than two authors]

f. following page [to be closed up to the preceding number]

ff. following pages [to be closed up to the preceding number]

facs. facsimile

fig. figure (illustration)

fl. flourished

Folger The Folger Shakespeare Library

Fr. French

gen. general [as in gen. ed.]

Gr. Greek

HMC Historical Manuscripts Commission [e.g. ‘HMC Lisle 77(4).279’]

Hunt. The Huntington Library

i.e. that is

ibid. ibidem, identical with the immediately previous item [not italicized]

incl. including, inclusive

ind. index

intro. introduction, introduction by

It. Italian

Jr Junior

Lat. Latin

LEME Lexicons of Early Modern English

lic. licensed

lit. literally

Loeb The Loeb Classical Library

M. Monsieur

Mlle Mademoiselle

Mme Madame

MP Member of Parliament (GB)

Mr Master [no full stop; expand for ‘Master’]

Mrs Mistress [no full stop]

MSR Malone Society Reprints

n. note [closed up to previous number]

*n.* Substantive, noun [use when citing the OED]

no. number

nos numbers

marg. marginal note

n.s. new series

nr near

p., pp. page, pages (not normally to be used in short citations from books and

articles, as in ‘Evans (1989), 316-19’; but used in bibliography)

p.a. per annum

perf. performed

PRO Public Record Office

Prof. Professor

prol. prologue

REED Records of Early English Drama

RETS Renaissance English Text Society

rev. revised, revised by [‘review’ should be full]

*s*. shilling(s)

Sp. Spanish

Sr Senior

St Saint

STS Scottish Text Society

subst. in substance

TNA The National Archives

trans. translated by, translation

unpubd unpublished

v verso [not italics or superscript]

*v.*  verb [use when citing the OED]

vol. volume

vols volumes

3. Abbreviate **US states** as follows: Alabama (AL); Alaska (AK); Arizona (AZ); Arkansas

(AR); California (CA); Colorado (CO); Connecticut (CT); Delaware (DE); District of

Columbia (DC); Florida (FL); Georgia (GA); Hawaii (HI); Idaho (ID); Illinois (IL); Indiana

(IN); Iowa (IA); Kansas (KS); Kentucky (KY); Louisiana (LA); Maine (ME); Maryland

(MD); Massachusetts (MA); Michigan (MI); Minnesota (MN); Mississippi (MS); Missouri

(MO); Montana (MT); Nebraska (NE); Nevada (NV); New Hampshire (NH); New Jersey

(NJ); New Mexico (NM); New York (NY); North Carolina (NC); North Dakota (ND; Ohio

(OH); Oklahoma (OK); Oregon (OR); Pennsylvania (PA); Rhode Island (RI); South

Carolina (SC); South Dakota (SD); Tennessee (TN); Texas (TX); Utah (UT); Vermont

(VT); Virginia (VA); Washington (WA); West Virginia (WV); Wisconsin (WI); Wyoming

(WY).

4. Abbreviate **months** as follows: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec. Don’t abbreviate May, June, July.

5. Please **avoid l. and ll.** for line and lines. Cite lines of text by number only, except where

ambiguity might result, in which case say ‘line’ or ‘lines’.

6. **Also avoid** Op. cit, loc. cit, and idem.

7. **OED abbreviations**: use the following for parts of speech, italicized, with end stops. For

other abbreviations, see the OED:

*adj.*  adjective [sometimes this is ‘a.’ in the OED]

*adv*. Adverb

*n.* substantive, noun

*ppl. a.* participial adjective

*v.* Verb

8. **Journal titles**: use list in MHRA bibliography.

9. **Use of full stops in abbreviations**. Use full stops where a word has been curtailed (e.g. Prof.); do not use full stops where a word has been compressed (e.g. Mr, MS) or in abbreviations for journal titles.

10. **Shakespeare’s Works**

*AC Antony and Cleopatra*

*AW All’s Well That Ends Well*

*AYL As You Like It*

*CE The Comedy of Errors*

*Cor Coriolanus*

*Cym Cymbeline*

*E3 King Edward III*

*Ham Hamlet*

*1H4 King Henry IV, Part 1*

*2H4 King Henry IV, Part 2*

*H5 King Henry V*

*1H6 King Henry VI, Part 1*

*2H6 King Henry VI, Part 2*

*3H6 King Henry VI, Part 3*

*H8 King Henry VIII*

*JC Julius Caesar*

*KJ King John*

*KL King Lear*

*LC A Lover’s Complaint*

*LLL Love’s Labour’s Lost*

*Luc The Rape of Lucrece*

*MA Much Ado about Nothing*

*Mac Macbeth*

*MM Measure for Measure*

*MND A Midsummer Night’s Dream*

*MV The Merchant of Venice*

*MW The Merry Wives of Windsor*

*Oth Othello*

*Per Pericles*

*PT The Phoenix and Turtle*

*R2 King Richard II*

*R3 King Richard III*

*RJ Romeo and Juliet*

*Son Sonnets*

*TM Thomas More*

*TC Troilus and Cressida*

*Tem The Tempest*

*TGV The Two Gentlemen of Verona*

*Tim Timon of Athens*

*TA Titus Andronicus*

*TN Twelfth Night*

*TNK The Two Noble Kinsmen*

*TS The Taming of the Shrew*

*VA Venus and Adonis*

*WT The Winter’s Tale*

[end of document]

1. The asterisk is important as it is easy to locate when removing these place-holders before the submitting the typescript to OUP. [↑](#footnote-ref-1)