

# Early Theatre Style Sheet

Updated August 2023

*Early Theatre's* style guide helps to promote consistency across individual content and across journal issues. It favours stylistic choices that promote clarity, simplicity, and concision.

Because this sort of document cannot possibly anticipate the full range of words, phrases, or types of source contributors use as part of their work, we invite journal contributors to ask for clarification and, where relevant, make recommendations relevant to their contributions. The editors update the Style Sheet periodically, to reflect what we understand to be best practices.

## Table of Contents

### Copy-Editing Modern Prose

<a href="#">Abbreviations</a>	<a href="#">Books of the Bible</a>	<a href="#">Capitalization</a>	<a href="#">Citing Drama</a>
<a href="#">Citing Primary Sources</a>	<a href="#">Citing Other Primary Sources (Extensive Citations)</a>	<a href="#">Commas, Dashes, and Hyphens</a>	<a href="#">Dates</a>
<a href="#">Ellipses</a>	<a href="#">Font</a>	<a href="#">Foreign Languages</a>	<a href="#">Images</a>
<a href="#">Italics</a>	<a href="#">Latin Terms</a>	<a href="#">Margins</a>	<a href="#">Numbers</a>
<a href="#">Paragraphs, Subtitles, and Sections</a>	<a href="#">Periods and Apostrophes</a>	<a href="#">Person First Language</a>	<a href="#">Pronouns (Gendered)</a>
<a href="#">Quotations</a>	<a href="#">Spacing</a>	<a href="#">Spelling</a>	<a href="#">Transcriptions</a>

### End-note Citation Instructions and Examples

<a href="#">General Instructions</a>	<a href="#">Articles in Journals</a>	<a href="#">Books (including early books and play editions)</a>	<a href="#">Chapters in Books</a>
<a href="#">Dissertations</a>	<a href="#">Entries in Reference Works</a>	<a href="#">Manuscripts</a>	<a href="#">Multivolume Works</a>
<a href="#">Online Sources</a>	<a href="#">REED Volumes</a>		

## Copy-Editing Modern Prose

### Abbreviations:

Common abbreviations, including those which may occur in REED volumes, are listed below. Avoid extraneous punctuation. As a general rule, if an abbreviation ends mid-word, use a period (eg vol. for volume). But if the abbreviation ends in the last letter of the word, no period (eg = edn, for “edition”, vols, for “volumes”).

When citing sources such as the *OED* or *DNB*, write out the title in full at first mention, followed by the acronym: *Oxford English Dictionary Online (OED)*. If you have references to both the online and the print versions of any source (as for instance the *OED* or *DNB*), please alert the editors before the copyediting stage.

We do not abbreviate for line or lines. For specific details, see [Citing Drama](#) and [Citing Other Primary Sources](#).

A antiquarian compilation	NA National Archives (formerly PRO Public Record Office)
AC antiquarian collection	nf no foliation
am before noon	n, nn note(s)
AN Anglo-Norman	no. number
b born	nos numbers
BCE before common era	nd no date
BL British Library	np no place, no page
Bodl Bodleian Library	ns new series
ca circa	<i>OED</i> Oxford English Dictionary, Oxford English Dictionary Online
CE common era	os old series
c. century	pm after noon
comp(s) compiler(s)	p, pp page(s)
d dorse	par paragraph
d. died	pref preface
ed. editor/edited by	pt(s) part(s)
eds editors	r recto
edn edition	rev(s) reviser(s), revised
<i>EEBO</i> Early English Books Online	rpt reprint
EETS Early English Text Society	sd stage direction
es extra series	ser series
ESTC English Short Title Catalogue	ss supplementary series
f, ff folio(s)	STC Short Title Catalogue (print edition)
facs facsimile	trans. translator(s), translation
gen. ed. general editor	transcr. transcriber(s)
gen. eds general editors	v verso
intro introduction	VCH Victoria County History
mb(s) membrane(s)	
ME Middle English	

ML Medieval Latin MS, MSS manuscript(s)	vol. volume vols volumes
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### Books of the Bible:

Punctuation: Mt 10:5-10, 2 Cor 5:2-6. For abbreviations of books of the bible, please see *Chicago Manual of Style*, 17<sup>th</sup> edition, 10.48.

### Capitalization:

**Only** capitalize proper names (eg King James or Queen Elizabeth), proper titles (eg Dean Hutton, the Chamberlain's Men [proper name of the acting company], or King, if that is the character's name), and cases in which confusion might result if lower case were used (eg Spirit for Holy Spirit, to differentiate from spirit as a human characteristic).

Guild names are rendered as 'Bakers' guild', but individual members of a guild do not have their occupation capitalized (eg John Whitmore, baker). 'Jr' and 'Sr' following a name are capitalized and set off with commas, however (eg Charles H. Donohue, Jr, is a member of the Bakers' guild).

Use lowercase on offices (eg attorney general, master of the revels, privy council).

Use capitals for: Middle Ages, Renaissance, Reformation, Restoration, Enlightenment; use lowercase for: medieval, civil war, early modern.

Generally, contributors should adopt the following style:

- the dean of York - Dean Hutton
- the feast of the Translation of St William
- Protestant
- puritan
- Roman Catholic
- Corpus Christi Day
- the colleges of Oxford - Exeter College
- the sheriff of Chester - Sheriff Hardware
- the virgin queen - Queen Elizabeth
- the mayor - Mayor Scawsby

When citing Henslowe's diary, do not capitalize 'diary' unless referring to the title of a specific edition of the text.

Quoted material can retain its capitalization (eg Hamlet says ‘Get thee to a nunnery’, not Hamlet says ‘[g]et thee to a nunnery’). We also make exceptions for words we would not normally capitalize if they appear capitalized in quoted material.

Capitalize all words in titles, except for articles and conjunctions, including titles of manuscripts and early books, with the exception of lengthy sub-titles of early works and foreign titles (see [Foreign Languages below](#)). Do not add capitals to quoted phrases within titles. Use capitals for hyphenated words in titles: *Twice-Changed Friar* **not** *Twice-changed Friar*.

Ibid is not automatically capitalized unless it appears at the beginning of a sentence.

*Early Theatre* normally capitalizes names of ethnic and national groups – eg. Indigenous, Two-Spirit, Black, Jewish – following *Chicago Manual of Style* 17th edition. We do not generally capitalize ‘White’ because doing so is a longstanding practice of white supremacists. We do recognize, however, that some authors may wish to capitalize ‘White’ to signal this racial identity as marked in ways any other is. We encourage authors to work with us to develop practices for handling terminology in their published work – and possibly in the journal as a whole – that are respectfully inclusive.

**Small Capitals:** Speech prefixes should appear in small caps. No period after speech prefix, only two spaces, then speech. Please note that this is the only exception to the rule of one space between words and sentences.

Do not use small caps for state abbreviations or to abbreviate journal titles like *Studies in English Literature, 1500-1900* and *English Literary History*. Instead spell out the names of journal titles in full.

### **Citing Primary Sources:**

*Early Theatre* does not mandate that authors use particular editions of plays or other primary sources. However, we expect authors to use reliable, up-to-date scholarly editions unless there is a specific reason not to do so.

### **Citing Drama:**

Punctuation: Give act, scene, and line numbers in arabic; eg *Henry IV, Part One* 2.4.432, or the standard abbreviation, 1H4 2.4.432. Use parenthetical citations for play-references; do not put act/scene/line references in the end-notes.

The first reference to a play, however, should have both a note providing the source and a parenthetical citation giving the act, scene, line or page information.

When citing stage directions, use the simplest format as follows for citing a stage direction (sd no punctuation) whether in a line or directly beneath a line. Here, quoting from M.L. Wine's edition of Marston's *The Dutch Courtesan*:

*Source:*

FREEVIL Kiss her, man, with a more familiar affection. So! [*Freevil  
kisses Francheschina.*] -- Come, what entertainment? Go to  
your lute. *Exit* Franceschina.

*Citation:*

Freevil orders Malheureux to kiss the Dutch courtesan by showing him how: '*Freevil  
kisses Francheschina*' (1.2.84-5 sd).

*Source:*

FREEVIL Oh, yes., [*To Page.*] Come, via! Away, boy! On!  
*Exit, his Page lighting him.*  
[*Re-*]enter Freevill and seems to overhear Malheureux.

*Citation:*

Malheureux speaks, thinking he is alone, but Freevill sneakily 'seems to overhear' him (1.2.123.2 sd) = from act 1, scene 2, the second stage direction after line 123.

When incorporating block quotations of dialogue put the speaker's name in small caps with no punctuation after it, followed by an em space, and then the first line of dialogue. Subsequent lines of the same speech should be indented by one tab. Parenthetical citations of offset material (when they occur) should be one tab past the right margin of the quote, either on the last line of the quoted material (space permitting) or on a new line.

When referring to an act and scene within the prose of the article, use numbers and do not capitalize (for example: 'In act 5 ...'). For signature numbers, please indicate both recto and verso, but do not superscript the abbreviations for these designations.

Example:

MOLOSSO Bother yet alive, the mischief's done already,  
But not the vengeance, thou shalt that behold,  
Till then there's mothering can be call'd revenge:  
Goe bring u'm *Sango*, though hast had thy fill.  
SANGO Of Nectar, sweeter far than that of *love*. (H1v)

**Medieval drama:** The so-called 'cycles' are not really part of the titles of these groups of plays. Refer to York, Chester, Towneley, or N-Town as 'plays': York plays, Chester plays, etc. You may use 'cycle' with York or Chester, but only lowercased (eg York cycle), given that cycle, though a convenient term, is not a formal or original title of the collection of pageants.

For individual plays, refer to the titles in your source text (eg Lumiansky and Mills, *The Chester Mystery Cycle*; Beadle, *The York Plays*), traditionally cited in various ways depending on context (eg Chester's 'The Shepherds' or the Chester Shepherds play). Note that Shepherds is plural (there are 3 shepherds), not possessive. If you quote a speech-heading with dialogue from an edition of the plays, then cite as in the text: PASTOR 1, or SHEPHERD 1, but if referring only to all the shepherds singing together, for example, no initial capital is required. That is, distinguish between an individual speaker and action by unnamed characters. Capitals are reserved for proper names of characters, speech-headings, or play-types based on events: the Crucifixion (the specific occasion of Jesus's death) vs crucifixion (punishment meted out to criminals). In referring to the play in York, Chester, N-Town, or elsewhere, the Shepherds or the Shepherds play or pageant denotes the play-type; similarly, Crucifixion, Nativity, Buffeting, Trial, and so on.

If, as in York, the play or pageant has a specified title, eg 'The Dream of Pilate's Wife', then use that title in quotation marks. The sole exception is *Secunda Pastorem*, or *The Second Shepherds Play*; that is, the second play about the shepherds. It is a full-length play on its own, and was probably never presented in a 'cycle', but rather only as a Christmas show.

The plays in some collections are numbered (eg Chester): use the number to help identify the play, as in (7.46) = Play 7 ['The Shepherds'], line 46.

For useful examples of this REED-based system of citation, see J. Dell, D. Klausner, and H. Ostovich, eds, *The Chester Cycle in Context, 1555–1575: Religion, Drama, and the Impact of Change* (Ashgate, 2012).

### **Citing Other Primary Sources Involving Extensive Citations:**

When citing a primary text five times or more, the first reference should have both a note providing the source and a parenthetical citation giving the information readers will require in order to find a specific passage.

### **Commas, Dashes, and Hyphens:**

**Commas:** Remove unnecessary commas, but use a comma before 'and', 'or', and 'but' in a series of three or more items.

#### *Examples:*

- He held land in Dorset, Devon, and Cornwall.
- Unlike the York plays those of the Towneley manuscript seem to be collected from several sources.
- She could not dance, sing, or play games.
- Clearly the evidence indicates that the parish sponsored plays.
- In 1588 England was poor, weak, but determined.

Use commas to set off county names appearing after city names but do not use a comma to separate parts of a compound sentence joined by a conjunction.

*Examples:*

- Richard Thomas was a native of Shrewsbury, Shropshire, and first became mayor in 1560.
- Richard Thomas was a native of Shrewsbury and first became mayor in 1560.
- Richard Thomas, a native of Shrewsbury, Shropshire, first became mayor in 1560.

**Dashes:** Use an **en dash** (equivalent to hyphen) between figures (eg 1306-7, 42-3). Use an **em dash** spaced to set off parenthetical material: it demarcates a parenthetical thought — like this one — or some similar interpolation.

**Hyphenation:** In general, we follow usage in the *OED* with respect to hyphenation. Please note: hyphenate 'on-stage' and 'off-stage'.

**Dates:**

The format is 1 January 1546, for example, and January 1452, without punctuation. Use 'the 1620s' without an apostrophe, but write out 'the thirties'. Use a comma in Monday, 1 January. Write out the names of months in full.

**Ellipses:**

Use **three unspaced dots** with one space on either side for a medial ellipsis = ... Do not use square brackets around ellipses. Use closing punctuation if the ellipsis comes at the end of a sentence. Generally, you should use only medial ellipsis; avoid opening or closing ellipsis.

**Font:**

Avoid using multiple fonts. Only use **Times New Roman 12pt**.

**Foreign Languages:**

Foreign words not in the *OED* should be italicized. Short foreign phrases that are not quotations should also be italicized. Quoted phrases, sentences, or paragraphs in foreign languages should **not** be italicized; instead, they should appear in the non-italicized original language in standard Times New Roman 12 pt font. Directly after the original language quotation, an English translation should appear in square brackets.

Foreign language titles of works should follow sentence-style capitalization rules as outlined in the 17th edition of *The Chicago Manual of Style* sections 11.6 (for special considerations in German capitalization, see 11.39; for variations in French, see 11.27) and 14.98 (for end-notes). Only the first word of a title, the first word of any subtitle, and any proper nouns should be capitalized.

## Images:

Authors **must** secure permission to publish images before a submission can begin the production and publication process.

**Grey scale images** must be 300dpi and at least three inches wide (or 900 pixels). **Line drawings**, such as woodcuts or musical scores with no grey scale (just black and white), must be 1200dpi and at least three inches wide (or 3600 pixels).

Image files should be saved in one of the following formats (in descending preference): **.tiff, .jpg, .bmp, .gif, .pdf, or .png**. Please upload images as supplementary files, and send each as a separate file (not embedded in Word or PowerPoint, for example).

## Italics:

When quoting from manuscripts, italics should be used to indicate MS expansions (for example to replace a tilde with the missing letters in a word), and should be preserved when quoting from the text of REED volumes, where italics serve the same purpose. Retain italics when quoting passages with italicized words in early printed books (REED prints these in Roman type). If you are transcribing and describing a title page, follow the same convention regarding expansion of abbreviations, and also use italics where the original title page uses italics. The latter may have only a decorative impact, but usually expands the meaning of the title by outlining key details.

For italicizing untranslated foreign words and phrases, see **Foreign Languages**, above.

## Latin Terms:

In end-notes, do not use 'loc. cit.' or 'op. cit.'; instead use short titles of the books referred to (see citation instructions for 'Short Entries in Notes'). Exception: *ibid* for immediately sequential notes.

Common Latin abbreviations such as 'etc', 'eg', and 'ie', are set in Roman type without periods. Generally, we recommend avoiding Latin abbreviations.

## Margins:

Please set margins for all pages at 2.54 cm (one inch) all the way around.

## Numbers:

Where possible (that is, where no inconsistency would occur in referring to a series of numbers), the following are spelled out in ordinary text (written in full): whole numbers from one through ninety-nine. For numbers 100 and larger, use numerals. Use commas in four- and five-digit numbers (eg 4,000, 20,000).

Use the fewest possible numbers except for the 'teens': 88, 88-9, 800-1, but 18-19. Roman numerals must be written in full: xx-xxii and ccxx-ccxxii. In sterling sums, there is no space and no punctuation between the number and the denomination, eg 22d, 8s.

Follow 'the fewest possible numbers' guideline above, when writing about years: eg 1623-4 = '1623 to 1624'. Use 1623/24, however, to indicate 1623 including the part of the Old Style year 1623 that we would now think of as 1624 because it falls after 1 January.

If signature numbers in early printed books appear in Roman numerals, silently modernize to Arabic numbers in end-notes.

### **Paragraphs, Subtitles, and Sections:**

Do not indent the first line of the first paragraph of any text or separate section thereof. Indent all subsequent paragraphs. Do not insert extra lines between paragraphs. Do not use full justification. Set justification at left only.

Each section subtitle should reflect the specific main point of that section. Avoid 'Introduction' and 'Conclusion' as subtitles; instead, use a heading focused on your key argument. Do not separate sections of an article using numbers or symbols. Please bold subtitles, following general [title case](#) rules.

### **Periods and Apostrophes:**

Use sparingly and **omit after standard abbreviations** with the exception of d. (died), contrast d (dorse); c. (century), contrast ca (circa). Abbreviations such as Mr, Dr, St, Co, Inc, Ltd, am, pm, no (not #) do not require punctuation.

(When a sentence appears entirely within parentheses, place the period inside the closing parenthesis.)

Single possessives should be formed with 's in all instances, in keeping with the 17th edition of *The Chicago Manual of Style*.

### **People-First Language:**

*Early Theatre* generally favours people-first language, following the guidance offered in *Chicago Manual of Style*. People-first language uses phrases such as 'person with a disability' or 'person of colour', 'individuals with disabilities' and 'children with disabilities', as opposed to phrases that identify people based solely on their disability, such as 'the disabled'. In keeping with the advice of the National Center on Disability and Journalism, however, we ask authors to make clear if other phrasing is appropriate.

## Pronouns (Gendered):

To avoid exclusionary gendered language, use the gender neutral singular pronoun ‘they’ when this is the individual’s chosen pronoun or when the individual’s chosen pronoun is not known. For further details, consult the *Oxford English Dictionary* as well as relevant sections on gender inclusive language from the [APA style guide](#) and the [MLA style guide](#).

Exceptions to the singular ‘they’ when the individual’s chosen pronoun is not known might include referring to a historical figure belonging to what was thought at the time to have been be a de facto single-gender group (eg privy counselors, professional English actors in early seventeenth-century London).

## Quotations:

Quotations that offer only part of the original sentence – a word, phrase, or some other unit – will be **enclosed by single quotation marks**, with end-punctuation outside the quotation mark, with the exception noted below; but if you quote an entire sentence, the end-punctuation may be inside the final quotation mark. **If in doubt, put the end-punctuation (a period, eg) outside the quotation mark.**

*Examples:*

- ‘This salad is labelled “fresh”, but what does that really mean?’
- ‘And finally in a frenzy of grief, Lear rails, “Why should a dog, a horse, a rat, have life, / And thou no breath at all?”’ (5.3.306). ‘
- Nothing will come of nothing; speak again’ (1.1.92), Lear demands.

All quotations must be checked against their printed or MS sources and should correspond exactly in spelling, capitalization, and internal punctuation. For further information about MS quotations: please see ‘Transcriptions’ below.

Do not indent quotations several tabs, or use double-sided indentation (from either margin). Set your indented quotations from the left one tab.

Speech prefixes should appear in **small caps**, with no period after the speech prefix, and followed by two spaces before the speech. Please note that this is the only exception to the rule of one space between words and sentences.

**Short quotations** (under five lines) should be run on in the text, with the exception of poetry (including verse drama), which should be set off when more than two lines are quoted. Displayed indented quotations should be indented with a line space above and below.

## Spacing:

Only use one space between words and between sentences. Do not insert extra spaces.

All text (including indented quotes, notes, and appendices) should be double-spaced. Do not insert extra spaces between paragraphs.

### **Spelling:**

The journal follows conventions of **Canadian spelling**, favouring 'ize' over 'ise', with these exceptions: acknowledgment(s); judgment; practice always spelled with a c (whether noun or verb form).

### **Transcriptions:**

Transcriptions from MSS should be rendered according to REED guidelines using italics for expansions. All previously unpublished transcriptions must be checked by *Early Theatre's* paleographer, once an article is accepted. At this point, the editors will ask authors to forward digital copies of all unpublished manuscripts that are quoted in the article. Try to anticipate correct transcription practice by consulting the [Early Theatre Paleography Guide \(REED Style\)](#).

## **End-Note Citation Instructions and Examples**

### **General Instructions:**

Please use double-spaced end-notes rather than footnotes, or parenthetical citations with a Works Cited page. End-notes should correspond to consecutive, superscript numbers in the article.

If you are frequently citing drama or poetry, please refer back to our section on [Citing Drama](#) or [Citing Other Primary Sources](#) above.

Give full bibliographic information for each source the first time it is cited. Titles of articles are enclosed in single quotes and set in Roman; titles of books and journals are italicized. Page numbers follow directly after the publication information (which is in parentheses) with no use of p or pp.

#### *Examples:*

9 VCH: Herefordshire, 1.409.

10 The deaneries and archdeaconries are indicated regularly in the Consistory Court Acts of Office (described on 18-21).

11 NA: E 36/229, ff 73-82.

Give short references (author/editor name and title or short title) for items previously referred to in full in the notes. These short references are followed by a comma, and then the relevant page numbers. If you have a string of immediately sequential references to the same author/title, use 'ibid' followed by a comma if citing a new page number. If there is a gap between subsequent references, then you must return to author/short title/page.

Example of note series:

4 David Knowles and R. Neville Hadcock, *Medieval Religious Houses: England and Wales* (London, 1971), 69.

5 Ibid.

6 For more detailed discussion, see *ibid*, 68.

7 Ayanna Thompson, 'Racial Authenticity: The Tension between Production and Reception in the Shakespeare Archive', *Shakespeare Bulletin* 32.4 (2014), 683-6, 684, <https://www.jstor.org/stable/26355069>.

8 Knowles and Hadcock, *Medieval Religious Houses*, 69.

9 Thompson, 'Racial Authenticity', 686.

10 James F. Hoy, 'Records of Dramatic Activity in Medieval York: A Translated Collection', PhD thesis (University of Missouri, 1970), 10.

### Books, Including Early Printed Books and Play Editions:

Mary Dormer Harris, *The History of the Drapers' Company of Coventry* (Coventry, nd), 20.

Joyce Green MacDonald, *Women and Race in Early Modern Texts* (Cambridge, 2002), 42, <https://doi.org/10.1017/CBO9780511483721>.

Cristina Malcolmson and Mihoko Suzuki, eds, *Debating Gender in Early Modern England 1500-1700* (New York, 2002).

#### Early printed books

Gabriel Harvey, *Fovre Letters, and Certaine Sonnets*, 2nd edn (London, 1592; STC: 12900.5), B3r.

Marcus Junianus Justinus, *Thabridgment of the Histories of Trogus Pompeius, Collected and Wrytten in the Laten Tonge, by the Famous Historiographer Iustine, and Translated into English by Arthur Goldyng ... of all men* (London, 1564; STC: 24290).

- **Signature numbers:** As noted under 'Numbers' above: if signature numbers appear in Roman numerals, silently modernize to Arabic numbers. Include both r for recto and v for verso (do not leave recto unmarked).
- **STC and Wing numbers:** For references to pages in books that appear in the STC or Wing, place all the publication information together, in brackets, before giving the signature or page number:
  - (London, 1588; STC: 12345), B2r.
  - (London, 1702; Wing: 56789), 33.

#### Play editions

Gabriel Harvey, *Pierces Supererogation, or a New Prayse of the Old Asse* (London, 1593; STC: 12903), Z4v.

Ben Jonson, *The Alchemist*, ed. Peter Holland and William Sherman, in *The Cambridge Complete Works of Ben Jonson*, ed. D. Bevington, M. Butler, and Ian Donaldson (Cambridge, 2012), 3.765-876.

### ***For titles of book reviews only***

Include publisher information, giving only the first city of publication listed:

Ian Smith. *Race And Rhetoric in the Renaissance: Barbarian Errors*. Basingstoke, England: Palgrave Macmillan, 2009. Pp 240. Hardback \$115. ISBN: 9780230102064.

### **Multivolume Works:**

Author name, *Book Title*, ed. First name Surname, total number of volumes (place of publication, year).

Jonathan Sumption, *The Hundred Years War*, 4 vols (Philadelphia, 1990-2015).

### ***One Volume in Multivolume Work:***

Author name, *Book Title*, ed. First name Surname, volume # (place of publication, year), pages.

#### *Example:*

Jonathan Sumption, *The Hundred Years War*, vol. 1 (Philadelphia, 1999), 1-672, 44.

*Subsequent Note:* Sumption, *Hundred Years War*, 1.44.

### **Dissertations:**

James F. Hoy, 'Records of Dramatic Activity in Medieval York: A Translated Collection', PhD thesis (University of Missouri, 1970), 10.

### **REED Volumes:**

The order of information should be as follows:

Alan H. Nelson, ed., *REED: Cambridge* (Toronto, 1989), 1.316.

That is, the volume number precedes the page number using this format. The immediately subsequent note would be simply *Ibid*, 2.415. If there is a gap between references to this same author/title, then the correct notation would be Nelson, ed., *REED: Cambridge*, 1.25.

For references to a REED volume forthcoming:

Derbyshire, ed. Barbara D. Palmer and John Wasson, forthcoming in the REED series.

## Manuscripts:

Manuscript citations generally list the name of the holding library followed by MS and the manuscript number assigned by the archive.

Initial manuscript citations should include the name of the library in full:

British Library Add MS 10309.  
New York Public Library Drexel MS 4041.  
Bodleian Rawlison MS 291.

Subsequent manuscript citations should abbreviate:

BL Add MS 10309.  
NYPL Drexel MS 4041.  
Bodl Rawl MS 291.

## Chapters in Books:

Amrita Sen, 'Playing the Indian Queen: Neoplatonism, Ethnography, and *The Temple of Love*', in *Indography: Writing the "Indian" in Early Modern Literature*, ed. Jonathan Gil Harris (New York, 2012), 209-22.

Nicholas R. Jones, 'Debt Collecting, Disappearance, Necromancy: A Response to John Beusterien', in *Early Modern Black Diaspora Studies: A Critical Anthology*, ed. Cassander L. Smith, Nicholas R. Jones, and Miles P. Grier (New York, 2018), 211-22, 219, <https://doi.org/10.1007/978-3-319-76786-4>.

## Articles in Journals:

Ania Loomba, "'Break Her Will, and Bruise no Bone Sir": Colonial and Sexual Mastery in Fletcher's *The Island Princess*', *Journal for Early Modern Cultural Studies* 2.1 (2002), 68-108, 72.

Peter Stallybrass and Margreta de Grazia, 'The Materiality of the Shakespearean Text', *Shakespeare Quarterly* 44.3 (1993), 255-83, 266, <http://doi.org/10.2307/2871419>.

Do not abbreviate journal titles. Instead, write out of the name of the journal in full.

## Entries in Reference Works:

First list the reference work (followed by publication information as appropriate) and then the item you are citing. Page numbers or other location information are not necessary if the reference work alphabetizes or allows for online searching for entries.

*OED Online*, s.v. 'metatheatre'.

Alan Dessen and Leslie Thomson, *A Dictionary of Stage Directions in English Drama 1580-1642* (Cambridge, 1999), s.v. 'torch'.

## Online Sources:

For references to websites or online sources, use a DOI when available. DOIs (digital object identifiers) are preferable to URLs, because they provide a unique and more stable identification of the source. Often, the DOI is present in the publisher's bibliographic citation. If this is not the case, authors must use CrossRef's DOI Lookup Tool to check each cited work to ensure it does not carry a DOI. This tool is available in the "Search Metadata" window at <https://www.crossref.org/>

### Example:

Peter Stallybrass and Margreta de Grazia, 'The Materiality of the Shakespearean Text', *Shakespeare Quarterly* 44.3 (1993), 255-83, 266, <https://doi.org/10.2307/2871419>.

If a DOI is not available, include the URL and the posting or revision date. EXCEPTION: when a source is only available by subscription, such as the *DNB*, *OED*, or *EEBO*, omit the URL. Omit access dates for all online sources.

### Examples of how to cite online materials with a URL (because DOI unavailable):

'Devil and his Dame', in *Lost Plays Database*, ed. Roslyn L. Knutson, David McInnis, Matthew Steggle, and Misha Teramura, last modified 8 June 2011, [https://lostplays.folger.edu/Devil\\_and\\_his\\_Dame](https://lostplays.folger.edu/Devil_and_his_Dame)

Callan Davies, 'Shakespeare in Scraps: Halliwell-Phillipps and Theatre History', *Before Shakespeare Blog*, 1 June 2017, <https://beforeshakespeare.com/blog>.

*Henslowe-Alleyn Digitisation Project*, King's College London, last updated 23 January 2017, <http://www.henslowe-alleyn.org.uk/index.html>.

For well-known databases with acronyms, such as *The Oxford English Dictionary* or *The Dictionary of National Biography*, use italics for the acronym: *OED*, *DNB*. Write out the full title along with the acronym in the first reference, and use only the acronym in subsequent references: *Early English Books Online (EEBO)*.

### Example:

Dudley North, *A Forest of Varieties* (London, 1645; Wing: N1283), *Early English Books Online (EEBO)*, 92.

### Subsequent note referencing EEBO:

John Taylor, *Superiae Flagellum, or, The whip of pride* (London, 1621; STC: 23796), *EEBO*, A3.