GUIDELINES

FOR

THE CAMBRIDGE EDITION OF THE WORKS OF BEN JONSON

Prepared by the General Editors

A selection for the electronic edition

NOTE

These *Guidelines* are a revised and abbreviated version of the instructions that were originally circulated to contributors involved in the edition in 1999. They begin with some general advice for approaching the task, then lay down the detailed editorial conventions to be followed in the preparation of copy. In a few instances, this version specifies procedures as they evolved in the course of our work, rather than repeating initial instructions that were subsequently modified. For a statement of our underlying aims and principles, see the General Introduction to the whole edition.

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I. General Editing Procedures

A. PREPARATION OF COPY (GENERAL)

(applicable to all typescript and computer files to be submitted):

1. *Working with the general editor.* You will work directly with one of the three general editors, though it should also be emphasized that all the general editors share collective responsibility for the edition as a whole and will be reading and commenting on everything. Communicate directly with your general editor at every stage of your work. Send sample work at an early stage by way of reviewing procedures and problems.

2. *General matters of style and format:*

(a) Please submit your text and other materials either in WordPerfect or Microsoft Word, running under Windows 95 or Mac System 7 or higher. This will save a great deal of grief when the materials go to the electronic editor for text markup. Double-space materials in the print-out; the general editors and copy editor will need room to mark the manuscript. At the point of final submission, it is very important that everything in your submitted work – introduction, text of the Jonson work, collations, commentary – be updated in the electronic copy of the document which you will submit with the hard copy. Any editorial additions or emendations on the print-out will complicate the conversion process; incorporate these into the computer file.

(b) Indicate the beginning of new paragraphs in your own prose and in Jonson's with tabbed indentations of three spaces so that the typesetter will know where they are. (See II.A.3 for explicit instructions.)

(c) Cross-referencing in the introduction and in the commentary should take the form of (*Volp.*, 1.1.23-4), not (*Volp.*, I.i.23-4), when referring to plays. Please use this standard form for cross-referencing with abbreviated title first, and a comma. When making cross references in this manner, leave only one space between the standard title abbreviation and the numeric indicator; a predictable form will greatly facilitate hypertextual linking. Irregularities in spacing can affect search-and-replace routines. References to other works that require a sequence of arabic numbers should consider alternative wordings for clarity: e.g. *The Underwood*, 2.3, line 49 (instead of 2.3.49), or *The Faerie Queene*, 4.2.19, line 5. (In some cases, as with *The Faerie Queene*, the line number might simply be omitted.)

Arabic numerals should be used for indications of volume or book: e.g. *H&S*, 9.349, or *Met.*, 14.347-8, with space closed up after the full stop.

(d) Use single quotation marks. Use double quotation marks only within material already set off by single quotation marks. Please use the software systems recommended above in para (a) above, which have 'smart quotes' that will be translatable into our electronic setup; some other software produces gibberish.

(e) A full stop should precede the closing quotation mark if the quoted matter consists of, or ends with, a grammatically complete sentence beginning with a capital letter. Follow this practice even when such a complete sentence is itself part of a larger complete sentence: e.g. Proverbial: 'A long spoon is needed to eat with the devil.' All other quotations are treated as fragmentary, with the full stop coming after the closing quotation mark. This rule does not apply, however, where complete textual accuracy is required, e.g. in the collation or parts of the introduction where documents or old-spelling texts are cited. In those cases no conventional punctuation is introduced before the closing quotation mark.

(f) Whenever you type in italics, be sure not to include leading or trailing spaces. A limited search on a marked-up text will produce a different result if the word is *Zounds !* rather than *Zounds!* If you use a mouse to block off portions of a text to be highlighted in italic, take care that invisible codes such as hard returns, TABs or INDENTs are not included

within the blocked-off text as this can disrupt search-and-replace routines.

3. *Arrangement and numbering of materials:*

Keep a complete copy for yourself. Arrange materials in this order: introduction, text, collations, commentary.

Preliminary matters, such as title-pages for the edition as a whole, acknowledgements, table of contents, prefaces, abbreviations, and list of illustrations will be handled by the general editors, but the title-page and front matter of the work you are editing, including Jonson's dedications, are your responsibility. (We hope to be able to reproduce as many of the copy-text title-pages as appropriate in the print edition.) Please supply any appropriate notes and translations appropriate to such facsimile title-pages.

Key cross-references in introduction and commentary notes with a reference in the form 'See 00.00' when referring to material in the introduction and to '1.1.34-5' when referring to your text. Please use this format exactly, i.e., '00.00' with only the two digit-full stop-two digit format (00.00) for the numbering. Page numbers will have to be filled in and adjusted as editing and printing proceed. Keep a record, for your own convenience at proof stage, of the pages in your typescript to which these numbers refer.

4. *Xerox of copy-text.* Please provide your general editor with a xerox of your copy-text when submitting textual material for review. The general editor will want to read the edited work carefully against the original.

5. *Distinguishing verse from prose.* In texts containing verse and prose, distinguish one from the other by a vertical green line in the left-hand margin marking all prose. See II.A.2 (d) below for details, since this pertains to plays and masques. When the contributing editors receive their texts from the electronic editor, prose and verse will be distinguished by the use of hard returns, i.e., prose will have a hard return at the end of a prose unit such as a paragraph, and verse will have hard returns at the end of each line. Do not justify text. Turn on the 'Show ¶' feature as a guide to distinguishing the original format. In addition to hand-inserting a vertical green line to mark prose in your MS, observe the convention of using hard returns to distinguish prose from verse in your word-processed files.

6. *Sequence of submitting typescript, stages of proof.* Once you and your general editor have come to an agreement on a completed manuscript, it will be sent by the general editor to CUP for copy editing and production. When you receive proofs, you should send a corrected set to the general editors, who will collate all corrections and send the proofs on to the Press. Keep a marked copy for yourself; you should have received two sets of proofs. Please be as attentive as you can to deadlines, and notify your general editor and the Press of any unavoidable delays.

7. *Italics and boldface.* Please ensure that all italics and boldface are clear in your typescript. Word-processed typescript that prints italic and boldface is quite acceptable. Avoid the use of both underscoring and italic; to the printer, these mean the same thing, and use of both will obscure your intention. Please use italic throughout, though single letters in italic may be underscored as well if they do not show clearly. You needn't bother to

reproduce small caps in your text; small caps will be used for speech headings and names of entering characters in plays and masques (see II.A.1 and 5 below). You may reproduce small caps using the format in your word-processing programme, or you may type them in regular caps and they will be marked for small caps in the copy-editing stage.

8. *Numbering pages throughout*. Number the pages of your typescript right through before submission. A common system of consecutive numbering makes it easier to locate particular pages in a hurry, e.g. for last-minute queries by phone or e-mail. Any numbering system of your own – if you number the pages of your introduction, for instance, and then start with new numbers for each unit of your text – should not appear in the submitted copy in a way that might confuse the two systems. Strike through such numbers before submitting; this way, they will remain visible and useful for you.

9. *Avoiding divided words at hyphenation.* Do not break words at the end of a line. Any hyphen that comes at the end of a line will be set by the printer as part of a hyphenated word. If you don't want a hyphen to appear in the printed text, don't break the word.

10. *Small corrections to typescript.* Where a small correction has to be made in a completed typescript, please make the correction in the margin, as you would with a proof, so that the typesetter dealing with your hard copy and with your electronic file will see clearly how to key the text for correction. If you make corrections in pencil or black ink between the lines or within the text area, they may get overlooked.

11. *Checking quotations and references.* Please check all quotations and references before final submission of the typescript to the general editor. We recommend that you tick the left-hand margin in pencil when you have done your checking.

B. INTRODUCTIONS AND BIBLIOGRAPHY

1. *Length and scope.* Introductions to individual works will be prepared by the contributing editor responsible for the work in question. Each full text will be prefaced by an introduction, commenting on date, performance history (briefly), source materials, social and political contexts, textual history, etc., and offering a brief critical appraisal. Introductions to individual entertainments and to collections of poems, in the nature of headnotes, may often be quite short, the masques (especially *Hymenaei* and *The Gypsies Metamorphosed*) may require rather lengthier treatment. Check with your general editor about the expected length of your introduction.

The electronic edition will have a capacity for absorbing more material on performance history and sources than you will be able to include in your introduction (or commentary notes), so that material you collect may well be usable there, but it should be stressed that the electronic edition is meant to be an archive always of a specific and predictable kind. It is not the place simply for overflow for extra commentary.

Introductions should be primarily factual, including in the relatively brief space available the information that is critical to any edition. At the same time you will want to indicate major areas of critical debate, and to provide an engaging discussion aimed at further

critical inquiry.

Quoted passages of more than two lines or so should be displayed as a separate paragraph with a blank line above and below. Do not enclose in inverted commas in such instances.

2. *Notes for the introduction.* Please avoid using notes in the introduction except when absolutely necessary.

3. *The bibliography.* Provide full entries like the following for any items not already included in the general bibliography given to you. Note that names of publishers are omitted. Indicate place of publication unless that city is London, in which case the place of publication is not given; in the event that a work is listed as published in more than one city, the principal place will suffice. Titles of journal articles, chapters in books, and essays in collections should use minimum capitalization. Do not provide an end stop for entries in the bibliography:

Evans, R. C. (1989), *Ben Jonson and the Poetics of Patronage* (Lewisburg, PA)
Cope, J. I. (1959), 'Jonson's reading of Spenser: the genesis of a poem', *EM*, 10, 61-6 [*EM = English Miscellany*]
Rutledge, L. H. (1938), 'George Chapman's theory o the soul and of poetry' (PhD diss., Harvard University)
MacCaffrey, W. T. (1961), 'Place and patronage in Elizabethan politics', in *Elizabethan Government and Society: Essays Presented to Sir John Neale*, ed. S. T. Bindoff *et al*. (1961), pp. 95-126
Bevington, D., and Peter Holbrook, eds (1998), *The Politics of the Stuart Court Masque* (Cambridge)

The notes attached to introductions or included in commentary on the text, on the other hand, will use short forms, in the following style:

Evans (1989), 316-19   Bevington & Holbrook (1998), 1-24
Cope (1959), 61-6   Sanders *et al*. (1998), 1-5
Rutledge (1938)   Orgel & Strong, 2.81-2
MacCaffrey (1961), 95-126   Foster (1966), 2.603

'Orgel & Strong, 2.81-2' refers to vol. 2 of a two-volume work; it lacks a date reference to indicate that the editions listed below are to be cited without dates.

Please cite author names as they appear on the publications. If an individual author has published two works in a single year, add 'a', 'b', etc. (arranged alphabetically by title) to the year in the short forms:

Marcus (1985a), 26-37   Marcus (1985b), 121-44

When the whole brief citation is in round brackets in mid sentence or at the end of a sentence, use the following without interior round brackets:

(Evans, 1989, 316-19)

Primary sources will be cited using short forms as follows:

Ascham, *Schoolmaster*, ed. Arber, 34   Middleton, *Chaste Maid*, ed. Brissenden, 1.2.3

Augustine, *Confessions*, ed. Watts, 2.43   Ovid, *Met.*, ed. Miller, 14.347-8

If a classical or early modern author's work survives as single text, or a single collection of shorter works that are traditionally grouped together, then cite that author by surname alone, e.g. 'Theocritus, 2.6-16', not 'Theocritus, *Idylls*, 2.6-16'. However, for authors with more than one separate work, even when their works are collected into a single edition, the title of the work cited should be included, e.g. 'B&F, *Queen of Corinth*, 5.3.41' or 'Daniel, *Philotas*, 4.2.83'. A list of primary sources is given in sections I.F.10-12. Consult the list of primary sources on the CWBJ website for further examples. On the method of citation for earlier editions of Jonson, see I.F.14 below.

As a general rule, short forms should be used for texts printed before 1700, and author-date forms for texts printed later.

References to on-line materials should follow the MLA Guidelines for citing URLs.

The edition will provide a single bibliography for all the materials included, in the interests of economy of space. Please submit your own bibliography, which will then be collated with others. Use full citations in your bibliography and short citations in the notes.

4. *Textual essay.* One of the first tasks of contributing editors will be to write a textual essay on the work or works they are editing, in consultation with the general editor to whom they are primarily responsible, and with the electronic editor, David Gants. The textual essay will appear in the electronic edition, and its conclusions will be briefly summarized in the print edition in your introduction. The essay will include a description of any extant MSS and of all editions consulted for the collation, along with a brief account of later editions of interest or significance. Its principal purpose is to provide a reasoned account of the choice of copy text for the work in question. The length of textual essays will naturally vary according to the complexity of the textual situation: in some cases, a few hundred words may suffice, while in other cases a more extended treatment will be appropriate.

In preparation of your contribution to the textual essay, collate as many individual copies of the copy-text as are needed to determine with reasonable certainty that you have identified all stop-press corrections and similar features distinguishing one exemplar from another. Tabulate such corrections, using the standard identifying markers for both libraries and call numbers (e.g. Bod. Douce I 302). Provide other textual information, such as dense collections of uncorrected errors. Since stop-press corrections will be registered here, there is no need to mention inconsequential corrections in the collation line. For more detailed information on the format of this collation, see I.D.3.

5. *Performance history.* Contributing editors working on dramatic texts are asked to compile a performance history of the plays for which they are responsible. Brief discussions of events from performance history may be included in the Introduction to a play or masque in the print

edition; a more detailed performance history will become part of the electronic edition. This will include an archive of material relating to performance history, to which your readers will be able to turn. Please consult with your general editor for advice on the appropriate length and style of the performance history of the works for which you are responsible. A performance resource calendar has been prepared to assist contributing editors.

C. TEXT

1. *Choosing the copy-text.* Clearly the first choice to make is that of what copy-text to follow. The general editors and electronic editor will assist in this, helping to make a selection in consultation with you. The New Bibliography mantra of adopting the text that embodies the author's 'final intentions' needs careful reconsideration; in the case of Jonson, the choice of F1 as copy-text for its plays, as in the Oxford edition of Herford and Simpson, needs to be qualified by other considerations, since Jonson did not consistently correct F1 as it was being printed, but errors of copying and other transmission difficulties may have intervened in some instances. F1 texts are sometimes further away from playhouse practices than is found in some quartos.

2. *Preparing your text.* The text itself should be established on the basis of your copy-text. One method of procedure is to type into your computer a text on the basis of an original or reliable photocopy of your copy-text. Another procedure is to work from a digitally keyed text of your copy-text. Check with the electronic editor to request such a text from which to work. If you yourself obtain or produce electronically scanned texts for your work, please let the electronic editor know, since such texts should prove useful for the electronic edition.

However you proceed, do so with great care. Digitally keying and scanning produce errors of their own, of course; so does one's own typing. Systematically work through your text, checking it repeatedly against the original printed edition or good photostatic copy of that original. Proceed to modernize the text in every way: spellings, capitalization, punctuation, lineation, and (in the case of plays and masques) stage directions, speech headings, scene indications, etc.; the guidelines below provide specifics. Most importantly, work from the original, not from a nineteenth-century or modern edition. Consulting a modern edition at an early stage, or, much worse, scanning a modern edition to provide a text to edit, is far too apt to reproduce, in small matters and large, the practices of earlier editors. You will certainly want to consult those editors in your work, but not in the process of first establishing the text.

Provide line numbers in the right-hand column, every five lines, beginning the numbering again at the start of each new scene or unit of your text. Your word-processing program can probably do this for you. Some editors may choose to add numbers manually. In any event the line numbers are very often changed in the process of printing. Do not include stage directions in your numbering within the plays, but for masques please see II.D.5 below. Choose a column width of 78 characters (see II.A.3 below) and maintain it consistently throughout. In plays and masques, use the left margin for speech headings, with verse and prose indented three spaces. Please use tabs, indents and hanging indents when indenting. See II.A.1 (f) below for further details.

In the process of modernization and formatting of the text, please attend to the following:

3. *Retaining older forms*

Modernizing of spelling does not mean the abandonment of strong forms that are no longer current in the language. Retain, for example,
again or again' (for 'against')
anenst
bare (for 'bore', as in 'he bare himself in such a fashion')
besides (for the modern 'beside', as in 'How fell you besides your
   five wits?')
brake (for 'broke')
clawn (for 'clawed')
drunk (for 'drank', as in 'My wife drunk to me last night')
foughten (for 'fought')
gelt (for 'gelded')
holp (for 'helped')
infortunate (for 'unfortunate')
is holden (for 'is held')
it (meaning 'its', as in *Epicene*, 2.5.111-12: 'It shall fright all it friends.')
prest (not 'pressed'; 'prest' means 'ready')
rhinocerote
see (for 'saw'), as in *EMI* (Q), 5.1.58-9:
   GIULIANO Oh, sister, did you see my cloak?
   BIANCA Not I, I see none.
something (for 'somewhat')
spake (for 'spoke')
syllabe (J's usual spelling in the *English Grammar* and the poems)
treacher
unpossible (for 'impossible')

See also I.C.5 (d) below on preserving archaic forms for reasons of metre and rhyme, in such words as 'babion' and 'adventer'.

Do not 'sophisticate' your text by providing normal agreements between subject and verb without compelling textual evidence; older plural verb forms looking like singular forms to a modern reader are often acceptable in early modern usage. For example, retain, in *EMI* (Q), 5.1.49: 'When all thy powers in chastity is spent', or, *EMI* (F), 1.2.95: 'The choicest brain the times hath sent us forth'.

So too with double comparatives or superlatives ('a more larger list'), 'other' used as a singular pronoun, etc. A. C. Partridge, *The Accidence of Ben Jonson's Plays, Masques and Entertainments* (Cambridge, 1953) and Abbott's *Shakespearian Grammar* provide illustrations.

Most such strong forms and archaic spellings will require glossing in the commentary.

4. *Punctuation*

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Jonson's punctuation is a vexed problem, since the pointing of his plays and poems is much more elaborate than that of other early modern authors such as Shakespeare, and much denser than is customary in modernized texts. His punctuation was highly self-conscious and systematic, and involved a complex taxonomy of marks dividing sentences into their constituent parts. Often very minute divisions are signalled – not only phrase by phrase but sometimes even word by word – and frequently the pointing pulls across the texts' syntax, intruding pauses and separations that impede or disrupt their expected grammatical structures. In comparison with modern practice, this pointing commonly seems emphatic and overloaded. A reader working with unmodernized Jonson texts has to make sense not only of their alien word-forms but also of a system of pointing that, to modern expectations, may appear intrusive and overdetermined.

Jonson's ideas about punctuation are outlined in the final chapter of *The English Grammar*, where he distinguishes stops, commas, colons, semicolons, question marks, and exclamation marks, and discriminates between the degrees of 'perfect' and 'imperfect' clauses that they signal. Behind these observations, as Sara van den Berg has shown ('Marking his place: Ben Jonson's punctuation', *Early Modern Literary Studies*, 1.3 (1995), 2.1-25), lies a considerable body of humanist punctuation theory. Van den Berg argues that Jonson was imitating the precedents set by such men as Manutius and Ramus, who replaced a punctuation practice inherited from the scholastics and determined by strict demands of logic with a system that attempted to unify logical, rhetorical, and hermeneutic functions within a single code. Humanist punctuation sought to fulfil a number of intersecting functions: it marked the elements of a sentence, gave help with oral delivery, and acted as a guide to interpretation. In pursuit of this more demanding ideal, new marks were invented, including the semicolons and parentheses that Jonson uses with such frequency. Jonson's elaborate pointing was thus driven by a complex combination of logical, rhetorical, and hermeneutic desiderata. It reflected the attitudes of a historically specific moment, and was itself rapidly overtaken by subsequent developments in the history of punctuation.

Some Jonson scholars feel that revising his punctuation diminishes his texts, removing the hermeneutic clues that he embedded within it. In *Jonsonian Discriminations: The Humanist Poet and the Praise of True Nobility* (Toronto, 1992), Michael McCanles notes that Jonson complained about readers who spoil his poems by mistaking his punctuation and laughing at the wrong moments: 'so my sharpness thou no less disjoints, / Than thou didst late my sense, losing my points' (*Epigr.* 58). McCanles argues that the poems cannot be fully understood without their pointing, which introduces junctures and disjunctions that, in its absence, would not otherwise be present and makes for a reading experience characterized by continual local acts of discrimination and contrast. This is in itself a contentious claim. It is by no means clear that the contrastive character of Jonson's writing is any less apparent in texts punctuated according to modern systems; indeed, it has long been one of the recurrent themes of work on the poetry. Moreover, we cannot readily assume that a twentieth-century reader faced with Jonson's punctuation will interpret it according to Jonson's intentions, given that it is informed by logical and rhetorical principles drilled into Jonson and his contemporaries by their education over long periods of time. Modern readers do not come pre-equipped with these reading skills, but have laboriously to acquire them. Given time and guidance, we can learn to consume texts like an early modern reader, but the presence of Jonson's punctuation system is no guarantee in itself that we will

produce more 'correct' readings. In some regards that system may even be misleading.

It has also to be remembered that the authority of Jonson's punctuation is uneven, and varies from text to text, and even within single volumes. Generally speaking, his punctuation became denser as he grew older. The 1616 folio is more elaborately pointed than the quartos, and the 1640-41 folio more densely pointed still. At the same time, the authority of the accidentals diminished with time. Jonson oversaw the 1616 folio less carefully in the latter stages of its production, abandoned the practice in the 1631 folio because of unhappiness with the printer, and did not live to see subsequent texts through the press. Editors of these later texts will find a proportionately higher rate of punctuation error, while throughout the canon we have to be alert to the propensity of compositors to substitute their own punctuation for the author's.

In our edition Jonson's own pointing will be readily available in the unmodernized text included in our electronic edition. Users of the edition who need to see the full range and complexity of the punctuation will be able to access it, and, uniquely, compare it instantaneously on the screen with the print edition's modernized text. We believe, though, that it would be inappropriate to retain the older punctuation system in the print edition. This would be a recipe for inconsistency and would constantly involve editors in making judgement calls. Editors are therefore asked to rethink the punctuation of their modernized texts according to a modern idiom. In general, punctuation will be lightened, clarified, and made to reflect more the rules and protocols of current practice. It is not, though, proposed that pointing should be modernized simplistically and wholesale. Editors are asked to punctuate in a way that is sensitive both to the needs of the modern reader and to the complexities of Jonson's language, taking full account in their pointing of the texts' range of suggestion and possibility. There are many differences between early modern syntax and our own, and suitable modern punctuation will not always be readily found. Jonson is particularly fond of paragraphs that build into long and winding constructions of intricately sustained subordinate clauses, developed to a length that would be impossible in modern syntax. Classic examples are *The Masque of Blackness*, 135-54, which sustains a single and complexly articulated sentence over twenty lines; or the opening sentence (nineteen serpentine lines) of *The Forest* 12; or Tiberius's letter to the Senate in *Sejanus*, 5.546-621. In cases such as these, punctuation needs to be found which respects the complexity of the passage even as it guides the reader helpfully through it.

Another aspect of punctuation that editors of plays and masques will need to consider is whether the rhetorical dimension of Jonson's pointing involves a semiotics of delivery, and gives information about the way that texts are to be spoken. There are some clear cases where the punctuation carries potential dramatic value. Perhaps the best example is *Catiline*, 5.140-7, where Volturtius's speech has a marginal note that 'He answers with fear and interruption.' This instruction is matched within the text by a stumbling punctuation: though syntactically correct, his words are separated by nine dashes which indicate his hesitant delivery. Similarly, in *Volpone*, 2.2.46 and 210, dashes inserted into Scoto's oration clearly instruct the actor to pause in order to achieve a double meaning or a moment of suspense; in this case, the punctuation reflects the overtly histrionic nature of the mountebank's art. Other instances could be inferred more subjectively, but are more open to debate. For example, in *The Alchemist*, 1.3.10-16, it might be argued that the intrusive and ungrammatical commas after every 'and' are intended to signal Abel Drugger's

stuttering and diffident speech. In *The New Inn*, 4.4.144-6, a rash of exclamation marks might be thought to indicate the need for a particularly heightened delivery from the actor.

However, it is important to remember that the Jonson text is not a musical score in which actors will reproduce each and every indication of emphasis or breathing that the punctuation contains, for the pointing is so dense that no performance could hope to follow every suggested pause. Rhetorical markers in the text, though they may indicate the oral emphasis of a speech, are not in themselves equivalent to embedded stage directions. For example, the exclamation marks at *The New Inn*, 5.2.1-6 divide up Lady Frampul's speech rhetorically, but any attempt to carry them into performance would be otiose. One could argue the same concerning Mosca's famous line in *Volpone*, 1.5.78: 'Am not I here? whom you haue made? your creature?' Cunningham took Gifford to task for flattening the line by removing its first two question marks, but it is doubtful that such complex semaphore would be much use to the actor, and it seems most likely to have been information intended for the reader. In such cases, editors may want to consider the possible dramatic indications that the punctuation contains, but they will also need to be guided by criteria of practicality and tact.

Given these considerations of the need for understanding the purport and dramatic thrust of Jonson's pointing, the editorial policy of the *Cambridge Edition of the Works of Ben Jonson* encourages modernization. The aim of this edition is to present the author's intention, insofar as it can be understood, in the semiotics of twenty-first-century conventions about punctuation. The colons that are common in Jonson's texts often do not mean what colons mean today. Comma splices are also common in those early texts. Practices of using exclamation marks and question marks have changed markedly over the centuries. Our hope is to capture the rhythm of the original as expressed in modern idiom. The following observations are offered as guidelines, not as inflexible rules:

(a) A dash – in typescript either a spaced dash or else a space followed by two hyphens followed by a space if your computer lacks a dash – is used to indicate a shift in person addressed, e.g.:

  MATTHEW Vouchsafe me by whom, good captain.
  BOBADILL Marry, by young Wellbred and others. – Why, hostess, a stool here for this
       gentleman.   *EMI* (F), 1.3.108-9

Since Bobadill names the 'hostess', the person addressed is clear and a dash suffices. When the person being addressed is not clear at first, an editorially added SD [*To* . . . . .] may help indicate a shift of character addressed within a speech. Do not use a dash when such an added SD is provided. If the SD occurs between sentences of a speech, treat the SD itself as a complete sentence with capitalization and end stop.

(b) Do not leave extra spaces after punctuation marks, even after full stops at the ends of sentences. Leave a single space.

(c) Distinguish restrictive from non-restrictive clauses by the use of commas or no commas. When, for example, Thorello says to Giuliano in *EMI* (Q):

> let my continued zeale,
> The constant and religious regard,
> That I haue euer caried to your name,
> My cariage with your sister, all contest,
> How much I stand affected to your house.   (1.4.25-9)

and the passage is modernized as follows:

> let my continued zeal,
> The constant and religious regard
> That I have ever carried to your name,
> My carriage with your sister, all contest
> How much I stand affected to your house,

the deletion of the comma after 'regard' (26) in the modern-spelling version signals that the following 'That' clause is restrictive; 'The constant and religious regard / That I have ever carried to your name' is an indivisible unit of thought, in apposition with 'my continued zeal'. The 'That' idea necessarily defines the 'regard' that Thorello is talking about. A comma after 'regard' would mark the 'That' clause as non-restrictive, that is, offering a parenthetical observation, a bit of further information. In this case the comma almost surely should be omitted. Editorial judgement is needed. The point here is that you should not simply follow the copy-text in such matters, since conventions change. Determine as carefully as you can the most plausible intention and punctuate by modern conventions, adding a commentary note in case of ambiguity.

(d) Short parenthetical observations generally should be paired off by two commas or presented with none. A common feature of Renaissance texts is the use of a single comma, but we should avoid this. Instead, we follow modern conventions: e.g. 'Signor Thorello, the rich Florentine merchant, married his sister' (not 'Signor Thorello the rich Florentine merchant, married his sister').

(e) Parentheses around parenthetical observations can often be replaced. Dashes can be useful, as in Cob's refrain, here given in the original and in an edited version:

> now dos he creepe, and wriggle into acquaintance with all the
> braue gallants about the towne, such as my guest is: (ô, my
> guest is a fine man) and they flout him invincibly.

> now does he creep and wriggle into acquaintance with all the
> brave gallants of the town, such as my guest is – oh, my guest
> is a fine man! – and they flout him invincibly.   *EMI* (F), 1.4.67-70

Sometimes commas will serve just as well.

(f) Comma splices are frequent or implied in early texts, as in Face's complaint about Subtle's faultfinding:

> 'Tis his fault,

He ever murmures, and obiects his paines,
And sayes, the weight of all lyes vpon him.   *Alch.*, 1.1.141-3

which might be edited:

                      'Tis his fault.
He ever murmurs, and objects his pains,
And says the weight of all lies upon him.

A semicolon after 'fault' is also possible. These require sensitive consideration. Sometimes run-ons seem in character and not out of keeping with modern practice. At times they seem to be idiosyncratically Jonsonian. Consider, however, the modern norm, which is to avoid linking independent clauses, each with its subject and verb, with commas. Unless there is something idiomatic and in character in the use of run-ons, use modern punctuation.

(g) Commas and other marks of punctuation that presumably mark a kind of breathing or pause, and that function as rhetorical and hermeneutic indicators, abound in early texts. Modern style tends to simplify. As an example, consider *EMI* (F), 2.5.44-8:

Well, I thanke heauen, I neuer yet was he,
That trauail'd with my sonne, before sixteene,
To shew him, the *Venetian cortezans*.
Nor read the grammar of cheating, I had made
To my sharpe boy, at twelue.

A modernized version of this is as follows:

Well, I thank heaven I never yet was he
That travelled with my son before sixteen
To show him the Venetian courtesans,
Nor read the grammar of cheating I had made
To my sharp boy at twelve.

You will find nominally modernized versions of this passage, as in the edition of G. A. Wilkes, that retain a number of Jonson's commas here, purportedly as breathing marks or whatever. Our aim is to modernize consistently and to clarify grammatical structure as much as possible by deleting commas that modern usage would regard as unnecessary. For other examples, see I.C.4 (c) above and II.A.7 (a) below.

(h) Colons in early English texts very often need to be changed to meaningful modern punctuation. They are prevalent in these old texts, and roughly mean some kind of stop. We should use colons only to mean, quite specifically, 'for example' or 'as follows'.

(i) Exclamation marks are not to be used lavishly, but can well be appropriate in an exclamation or apostrophe. Consider carefully the effectiveness of Jonson's evidently conscious use of exclamation points in the following, for example:

O so white! O so soft! O so sweet is she!

or, from *The New Inn*, 4.4:

> It was a beauty that I saw
> So pure, so perfect, as the frame
> Of all the uniuerse was lame,
> To that one figure, could I draw,
> Or giue least line of it a law!
>
> A skeine of silke without a knot!
> A faire match made without a halt!
> A curious forme without a fault!
> A printed booke without a blot.
> All beauty, and without a spot.

Question marks in early modern texts sometimes signify exclamation marks. Sometimes either mark would appear to serve equally well, as in the following instance:

> Camden, most reuerend head, to whom I owe
>   All that I am in arts, all that I know,
> (How nothing's that?)   *Epigr.* 14.1-3

Question marks also may sometimes be reduced in number, as in the following passage:

> Did I there wound the honour of the Crowne?
>   Or taxe the Glories of the Church, and Gowne?
> Itch to defame the State? or brand the Times?
>   And my selfe most, in some self-boasted Rimes?
> If none of these, then why this fire?   *Und.* 43.23-7

In a modernized text, two or (at most) three question marks would probably suffice.

(j) Needed commas are often missing in the early texts after or before 'Ah,' 'Oh,' 'I pray,' 'pray you', 'I prithee,' 'i'faith,' 'Marry,' and the like. 'Then' often profits from being preceded by a comma when it means 'in that case' rather than 'at that time'. 'Yes, sir' is often punctuated 'Yes sir' in early editions. Imperatives like 'Go' at the start of sentences often need to be followed by a comma.

Apostrophes form an especially acute case. All names and forms of address need to be cordoned off by commas when they are used as apostrophes within sentences or at the beginning or ending of sentences. Thus:

> Good Master Stephen, so you may, sir.
> Only, thus much, by Hercules, I do hold it.
> Oh, Master Wellbred, 'tis your disposition to say so, sir.

The point may appear obvious in these examples here, but early texts often omit the punctuation we want.

(k) *Penultimate comma in a series.* Throughout, in your text, commentary, and introduction, ordinarily use the penultimate comma in a series of three or more – as in this present sentence. Do not say 'the text, the commentary and introduction'. There are situations which may call for a departure from this rule, but please have a rationale and a consistency with the practice of the edition as a whole.

(l) *Punctuation of titles.* Do not end a play title at the head of your text with a full stop.

(m) For a useful and comprehensive standard of reference as to what constitutes 'modern practice', see Randolph Quirk, S. Greenbaum, G. Leech, and J. Svartnik (1972), *A Grammar of Contemporary English* (New York), pp. 1053-81.

In all such matters, it is well to bear in mind Emerson's caveat that 'Foolish consistency is the hobgoblin of little minds.'

5. *Spelling* is to be handled in the same spirit. Think through modernization of spelling. The style of this edition is to spell words as they are spelled today, avoiding as a general rule the kind of antique spelling often used in the Riverside Shakespeare: 'twelf', 'strook', 'mushrump', etc. A rule of thumb is to inquire whether the *OED* lists a given word as a separate entry with its own linguistic history (thus distinguishing 'corse' from 'corpse', 'clout' from 'cloth' (and the odd form 'cloud', *Und.* 2.2, line 12), and 'beholding' from 'beholden') or simply as a spelling variant of a more standard form ('turbant' for 'turban', 'mushrump' for 'mushroom', 'sound' for 'swoon'). *OED* practice in this regard can seem arbitrary at times – the distinguishing of 'windore' from 'window', for example, or 'estrich' from 'ostrich' and 'hautboy' from 'oboe', giving an independent entry to what is then identified as a variant form – but consider the evidence. Generally, spelling variants should give way to the modernized form, unless there appears to be compelling evidence of dialectal use (which might pertain, for instance, to 'handkercher' and 'neckercher' rather than 'handkerchief' and 'neckerchief', or 'lanthorn' instead of 'lantern') or wordplay, as in 'And Mars, that gave thee a Lanthorne for a Crowne' (*Und.* 43.10), where a pun on 'horn' is perhaps intended. Genuinely separate words like 'sith', on the other hand, should not be abandoned; in this case there is an equivalent meaning but not an immediate linguistic connection.

All this having been said, an edition of Jonson must take care not to be rigid about such matters. In context, older forms like 'holy day' (holiday) and 'travail' (travel) may commend themselves powerfully. We should be careful not to lose resonances and wordplay when possible, while at the same time not clinging to older forms simply because of their quaintness or presumed colour. Some Jonsonian words, like 'treacher', have no close modern equivalent ('traitor' being the closest) and should be retained.

Jonson's vocabulary is very much his own, richly varied and learned, so that one is likely to encounter a disproportionately high number of idiosyncratic cases. He coined a number of words which the *OED* records as first usages, such as 'nonsense', 'parody', 'plagiary', 'diary', and 'playwright' (which are worth noting as such in your commentary). He was often highly self-conscious about word use, resulting in some orthographical peculiarities: his texts tend, for example, to have a relatively high proportion of diphthongs in them,

often preserving evidence of special derivation (*tragoedie, Epicoene, Aegyptian*). One also finds a tendency towards unusual word forms containing suggestions of dialect forms (*porcpisce* for 'porpoise', *tile-kill* for 'tile-kiln', *moyle* for 'mule') or etymology (*alligarta* for 'alligator', *Neuft* for 'newt', *quiristers* for 'choristers'). Such instances need to be considered with all the linguistic tact at one's disposal. A decision to modernize spellings should not be seen as an attempt to lump Jonsonian editing in with that of other Renaissance dramatists, especially Shakespeare, where modern editors are often most engaged. At the same time, we need to remember the goal of modernizing, which is to provide as exact an equivalent as we can in terms of modern-day spelling practices.

(a) Some particulars, in all of which the modernized first form listed here is generally to be preferred before the second unless you can make a plausible case in context for the older form based on matters of rhyme, metre, wordplay etc.:

'a (meaning 'he')	a
Account	accompt
an (meaning 'if')	and
an't ('if it')	and't
Apiece	a piece
Artichoke	hartechocke
Bonfires	bonefires
Burden	burthen
Chemical	chymical
Coxcomb	cockscomb
Curtain	cortine
Curtsy	curtsey
Diamond	diamant
Enough	enow
'em (meaning 'them')	hem
Epicene	*Epicoene*
errand (or 'errant')	arrant
gi' (meaning 'give')	gi
God b'wi'you	God buy you
ha' (meaning 'have')	ha
ho! (surprise)	hoa
I'll	I'le
Lantern	lanthorn (unless dialectical)
Lain	lien
More	mo
Murder	murther
Mushroom	mushrump
ne'er	ne're
o' purpose	a purpose
Ourselves	our selves
Partridge	partrich
Powder	poulder
Salad	sallet
Show	shew

Signor	Signior
Shipwreck	shipwrack
spital (i.e. 'hospital')	spittle
Struck	strooke, strook
Swoon	sound
ta'en	tane
Than	then
Treacle	triackle
Turban	turbant
Usher	huisher
Venture	venter
Vile	vild or vilde
Window	windore
Wreck	wrack
Yon	yond

(b) Distinguish, according to modern definition:

'diverse' and 'divers'
'whether' and 'whither'
'aught' and 'ought'
'ensure' and 'insure'

In other words, print 'whither' in your text when the sense of the passage is 'Whither [where] shall I go?' even if the spelling of the early text is 'whether'; print 'divers' if the sense calls for 'sundry', even if the early text reads 'diverse'. A collation note, in the form

> divers] Q (diverse)

and a commentary note may be appropriate.

(c) Distinguish 'Oh,' (emotional outburst, cry of surprise or pain or vexation) from 'O' as a clear vocative addressed to the gods or in apostrophe. 'Oh' should normally be followed by a comma, 'O' not. Most instances in early texts are exclamations; opt for the vocative 'O' only when invocation and apostrophizing are clearly at work.

(d) Retain archaic forms only when rhyme or metre require them, or when a modernized form would not give the required sense, or would obscure a play on words ('wrack' may be a case in point, or 'sprites'), or where Jonson deliberately parodies or imitates an older poetic style, as in the first thirty lines or so of *Epigr.* 133, 'On the Famous Voyage', or renders regional speech, as in *A Tale of a Tub*. Dialect words present a special problem. Commentary notes can be helpful in all such cases.

Consider metrics especially in determining modernization of spelling in verse passages. Do not modernize when metrics require the archaic spelling, as in the following: 'Out-dance the babion, or out-boast the brave' (*Epigr.* 129.12). 'Baboon' would change both the syllable count and the stress pattern.

Consider metrics similarly in deciding on elided forms in verse like 'mett'st' or 'mettest', 'fall'n' or 'fallen'. The evidence of your copy-text should weigh heavily; Jonson took care about such matters. See I.C.6 (d) below.

Rhyming sometimes requires the preservation of an archaic form that might otherwise be modernized: for example, 'adventer' in *Epigr.* 133.20.

(e) Some modernizations inevitably obscure a play of meaning, in which case a commentary note is likely to be needed. The play of 'metal/mettle' in an original spelling like 'mettall' cannot be fully incorporated in any single form, modern or ancient. In such a case, it will often be appropriate to choose the modern form that seems to represent the primary meaning, and gloss. See also 'This man hath travelled well' in *Epigr.* 128.14 (for the folio reading, 'This man hath trauail'd well'). Here the context of the poem – about William Roe's travels – plays on the two meanings of 'travelled' and 'travailed' . In such cases a gloss is helpful. There are many words of this sort throughout Jonson's work whose different meanings have not yet been distinguished through regular spelling variants: e.g. 'mode' and 'mood', 'lose' and 'loose' (consider *Epigr.* 45.5: 'O, could I loose all father, now'). There are no hard and fast rules here, and your own practice will no doubt vary from instance to instance, in response to particular needs.

(f) Normalize diphthongs: Phaethon, Phoenician, etc. (not Phæthon or Phœnician).

Some words previously spelled with diphthongs have lost that feature, such as 'Etna' and 'epicene'. Check the *COD* (*Concise Oxford Dictionary*).

(g) Some words with alternative spellings. Please adopt those of the first column rather than the second (many of which represent usage in the US or other parts of the English-speaking world):

Acknowledgements	acknowledgments
Adviser	advisor
Ageing	aging
Appendixes	appendices
Axe	ax
Ay	aye
Behoves	behooves
Belabor	belabor
Biased	biassed
by-law	bye-law
Caliber	caliber
Carcass	carcase
Catalogue	catalog
Centre	center
Centring	centering
cheque (in banking)	check
Colour	color
Connection	connexion
Cosy	cozy

Defence	defense
Dispatch	despatch
Draught	draft (as applied to breezes, not texts)
Enclose	inclose
Encyclopaedia	encyclopedia
Ensure	insure (but distinguish; see para.(b) above)
Error	errour
Expense	(never 'expence')
Flavor	flavor
Focused	focussed
Foetal	fetal
Gypsy	gipsy
Gram	gramme
Grey	gray
Guerrilla	guerilla
for ever	forever
Fount	font
Fulfill	fulfill
Honour	honor (even though Jonson prefers 'honor')
Humour	humor
Inflection	inflexion
Inquire	enquire
inquiry [legal]	enquiry [informal]
Instalment	installment
Jail	gaol
Jailer	gaoler
Judgement	judgment
licence (as noun)	license
Manoeuvre	maneuver
Manoeuvring	maneuvering
Marvelous	marvelous
Meager	meager
Medieval	mediaeval
Metre	meter
Moneys	monies
Mould	mold
Movable	moveable
Neighbor	neighbor
offence (as noun)	offense
Pedlar	peddler
Plough	plow
practice (as noun)	practise
practise (as verb)	practice
premise (as verb)	premiss
premiss (as noun)	premise
Pretence	pretense
Programme	program
Quarrelling	quarreling

Reflection	reflexion
Savior	savior
Savour	savor
Skeptical	skeptical
Sepulcher	sepulcher
Skillful	skillful
Smoulder	smolder
Somber	somber
storey (of a house)	story
Sulphur	sulfur
summer-time	summertime
Surgeon	chirurgeon
Tailor	taylor [except 'Merchant Taylors']
Theatre	theater
Towards	toward
Travelled	traveled
Traveler	traveler
Wagon	waggon
Willful	willful
Woolen	woolen
Worshipped	worshiped
Worshipper	worshiper

(h) Whether to end a word '-ise' and '-yse' or '-ize' and '-yze' is a vexed issue today, with practice varying between UK and other countries and shifting even within any given national border. The preference of this edition is for '-ize' and where those spellings are given priority in *The Concise Oxford Dictionary*. Use the following:

Alphabetize
Anglicize
Apostrophize
Bowdlerize
Capitalize
Catechize
Criticize
Dramatize
Emphasize
Italicize
Modernize
Normalize
Organize
Particularize
Philosophize
Realize
Regularize
Romanize
Rationalize
Satirize

Sympathize

A number of words are spelled with the '-ise' or '-yse' ending, most of them throughout the English-speaking world:

Advise
Advertise
Analyse
Apprise
Chastise
Circumcise
Comprise
Compromise
Despise
Devise
Improvise
Paralyse
Revise
Supervise
Surprise
(etc.)

Check with the dictionary in other instances when in doubt.

(i) Personal proper names pose a constant difficulty. One cannot ride roughshod over proper names, which remain to this day idiosyncratic: Smythe, Thomson/Thompson, etc. On the other hand, it's not clear what is to be gained from retaining the early text's 'Urs'la' or simplifying this to 'Ursla' when the name would appear to be 'Ursula' (as in the Revels edition of *Bartholomew Fair*). Attempting to retain a flavour of original pronunciation is a will o'the wisp that we advise against. There is no knowing where to stop in such a quest. In prose the issue of scansion would not seem to pertain; in verse, this would be a different question. The form *Kno'well* is retained by some editors to indicate elision of the sense, '*Know-well*' in *EMI* (F), but is probably clear enough in the simpler '*Knowell*'. Some type-names might well be kept as they are to indicate source of meaning, even when otherwise they might be modernized without loss: consider, for example, 'Tipto' or 'Tiptoe' in *The New Inn* and 'Chanon Hugh' or 'Canon Hugh' in *A Tale of a Tub*. See para. (k) below on foreign names and characters.

(j) Place names are also difficult. In general, we prefer the modern spelling unless it interferes with metrics; e.g.

Bologna	Bolonia
Brentford	Brainford
Canonbury (or Can'bury)	Canbury
Deptford	Detford
Hoxton	Hogsden
Marylebone	Maribone
Romford	Rumford
St Pancras	St Pancrace (but retain 'Pancridge')

Tothill Fields	Tuttle Fields
Tottenham	Totnam

A collation note may be useful to indicate such a modernization when it is particularly marked:

Hoxton] F1 *(*Hogsden*)*

More complex instances could be briefly discussed in the commentary, as, for example, if you wished to comment on the disyllabic pronunciation of 'Ursula' or the trisyllabic pronunciation of 'Bartholomew/Bartlemew'.

Consult Fran C. Chalfant, *Ben Jonson's London: A Topographical Dictionary* (Athens, Ga., 1978), and E. H. Sugden, *Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists* (Manchester, 1925, rpt. Hildesheim, 1969).

(k) Be consistent in modernizing the spelling of foreign words and names, rather than sporadically retaining some Renaissance forms. For example:

Bordello	Burdello
Carranza	Caranza
Commendatore	Commandadore
Ducat	Duckat
Mountebank	Montebanke
Muscatel	Muscadell
Stoccata	stoccado

This applies to characters' names as well:

Piso	Pizo
Bianca	Biancha

Exceptions are of course appropriate when you adduce good reasons. If, for example, a point is being made of the contrast between the usual 'English' form of 'stoccado' and the foreign spelling 'stoccata', as at 1.3.177 in *EMI* (Q) and the corresponding F1 passage, retain the original. Sometimes a preferred alternative is to provide a commentary note and/or collation indicating possible alterations of sense and sound.

(l) Normally, modernize quotations and titles of works from other authors with the exception of Chaucer and Spenser. See I.E.13 (j) below.

6. *Contractions and elisions*

(a) A word like 'loved' is to be spelled 'loved' when pronounced in one syllable and 'lovèd' when pronounced in two. Similarly, 'remedied' indicates pronunciation in three syllables, 'remedièd' in four.

(b) Archaic spellings like 'triumpht' should be modernized to 'triumphed'. Forms like

'burnt' and 'smelt', however, are allowable, indeed preferred in the *COD* to 'burned' and 'smelled'.

(c) Words like 'cursed', 'beloved' and 'blessed' present an interesting problem, since they can be pronounced today with or without a syllable for the '-ed' ending, quite apart from demands of scansion in early modern verse. It may seem a little artificial to put a grave accent in these words when the '-ed' is to be sounded, but since pronunciation without sounding the '-ed' as a syllable is also an option in modern speech, please differentiate. Hence, in *Volpone*, 1.1.13: 'Of sacred treasure in this blessèd room'.

(d) Modals like 'shouldst', 'wouldst', 'mayst', 'canst', and 'couldst' have no apostrophe. Other contracted forms for the verb in the second person singular should, on the other hand, retain the apostrophe, even in reasonably familiar forms like 'say'st', 'did'st', 'think'st', and 'know'st'. Sometimes in modern practice these are printed without apostrophe, but less familiar forms can look strange: 'hearst', 'stealst', 'tearst', 'feelst', 'tellst', 'buyst', etc. Words of which the root ends in 'e' are always printed with the apostrophe today: 'desir'st', 'liv'st', 'presum'st', 'com'st'. The most satisfactory way to achieve consistency is to distinguish between modals and all others. Jonson's own preference is for 'tell'st' etc., and his usage is a helpful guide.

Retain elisions where appropriate for metre in verse, in words like 'fall'n' and 'Threat'ning'. In *Volpone*, prologue 33, the quarto's '*All gall, and coppresse, from his inke, he drayneth*', points to 'copp'ras' as the spelling best suited to indicate bisyllabic pronunciation. You may choose to modernize, on the other hand, when the distinction seems to provide no real difference. Compare, for example, 'The lib'ral voice of double-tongued report' (*EMI* Q, 1.1.12) with 'The liberal voice of fame in her report' (*EMI* F, 1.1.13). Here the word should be printed as 'liberal' in both texts; the distinction may not be authorial.

Avoid the introduction of editorial elisions for the presumed sake of metre, as Pope was too apt to do with Shakespeare, 'improving' the scansion of lines. Respect your copy-text.

In prose, do not normalize forms like 'sayest' to 'sayst'. Normally, follow your copy-text. Retain contractions like 'fall'n' in prose as well, since prose has its own rhythms; but see the previous paragraph for elided forms that are not really different, as in the case too of 'threat'ning', when modernization makes sense.

(e) On spacing in elided words: generally close up phrases when two words are to be pronounced as one:

by'r
by't
care'll ('care will')
done't
do't
for't
give't
he's (preferred to 'h'is')

if't
i'faith
in't
is't
i'the
I've (preferred to 'I'ave')
on't
may't
or't
o'that
o'the
o'your
they're (preferred to 'th'are')
th'heels
th'Italians
th'others
thou'rt (preferred to 'th'art')
tell't
this's ('this is')
thou'st (preferred to 'th'ast')
t'have
t'inquire
t'other
unless't
upon't
were't
with't
you'd (preferred to ('y'had')
you're (preferred to 'y'are')
yo'were (to which there is no modern equivalent contraction)

When elision involves more than two words, close up all: 'i'th'midst',' b'wi'you'.

On the other hand, you will run occasionally into less familiar instances where closing up the space is apt to create an unknown and difficult form, and where editors even today do not close up. Here are some instances, mainly from *Volpone:*

an 'twere
b' all ('be all')
b 't ('be at'; 'b't' is too apt to suggest 'be it')
b' obscure
can 't ('can it')
gi' me
gi 't
gi' you
ha' done
ha' finished
ha' his

ha' kept
ha' known
ha' me
ha' my
ha' preserved
ha' seen
ha' thee
ha' told
ha' you
ha' your
i' not ('is not')
le' me ('let me')
me 't ('me it')
now 't ('now it')
at 's   ('at his')
break 's ('break his')
lend 's ('lend us')
shall 's ('shall we')
yet 'twould
wi' not ('will not')
for 'em
in 'em
hang 'em
make 'em
of 'em
without 'em

Where the apostrophe in an elision is shared by the two words, the form often can yield to a modernized equivalent:

h'as   he's
h'has   he's
sh'has   she's

If the meaning of 'h'as' is 'he has', however, this may not work, in which case keep the contraction closed up. Similarly, there is no satisfactory modern equivalent for 'yo'were' ('you were'), and so the form (found in *The Alchemist*, for example), is best retained and closed up.

(f) Use 'I'd' and 'he'd' as shortened forms for 'I would' or 'he would', rather than 'I'ld' or 'he'ld'. These thoroughly familiar forms are to be closed up, as in contemporary usage. So too with 'he's' and 'you're' (preferable to 'h'is' and 'y'are'), 'thou'rt' (preferable to 'th'art'), 'they're' (preferable to 'th'are'), 'o'clock'.

(g) For possessive forms of proper names ending in 's': add -'s throughout for all names, modern or ancient – Davis's, Keats's, Tiberius's – except ancient words ending in '-es', like Ceres', Archimedes', Aristophanes', Euripides', Moses' and, as a traditional exception, Jesus'. This will save endless hairsplitting judgement calls and is more or less in

line with much current practice.

Preserve the original form of *Sejanus His Fall* and similar possessives. An exception might be found, on the other hand, in an instance like the following:

> Or else one that plaid his Ape,
> In a Hercules-his shape   (*Und.* 2.2, line 32)

where a modern text can choose between 'Hercules his shape' and 'Hercules's shape'.

(h) On contractions and aphetic forms, check a modern English dictionary, such as the *Concise Oxford Dictionary* (*COD*).
Such forms often require an apostrophe:
'bout (abbreviating 'about')
'fore ('before')
'gainst
'less ('unless')
'scuse
'sessed ('assessed')
sin' ('since')
'tis
'twas
'tween
'twill
'twixt

Oaths generally require an apostrophe:
'Slid
'Slight
'Slife
'Sblood
'Save (meaning 'God save').

Some aphetic forms that have become assimilated into the language, or that were thus assimilated in the early modern period, do not:

Gree
point (i.e. appoint)
Prentice
rest (i.e. arrest)
scape (as a verb or noun)
faith ('i'faith')

(i) Modernize 'for mercy sake' to 'for mercy's sake', 'for God sake' to 'for God's sake' and 'for credit sake' to 'for credit's sake'. Collate as a modernization, not as an emendation:

mercy's] F1 *(mercy)*
God's] F1 *(God)*

Modernize 'for conscience sake' to 'for conscience' sake' but do not collate.

7. *Hyphenation*

(a) Consult a modern English dictionary, especially the *Concise Oxford Dictionary*. The modern trend is away from hyphens. Avoid 'to-day', 'to-morrow', 'noble-men', 'light-hearted', 'whole-heartedly', 'plough-shares' and older forms that have virtually disappeared. Do not over-use hyphens. (The *COD* closes up most 'over-' compounds, as in 'overleap' and 'overpass', but hyphenates 'over-use', perhaps because the run-on form suggests 'ruse'.) Be consistent, above all, in the use of particular forms you adopt.

Many former compounds are closed up today; other forms may be clearer with separation, like 'opera singer'.

Some preferred forms:
book-holder
copy-text
cross-reference
Dunghill
Gentlemanlike
head-title
Layout
malt-horse
pack-saddle
running-title
source material
speech heading
stage direction
stage history
stage-keeper
Subtitle
Subplot
Subtext
title-page

(b) 'Twentieth-century' is hyphenated when adjectival ('twentieth-century criticism'), but divided into two words when a substantive ('in the latter half of the twentieth century').

(c) The trend away from hyphenating applies to generic names as well: Troubleall, Gingerbread Woman, Hobbyhorse Seller, Ballad Singer, Tinderbox Man. Some less familiar forms, however, like Corn-cutter, Tobacco-man, and Pig-woman help avoid possible ambiguity.

(d) Close up the following:
Littlewit, Purecraft, Wellborn, Mooncalf, Overdo, Sharkwell, Costermonger.

On the other hand, especially in adjectival positions, retain hyphens in Zeal-of-the-Land Busy, Sir Politic and Lady Would-be.

8. *Capitalization*

(a) Capitalize Lord Latimer, Captain Ironside, Sir Diaphanous Silkworm, the Countess of Rutland, Lady Marquess Buckingham, King James, and William, Lord Monteagle. Use lower-case for references to 'the countess' or 'the king' in a generic sense, but capitalize when referring to a specific aristocrat or monarch; so too with 'the pope'; but 'Captain' when a character like Bobadill in *EMI* (F) or Otter in *Epicene* is addressed by this title. These rules apply to the introduction and other editorial matter as well as to the play texts. An exception is in non-entry SDs, where the names of characters should have a capital letter: Senators, Priests, Lord Treasurer, Nuntius, Masquers, Gypsies, Queens, Patrico, Lictores, Satyrs, Hags, etc. (When an entry is being indicated, the whole word is capitalized; see II.A.5 (b).)

Capitalize 'Parliament' when referring specifically to the English institution. Capitalize 'the Bible'. But lower-case 'biblical', 'the church' (even when referring to a specific corporate institution), 'puritan' (noun or adjective), 'puritanical', 'parliamentary', 'infidel', 'atheist', 'papist'. Lower-case 'neoclassical', 'neoplatonism'. Capitalize 'Renaissance', and 'Romantic' (as in 'Romantic movement'), but lower-case 'classical', 'early modern', and 'medieval'. Use lower case for 'introduction', 'prologue', 'epilogue', 'appendix', etc. unless a formal title: 'Appendix VI'.

(b) Capitalize 'His Majesty', 'Her Majesty', 'Your Majesty', 'Your Grace', 'Your Honour', and similar honorifics as capitalized, for example, in *The Chicago Manual of Style* (7.27), but not, as indicated in that same paragraph, 'my lord', 'sir', 'madam', 'my lady', etc.

(c) Capitalize 'He' when referring specifically to Christ or God; this is often helpful with clarity of reference. Capitalize 'Mass' in 'by the Mass', 'Jew', 'Anabaptist', 'Brownist', 'Protestant', 'Catholic'. In general, however, avoid the reverential in capitalizing.

(d) Do not capitalize in 'we are ruled by a king', or 'the king's peace'. Do not cap 'the prince' referring to a character who is known by another name in the dramatis personae and speech headings.

(e) Avoid using capitals for emphasis (as found in early editions).

(f) Capitalize abstractions like Fortune, Death, and Envy only when they are clearly personified. The distinction is not always easy. Be chary of capitalizing in cases of doubt.

(g) Capitalize 'Mediterranean Sea', 'Lake Como', 'the Atlantic Ocean'.

(h) When several short phrases or words are punctuated with question marks or exclamation marks, each new element should be given an initial capital:

Thy lineage, Monsieur Cob? What lineage, what lineage?

Thy guest! Alas! Ha, ha!

There may be instances where you will want to run sentences on despite such pointing, as a way of capturing what you may regard as Jonson's nervous punctuation. Negotiate this with your general editor.

(i) Do not capitalize 'quarto' or 'folio' even when referring to specific publications, like the Jonson folio of 1616, since these are not publication titles. Do capitalize 'Q' and 'F1', however.

(j) In titles, capitalize the first letter and every subsequent word except prepositions, conjunctions, and articles. Even prepositions should be capped when they are crucial in distinguishing one title from another:

> *Every Man In His Humour* (*Every Man In*)
> *Every Man Out of His Humour* (*Every Man Out*)
> *A Tale of a Tub*
> *The Devil Is an Ass*
> *To the Memory of My Beloved, / The Author, Mr William*
>   *Shakespeare, / And What He Hath Left Us*

(In the last example here, the initial capitals for 'The Author' and 'And What' mark the beginning of a new line. This capitalization would apply only to a title printed above the poem; in casual reference to it, if one wanted to cite the full title one could omit the slashes and following caps.)

9. *Use of italics in the text*

(a) On the use of italics in plays and masques, see II.A.7 below.

(b) Do not follow original copy in most instances in providing italics for emphasis. (Avoid italics or underscoring for emphasis in your own critical writing as well.) Italicize published book titles and names of ships.

(c) You may choose to romanize foreign words or phrases when they have become a part of the English language and were likely to have been known first-hand in Renaissance London. To take a few examples, mostly from *Volpone:* 'bastinado', 'chequin' (which *OED* spells 'chequeen' or 'chequin'), 'ducat', 'extempore', 'Rialto', 'strappado', 'dramatis personae', and the like. These can generally be found even in shorter English dictionaries. Italicize words that have not become familiar to this degree: *aquafortis, a sforzato, avocatori, bagatine, canaglia, ciarletani, Commendatore, commedia dell'arte* (note that *'dell'arte'* is closed up)*, moccenigo, punto reverso, trompe-l'oeil,* etc. The result will sometimes create seeming anomalies – 'ducat' in roman, 'moccenigo' in italic, even though both are terms for coinage – but the use of a current English dictionary like the *COD* gives the most reliable guide.

On the other hand, you may well want to diverge from the guidelines here if you feel that certain words like *strappado* and *bastinado* are being chosen by Jonson to emphasize their

foreign character, and hence should be italicized even though available in modern English dictionaries. Bobadilla's vaunts in *EMI* (Q) provide such an occasion when foreign words of this kind are being used as affected terms of fencing or quarrelling, and probably are best highlighted by the use of italics. Consult with your general editor on such matters.

Italicize quotations from foreign languages, even when they are substantial in length. See I.E.13 below on the use of foreign languages in the commentary; the rules apply to text as well. Unlike quotations in English, such passages should not be contained within inverted commas, especially if the passage stands alone in a separate inset paragraph, or is a part of the dialogue:

> MATHEO I shall, sir; well, *incipere dulce.* (*EMI* (Q), 3.4.52)

D. COLLATION

1. *When to collate?*

(a) The collation should record all substantive editorial departures from the copy-text. This applies to SDs and speech prefixes as well as text, title-pages, etc. See below, II.A.1 (e) on collating disguise names in SDs, 1 (g) on collating other emendations to SDs, 2 (b) on collating emendations in lineation, and 4 on collating all substantive insertions into the text. Do collate changing the positions of SDs, from margins to text or from one position in the text to another. Do collate the massed entries at the beginning of scenes.

Provide all collation notes in a separate file, not on the text page. The plan is that they will appear at the bottom of the relevant page of text, but the printer will receive them in a separate file.

(b) Minor stylistic corrections to the SDs in square brackets, such as '*Draw*[*s*] *his sword',* '*Enter* [*the*] AVOCATORI', etc., need not be collated; the editorially added matter will be clearly marked by the brackets, and few if any readers are likely to be interested in what early editor of Jonson first proposed adding these minor letters or words. As a general rule, do not collate more substantive additions to the SDs, either (such as [*Aside*] or [*To Kitely*]; or [*He draws his sword*]); such editorial additions are to be in square brackets, which will signal to the reader that they are not authorial. Do, however, collate a bracketed SD when it is derived from another primary Jonson text (e.g. to indicate in *EMI* (F) when a bracketed SD follows the example of Q). Also, collate bracketed entry and exit directions. But do not collate other bracketed stage business.

(c) Spelling variants are normally not to be regarded as substantive, but you may wish to collate if the original spelling is arresting or problematic in some way, especially if the circumstance leads to a commentary note. The correct style for such collation notes is as follows, referring here to the folio text of *The Alchemist*, 5.1, 2, and 5:

> **15** baboons] F1 *(babiouns)*
> **24** window] F1 *(windore)*
> **56** harquebusier] F1 *(hargubuzier)*

The style of these notes signals that the readings are proposed not as emendations but as modernizations of earlier forms. However, a judgement call is involved in deciding whether such collations are useful for the reader. In many instances, as in modernizing 'hether' to 'hither' or 'cossen' to 'cousin', a collation note is to be avoided. Collate modernizations only when it seems undeniable to you that something potentially meaningful has been lost, or where there might be an issue of metre. The examples given above might warrant a collation note if the choice of modern spelling is uncertain or if the original spelling is defensible as something that should be retained; many editors, for example, choose to print 'windore' instead of 'window'. If these instances lead in the commentary to a discussion of possible dialect forms, the collation would be self-evidently useful.

(d) Collate emendations to punctuation only

  (1) when the emendation entails a choice between two meanings possible in the original,
  (2) when the emendation alters the sense of the copy-text, or
  (3) when changes in punctuation bear on a textual argument.

(e) Insignificant typographical errors need not be collated. Use your judgement, and think of what a reader will want to know. It is not necessary, for example, to collate such readings as the following in *Poetaster*, 3.4:

12 are proud] F1*; are ptoude Q

since the choice of 't' from the fount is one of mistakenly choosing a letter that looks very like an 'r'.

2. *Historical collation.* This edition does not provide a full historical collation; this is not a variorum edition. You should collate subsequent editions of importance whenever, but only when, a reading is offered which you deem worthy of serious consideration along with the one you yourself have chosen. This is of course mandatory when a previous editor's reading or conjecture is discussed in the commentary.

In your collation notes, do not give a full textual history of a reading. Only the earliest source of the adopted reading should be cited. When your text survives in multiple quartos and/or folios, do not record the later readings of F2 (for example), nor the readings of subsequent editors unless you deem them worthy of serious consideration.

3. *Sample collations* (from *Poetaster*, 3.4 [line nos. from Tom Cain's Revels edition], *EMI*, and *Queens*); these samples are based on the choice of Q as copy-text:

34 disgust] F1*; disgeste Q

88 shall] F2*; 'shall Q*, F1

114 SD] *Cain; not in* Q

130-1 you . . . tearmouth?] F1*; not in* Q

227 SH SECOND PYRGUS] *Cain, subst. (conj. H&S); 1. Pyr.* Q*,* F1

260-2] *verse as in G; prose,* Q *,* F1
340 SD] *Cain; Demetrius comes forward. / G, after 343*

123 your] F1 *state 1;* you F1 *state 2*

4.11.0 SD] Q*, subst.;* BRAYNE-WORME, MATTHEW, BOBADIL,
STEPHEN, DOWNE-/RIGHT. F1

138-40] *as prose, Wh; verse* F1*, dividing* shee?/ . . . sir./ . . . gone./ . . . brother.

5.3.40 SD BOBADILLA] Bobadillo Q*; SD following 41 in* Q

37, 50, 61, 82 FIRST WITCH] *this edn; not in* Q*,* F

For particularly complex occurrences of early variants, you may add a cross-reference to your full collation of stop-press variants.

(a) The bold-faced line referencing numbers are not followed by a full stop. Neither are '**SD**' and '**SH**', meaning 'stage direction' and 'speech heading'.

(b) The word or words quoted from the text use the same fount type (roman or italic) as in your text itself, and the same capitals or lower-case. Where a complete verse line is collated, or a complete speech in prose, or a complete stage direction, the line numbering and square bracket are sufficient without quoting the words from the text. When you quote a passage of several words from the text, a three-point ellipsis separated by single spaces should replace all but the first and last substantive words. Do not use a four-point ellipsis.

(c) A square bracket always precedes the name of the source.

(d) The siglum or source of the reading chosen for the present text comes at this point, in roman if the siglum is 'F1', 'F2, 'Q', 'O', etc., otherwise in italic, followed normally by a semicolon in italic. Q and F1 (not italicized) will be identified in the abbreviations as the 1602 quarto (in this example from *Poetaster*) and the 1616 folio; see below. *'Cain'* refers to Tom Cain's Revels edition of *Poetaster* (1995). '*This edn*' (no end stop) would be the correct form for any emendation proposed in your edition.

Use italic type for all non-quoted words and all punctuation in the collation, including all semicolons. Round brackets are italic also, but square brackets are always roman.

(subst.) means that the reading is substantively as listed, perhaps with a comma in place of a semicolon or whatever. If you wish, you can instead put the exact reading in italic round brackets, as in 1(c) above.

(del.) = 'deleted' (not found in the above examples).

Use abbreviations for manuscript sources, from the standardized list of abbreviations as established in Peter Beal's Index; it is to be provided in full in volume 1 of the print edition. These will be given in full centrally in the list of all abbreviations for the edition. Please provide your list of full citations, which will be collated with those used in other texts.

(e) An italic semicolon follows the siglum.

(f) Next is the reading of the copy-text, if, as in samples 1, 2, 5 and 7-10 above, this is not the source of the textual reading you have chosen. (In the case of example 1, Q is the copy-text, so that the use of F1 represents an emendation.)

A virgule or solidus (/) in italic may be useful to separate elements of a collation note that might otherwise seem run together, as in the seventh sample above:

    340 SD] *Cain; Demetrius comes forward. / G, after 343*

This means that Gifford (*The Works of Ben Jonson*, ed. W. Gifford, 9 vols., London, 1816) proposes a SD reading '*Demetrius comes forward*' and places it after line 343; the virgule makes clear that '*forward.*' is not to be run on into '*G*' as part of the SD. A virgule may also be needed to indicate line breaks in passages quoted from the text.

Use '*conj.*' before an editor's name to indicate former editors' conjectures, as distinct from emendations, as in the sample at line **227 SH** above.

(g) Readings of comparable acceptability from editions earlier than the present edition are listed after the rejected reading of the copy-text, or, if none is given, after the source. '*G*' (for *Gifford*) in the last line is an example; his placing of the SD is worth consideration as an alternative.

(h) Do not use a full stop at the end. Do put the next collation on a separate line in your typescript and computer file, though in print it will follow after a space from the previous collation. If two or more collations occur in a single line of the text, repeat the line number for the second or subsequent collation notes. Similarly, treat '**112**' and '**112 SD**' as different line numbers; both should be fully printed.

E. COMMENTARY NOTES

1. *Scope and contents*. Commentary notes should be thoroughly researched and thought through. Glosses should be lucid and helpful with any word or phrase that a reasonably good student might have trouble understanding. Explain what seems to you to demand explanation. Often the difficulty lies in a whole phrase, not in a single word. Inverted word order can create uncertainties. Try to be inclusive in meaning where appropriate, suggesting resonances of double meaning. Do not avoid sexual meanings or suggestions, but do try to word your glosses gracefully. Do not be hesitant about saying 'unexplained', or giving the best guesses when matters are uncertain, rather than simply passing over a difficulty in silence.

Provide all commentary notes in a separate file, not on pages of text or collation.

We want to encourage commentary notes on matters of sources, iconography, locations of places, medical conditions, political and religious controversy, theatrical rivalries, staging, etc. that provide factual background. Refrain from too much commentary having to do with the interpretation of character and the like.

Consider carefully how to use the work of previous editors. In an edition that aspires to be a major new piece of scholarship based on fresh and independent research, we should challenge, verify, modify, extend, and where appropriate refute the notes of earlier editions, including H&S. Do not merely quarry and re-use. Be especially careful not to take information for granted, including the accuracy of citations; one often finds errors in earlier work. Look carefully at as many earlier editions as you can, including those predating the Oxford edition: Cunningham/Gifford, Whalley, Upton's notes, all of which are worth searching carefully. Such an investigation by no means circumscribes your area of investigation, but is a potentially rich source of material and of hints for further exploration.

Acknowledgement of material taken from earlier editions requires tact and scholarly courtesy. Clearly we cannot insert an attribution to H&S or some other editor for every morsel of information, especially when the point is one that one might easily find on one's own. At the same time, the creative plagiarism that afflicts modern-day editing is all too apparent when one tracks down an editor's note, brightly proclaimed in his or her own voice, only to discover that the item was the work of some earlier editor. Find out who said it first. Be generous with giving credit in a way that does not fill up the page, especially in recognition of an ingenious piece of sleuthing, or when, for valid reasons, you are unable to check the information given by some annotator.

The same can be said of citations from the *OED*. That reference work, though filled with inadequacies and in need of constant checking, is a mine of well-turned definitions and historical examples. Cite the *OED* when the usage you are positing is unusual or controversial, or as a way of documenting multiple meanings and levels of meaning.

Conciseness is necessary. CUP will allow us up to 35% of page size (approximately 50% in terms of word count, since the notes will appear in double column and reduced type face) on average for commentary notes, so we will have room for what is germane, but we will all have to be careful about length.

At times, your commentary may bunch together heavily in such a way as to make it likely that the page in the print edition will be dominated by commentary. (The razzle-dazzle about alchemical terms in *The Alchemist*, 1.3, 3.2, etc., or the densely grouped allusions to Ovid's *The Art of Love* in the antifeminist diatribes in *Epicene*, 1.1, 4.1, and 4.3, might well be cases in point.) In such instances, 'Long Notes' at the back of the play are a possibility. But see if a paragraph in your introduction (perhaps at the end of it) might enable you to group together all your explanations and translations, in which case the commentary for the scene in question can refer briefly to the introduction.

2. *Commentary on stage action and performance history.* Specific observations from performance history can often be illuminating by way of commentary on particular lines.

See II.B.5 above, 'Performance History', and II.C below, under 'Plays and Masques'.

3. *Commentary on vocabulary and syntax.* Offer observation where usage differs from the modern or seems especially characteristic of Jonson. Vocabulary with technical (e.g. legal, medical, alchemical) associations usually requires explanation, more so in Jonson than in some other dramatists.

4. *References to customs and events, classical and biblical allusions, places, etc.* Comment on whatever is not likely to be understood by a reasonably bright first-year university student. Foreign-language passages should always be translated, unless they are words or phrases that have definitely entered the English language. Gloss classical and biblical allusions. Include references that may be familiar in Britain (regarding districts in London, for example), that might not be clear to readers overseas.

5. *Gloss only once.* Normally, gloss words or short phrases that require a note only once for the print edition. You may wish to cross-reference on some subsequent occasions. Ordinarily, do not gloss meanings readily obtainable in the *Concise Oxford Dictionary* or comparable reference work, but do keep the needs of your readers in mind.

The print edition as a whole will not provide an index, since the electronic edition will facilitate searching in a way that no print index can hope to replicate. As indicated above, the general introduction and commentary to other Jonson works will offer extensive definitions of central concepts like 'humours' to which you can refer. Your procedure will be to provide a brief gloss and also cross-reference as appropriate, especially when the subject has already come up in your commentary or introduction. In commenting on persons, places, and topics that are apt to recur throughout, notes might read as follows:

> **Finsbury** An open area north of Moorfields, often used for
> archery and other recreations; see general introduction.
> **Camden** Celebrated antiquarian, Jonson's former teacher at
> Westminster School; see *EMI* F, Dedication, note.

These instances make use of a cross-referencing based on information that you can posit from the lists, supplied to you, of frequently cited persons, places, etc. If your text cites a name that seems likely to have been glossed earlier, or discussed in the general introduction, you can assume that more extensive information will be supplied there. If your passage requires special elucidation, such as the noting of wordplay, topical allusion, or ironic implication, supply it in your commentary.

Some frequently used words will need brief glossing on first appearance in each text: 'angel', 'noble', 'pursuivant', 'scavenger', etc. Whenever this edition (in the general introduction, for example) supplies a general discussion of a topic like various species of currency, or of place names in and around London (Hoxton, Ware, Old Jewry), cross-referencing to such discussions can be supplied by the general editors at a later date.

6. *Source material.* Discussion of source materials will generally belong in the introduction, but can also be applied in specific instances where such a discussion will illuminate the text and its context. Clarify allusions to classical mythology, the Bible, and the like, with a

reliable and sufficiently specific citation, like 'Ovid, *Met.*, 13.640-78'. Ask yourself the question: could the reader of this edition find what I am referring to? Have I provided enough information on books, chapters, pages or lines, etc., so that a reader will know what the numbers mean? The edition as a whole will have a list of abbreviations to help facilitate this matter, so that you should be able to use abbreviated forms and still be clear.

The electronic edition will be able to contain archival material and sources to an extent not feasible in the print edition, so that material you collect can and should be collected for that electronic edition, but do always bear in mind the relevance of source information for purposes of commentary in the commentary notes and introduction of the print edition.

This edition will provide a library of agreed source-books, from which all citations are to be quoted, and which will be listed in the bibliography.

7. *Parallel passages from other authors.* Generally be sparing of cross-referencing other Jonson texts or other authors simply as a way of confirming a lexical sense when examples are plentiful in early modern usage and are cited in the *OED*. On the other hand, usages that are at all striking or problematic can often be illuminated by such cross-referencing. If you do cross-reference, provide some text, not simply the citation. Citing the *OED* itself for multiple possible meanings, moreover, can usefully direct the reader to a range of interpretation. Do cite other Renaissance instances, including Jonson's own, to clarify rare usages, or where textual ambiguity puts a reading in question in such a way that other possible usages can help determine what the idiom may be.

8. *Citations from classical and Renaissance authors, proverbial lore, the Bible, etc.*, should normally include some quotation, not simply the reference. In quoting from the original languages, consider if it is critically appropriate to use an early modern edition that Jonson himself might have used; otherwise, a modern edition is suitable. (Jonson's practice varies from text to text in this regard: E. W. Talbert and Stephen Orgel have shown, for example, that Jonson lifted wholesale, from Renaissance dictionaries and books on witch-lore, materials that turn up as marginalia in works like *Blackness* and *Augurs*.) The widely-available Loeb Classical Library provides English translations that are sometimes adequate, but sometimes archaic and evasive: see I.E.13 (l) below. (Walter C. A. Ker in his translations of Martial, for example, occasionally bowdlerizes, and translates riskier epigrams into Italian rather than English.) See I.E.13 (l) below for further advice on citing classical texts. In our edition of Jonson, you should provide fresh new translations that are elegant and idiomatic as well as technically accurate. If your translation borrows from an earlier one you should of course acknowledge the debt, but please go back to basics in providing translations of integrity.

Jonson certainly owned a 1599 Antwerp edition of the Vulgate Bible, a 1571 Bishops' Bible, and a metrical translation of the psalms published around 1567. There is no record of his possessing copies of the Authorized Version, the Geneva Bible, or the Rheims-Douay Bible, though he may well have done; he would no doubt in any case have been quite familiar with those versions. (Kipling, 'Proofs of Holy Writ', Sussex Edition, 30, Uncollected Prose, 2, first published in *The Strand Magazine*, April 1934, imagines Jonson and Shakespeare working collaboratively in King James's team of biblical translators.)

9. *Proverbial usage* often deserves commentary, although generally you might try to make a critical point rather than simply observing, 'Proverbial'. R. W. Dent, *Proverbial Language in English Drama Exclusive of Shakespeare, 1495-1616* (Berkeley, 1984), provides a useful starting point for plays down through 1616, though 'Drama' does not appear to include the masques in this instance. Dent's index allows one to check all the proverbial uses he has identified in any given play, including a collaborative play like *Eastward Ho!*

10. *Analysis of sexual allusiveness* can make good use of Gordon Williams, *A Dictionary of Sexual Language and Imagery in Shakespeare and Stuart Literature*, 3 vols. (1994), and of Eric Partridge, *Shakespeare's Bawdy* (New York, 1955), among others, but one must of course be careful to avoid the too common mistake of assuming that because a certain word has a sexual resonance somewhere in early modern literature that it must then have that resonance in any situation one chooses to discover. Frankie Rubinstein's *A Dictionary of Shakespeare's Puns and Their Significance* (1984; 2nd edn, Basingstoke, 1989) is often too ready to free-associate. If you provide alternative meanings of a word of phrase, indicate which is the primary meaning and which is innuendo or association.

Sometimes a single comprehensive note at the beginning of an extended passage of double entendre can indicate a succession of bawdy connotations, rather than belabouring each in turn.

11. *Stresses in pronunciation.* Use the commentary to note pronunciation with stress on syllables in lines of verse where a stress would not be expected today. e.g.:

> **211 complete** fully equipped. Stressed on the first syllable.

12. *Indicating location.* On providing commentary regarding the imagined location of a scene in a play or masque, see II.A.9 below.

13. *Format and style in the commentary:*

(a) The Lemma. In the commentary notes, please take care that the lemma (the boldface word or phrase from the text you are glossing) is grammatically consonant with the gloss that follows. This is often a problem in glossing of longer passages. For example, in glossing 1.4.57 of *Volpone*, 'I was a-coming for you', the gloss might read:

> **I . . . you** I was coming to fetch you.

instead of 'was coming to fetch you', or 'coming to fetch you', etc. That is, include the subject, verb, and infinitive phrase that are a part of the passage being glossed.

> **were hateful** would be insulting.

rather than simply 'insulting'. Include the verb.

> **neither play nor university show** neither a public theatre play nor a learned entertainment such as the universities favoured.

rather than heading this with the lemma '**play . . . show**'. Again, include the comparable grammatical elements: both conjunctions and both nouns. NB: for brevity, the correct lemma would actually be, '**neither . . . show**'.

The gloss should cover exactly the same territory as the lemma. If your gloss in paraphrase begins with an article before the noun, cite article and noun in the lemma. Whenever possible, make your paraphrase consonant with the lemma in point of view; keep the pronouns *I, he, she, you, we, they* the same in your paraphrase as in the original (except for modernizing forms like *thee*, *thou*, etc.).

Lemmas in boldface (preceded by a line number also in boldface with no full stop) should take exactly the same form as the piece of play text being referred to – roman, italic, small caps. Lemmas are not followed by a full stop or closing square bracket. Mark them for boldface either with that choice of 'style' in your word processing program or with a wavy line underneath.

The first line of each commentary note, beginning either with line number and lemma or just number, should be indented two spaces. Format your computer to indent each time you hit 'return'. Each subsequent line of any note more than one line long will begin on the standard left prose margin.

(b) When you gloss a whole verse line or two or more lines, you need not provide a lemma. A line number like **23-4** (in boldface) is adequate introduction to a note if what follows is either a paraphrase of all of lines 23-4 or a comment that applies to both lines. Do not use this convention for part of a prose speech, since the compositor's setting of the prose may not have the same lineation as in your typescript. If however you are glossing an entire prose utterance, line number in boldface is sufficient identification.

(c) When you gloss a long phrase that is not identical in length with a line or lines, provide a lemma with the first and last significant words only (i.e. words other than *and, the* etc). If the phrase consists of three words to be glossed, use your judgment as to whether to include the middle word or ellipsis dots instead. Provide a three-point ellipsis separated by single spaces:
  183-4 for . . . grace for my greater credit.

(d) When you gloss two or more words or phrases in a given line, in separate notes, drop any notes after the first note to a new line and repeat the line number:

  166 But that Were it not that.
  166 for to be.

These notes will be run in one after another in the print edition, but your typescript and electronic file should start each note on a new line.

(e) Capitalize in the lemma when the matching word in the text is capital (unless you are glossing a character's name entirely in caps). Always capitalize the first letter of a commentary note except when the note begins with an equivalent or paraphrase or brief definition of a portion of text that begins with lower-case. Shorthand sentences that provide

information rather than a gloss or definition, like 'See Introduction, p. 00' or 'Proverbial: 'A long spoon...' etc., should be capped even if the lemma is lowercase. If inverted commas are used, follow the rule at I.A.2 (e) above as to whether the full stop follows or precedes the closing inverted comma; e.g.:

    141 Proverbial: 'A long spoon is needed to eat with the devil.'

(f) If the commentary note does not have a lemma, as in the above example, capitalize the first letter if the note is, or begins with, a first sentence or an editorial comment that is shorthand for a complete sentence. Since the above instance means, in effect, 'This thought is proverbial', treat it as a full sentence with an initial capital.

(g) Where you give two or more meanings, the correct style is as follows:

    60 prospect (1) view; (2) expectations.

Distinguish levels of possible meaning where one such gloss may be unconscious on the part of the speaker, or intended not to be understood by the person addressed, etc.

(h) When you follow a gloss or paraphrase with a comment, separate it from the gloss or paraphrase in a clear way by use of a full stop and new sentence. Linking the two with semicolons or round brackets without end stop tends to run them together more than is desirable for clarity. For example, from *Volpone*, 1.5.100:

    100 desperate reckless. English women at this time had much more social freedom
    than Mediterranean women.

This style is preferable to either of the following, especially the first: '. . . reckless; English . . . women.', or ' . . . reckless (English . . . women).' On the other hand, a short explanation such as '**57 Venter** Belly (Latin)' is fine, and so too with a parenthetical observation that is part of the gloss itself: e.g. '**17** A list of bakers' tools: *bavin* is kindling, a *malkin* is a mop, and a *peel* is a long-handled shovel (all used in the oven).'

(i) In citing a stage direction, use the form '1.3.41 SD' when the SD in question is on line 41 or on a separate line immediately below. For SDs that occupy more than one line, use the form '1.4.34 SD.2-5'.

(j) Citations from Jonson or other writers should take the following forms:

Alch., 1.2.40
R&J, 4.1.34-5 ('Shakespeare' is understood)
Marlowe*, Doctor Faustus* (A-text), prologue 17
Ovid, *Met.*, 13.640-7

For secondary titles:
Evans (1989), 316-19
Partridge (1953a), § 58a

But, when the whole citation is in parentheses, do not enclose the date in parentheses:
(Evans, 1989, 316-19)
(Partridge, 1953a, § 58a)

These items are sample short citations referring to the fuller citations provided in the bibliography. Cf. I.B.3 above. The 'a' in '1953a' means that this is the first of two books published in the same year, in this case A. C. Partridge, *The Accidence of Ben Jonson's Plays, Masques, and Entertainments*; he also published his *Studies in the Syntax of Ben Jonson's Plays* '(1953b)' in the same year.

Except where there is particular reason to quote in the original, modernize all titles and quotations from authors other than Chaucer, Spenser, and any medieval or early Tudor writers for whom modernization is simply inappropriate. Thus, use 'Nashe, *Lenten Stuff*' (not *Stuffe*). For classical works, use Latin or Greek titles throughout (unless you are citing a translation that translates the title, e.g. Suetonius, *The Twelve Caesars*), but on the first citation in a commentary note add the English title in brackets and inverted commas afterwards. Thus: 'Seneca, *De Beneficiis* ('On Benefits')' at first citation, thereafter 'Seneca, *De Beneficiis*'. Hence in the commentary notes to (say) *Discoveries* or *Und*. 13 this title would be translated only once. (But if you had to cite the source again in the notes to another poem or separate work you would translate it once again.) This procedure will be explained in a general note. When there is a choice between a foreign language form of a title and an English form, choose the latter: 'Montaigne, *Essays*' (not *Essaies*).

When quoting from other authors, cite by modern editions, with line numbers or act-scene-line numbers. Your bibliography should indicate what editions you use in this way, such as McKerrow's Nashe. For Renaissance plays, use Revels editions when those are the most recent critical editions. Otherwise, use complete standard editions like Wood's Marston, Bond's Lyly, Boas's Kyd, Bowers's Dekker and B&F, Edwards & Gibson's Massinger. Taylor's Middleton and the remaining volumes of the Cambridge Webster should arrive soon.

For Shakespeare quotations, please use The New Cambridge Shakespeare, which, by the time the Cambridge Jonson appears, should be reasonably complete.

Quotations of Jonson's works will refer to the present forthcoming edition, and will have to be corrected for accurate reference as the volumes are going through final copy-editing. For the present, use H&S as a text widely available and standard.

(k) *Biblical quotations* should be from the Renaissance Bible most directly relevant to the play being edited. See I.E.8 above on the Bibles Jonson appears to have owned. Editors should also consult the copious notes and other extra matter in the Geneva Bible, preferably in folio editions subsequent to the revision of the NT by Laurence Tomson, 1576, whose completely new marginalia, full of suggestiveness, tend to be badly cropped in quartos.

(l) *Translating from non-English texts.* Quotations from classical or other non-English authors should normally be in the original languages, in italics and not inside inverted commas, followed by a translation, in inverted commas, if providing both seems genuinely useful. Remember, however, that space is at a premium, and that the electronic edition will provide ample space for full citation of these materials. Especially when the passage is

long, choose the translated version, bearing in mind that wordplay involving the original language should not be ignored.

Insofar as possible consult the Latin, Greek, and French texts that Jonson would have consulted in his own day, not merely a modern edition like the Loeb. In *Epicene*, for example, Jonson appears to have relied on a Latin translation of Libanius more than the original Greek. See I.E.8 above.

Italics should be used for quotations in foreign languages. Greek words, may, if you choose, be printed in the edition in Greek characters, or transliterated. If you have a standard Greek fount, please type the word in Greek. If you don't, please supply a photocopy, and the Greek will be typeset by the Press. (See III.8 below.) Unlike other foreign languages, Greek should not be quoted in italics, unless it is the title of a work, like Donne's *μετεμψυχοσις*.

(m) Quotations from your text inserted into the commentary should be in single quotation marks for passages of any length and for single words or phrases of two or three words, though you may if you wish italicize single words or short phrases when comparing them with alternative wordings or definitions, or for emphasis and clarity.

(n) *Paraphrases*. Idiomatic paraphrases of sentences or phrases offered in the notes should be presented without the use of single quotation marks. Precede such paraphrases with 'i.e.' if this helps to make clear that you are paraphrasing. Provide a full stop after the paraphrase before proceeding with any further information in the note. Literal renderings should not use single quotation marks, either.

(o) Browsing in the notes of the Cambridge edition of *The Selected Plays of Ben Jonson*, the Oxford Authors *Ben Jonson*, and the New Cambridge Shakespeare should provide further useful guidance for style in your notes.

F. ABBREVIATIONS AND COMMON FORMS OF CITATION

A list of abbreviations for the edition as a whole will be printed in volume 1, near the front. The following observations apply to all editorial aspects of the edition: introductory material, collation notes, commentary notes, etc.

1. *Some common abbreviations*. Some of these abbreviations may need to be capitalized or expanded in certain contexts. Cf. 'add.' and 'Mrs' below.

†	obsolete [use when citing the *OED*]
£	pound(s)
12mo	Duodecimo
Abbott	E. A. Abbott,, *A Shakespearian Grammar* (1870; rpt. 1966) [cite as 'Abbott, §242, etc.]

AD	[will become small caps later; use full caps in typescript and electronic files]
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*]
anon.	anonymous(ly)
attrib.	attribution, attributed to
bap.	baptized
BBC	British Broadcasting Corporation
BC	[will become small caps later; use full caps in typescript and electronic files]
Bentley, *JCS*	G. E. Bentley, *The Jacobean and Caroline Stage*, 7 vols. (1941-68)
BL	British Library
Bod.	Bodleian Library
Bradley & Adams, *JAB*	J. F. Bradley and J. Q. Adams, *The Jonson Allusion Book* (New Haven, 1922)
c.	*circa* [use italic]
cf.	compare
ch.	chapter
Chambers, *ES*	E. K. Chambers*, The Elizabethan Stage*, 4 vols. (1923; rpt. 1951)
chs.	chapters
collab.	collaborator, in collaboration with
comm.	commentator, commentary by
comp.	compiler, compiled by
conj.	conjecture, conjectured by
CSPD	Calendar of State Papers, Domestic Series *[e.g. '*CSPD *1611-18'*] \
CSPD	*Calendar of State Papers Venetian*
CUL	Cambridge University Library
Dent	R. W. Dent, *Proverbial Language in English Drama Exclusive of Shakespeare, 1495-1616; An Index* (Berkeley, 1984)
Dent, *Shakespeare*	R. W. Dent, *Shakespeare's Proverbial Language: An Index* (Berkeley, 1981)
DNB	*The Dictionary of National Biography*, ed. Leslie Stephen and Sidney Lee (1901)
d	pence
d.	died
ded.	dedication, dedicated to, dedicatory
del.	deleted
dir.	director, directed by

diss.	dissertation
Dr	Doctor [not followed by full stop]
e.g.	for example [not e.g.,]
EETS	*Early English Text Society*
EMEDD	Ian Lancashire, 'Early Modern English English Dictionaries Database', [14 Jun 1999-], <http://www.chass.utoronto.ca/english/emed/emedd.html>
ESTC	'English Short Title Catalogue', [14 June 1999-], <http://euraka.rlg.ac.uk/> 'English Short Title Catalogue', [14 June 1999-], <http://eureka.rlg.ac.uk/>
ed.	editor, edited by
edn	edition
eds.	editors
esp.	especially
et al.	and others
F	folio
facs.	facsimile
ff.	following pages [to be closed up to the preceding number]
f.	following page [to be closed up to the preceding number]
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 [*not* i.e.,]
ibid.	ibidem, identical with the previous item [not italicised]
incl.	including
ind.	induction
intro.	introduction, introduction by
It.	Italian
Jr	Junior
Lat.	Latin
lic.	licensed
LION	'Literature on Line, Chadwyck-Healey', [cited 14 June 1999-], http://lion.chadwick.co.uk
Linthicum	M.C. Linthicum, *Costume in the Drama of Shakespeare and His*

Contemporaries (Oxford, 1936)

lit.	literally
Loeb	The Loeb Classical Library
(m)	marginal note
M.	Monsieur
Mlle	Mademoiselle
Mme	Madame
MP	Member of Parliament (GB)
Mr	Mister [no full stop; expand for 'Master']
Mrs	Mistress [no full stop; see Guidelines p. 92 for occasions when this might be expanded]
MS	Manuscript
MSR	Malone Society Reprints
MSS	Manuscripts
n.	note [closed up to previous number]
n.	Substantive, noun [use when citing the OED]
NCS	New Cambridge Shakespeare
n.d.	no date (of publication)
ODNB	Oxford Dictionary of National Biography, ed. H. C. G. Matthew and Brian Harrison (Oxford, 2004)
New Mermaids	New Mermaids
no.	number
nos.	numbers
n.p.	no place (of publication)
n.s.	new series
nr	near
NT	National Theatre (UK)
O	Octavo
OCD	Simon Hornblower and Anthony Spawforth, eds., *The Oxford Classical Dictionary*, 3rd ed. (Oxford, 1996)
OED	The Oxford English Dictionary CD-Rom, 2nd ed. (Oxford, 1993)
OEDP	The Oxford Dictionary of English Proverbs, 3rd ed. (Oxford, 1984)
p., pp.	page, pages (not normally to be used in short citations from books and articles, as in 'Evans (1989), 316-19', p. 73 above; but used in bibliography)
p.a.	per annum
perf.	performed
ppl. a.	participial adjective [use when citing the *OED*]

PRO	Public Record Office
Prof.	Professor
prol.	prologue
publd.	published
Q	quarto
rpt.	reprinted
rev.	revised, revised by ['review' should be full out]
REED	Records of Early English Drama
RETS	Renaisssance English Text Society
Revels	The Revels Plays
RRDS	Regents Renaissance Drama Series
RSC	Royal Shakespeare Company
s	shilling(s)
SD, SDs	stage direction(s) [will become small caps later; use full caps in typescript and electronic files, or small caps if your program accommodates this feature]
SH, SHs	speech heading(s) [will become small caps later; use full caps in typescript and electronic files, or small caps if your program accommodates this feature]
sig.	signature
sigs.	signatures
Sp.	Spanish
Sr	Senior
St	Saint
state 1, state 2, etc.	states of a sheet of the copy-text subject to stop-press correction
STC	Short-Title Catalogue of Books Printed in England, Scotland, & Ireland and of English Books Printed Abroad 1475-1640, ed. A. W. Pollard and G. R. Redgrave (1976-91)
STS	Scottish Text Society
subst.	in substance
Sugden	E. H. Sugden, *A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists* (Manchester, 1925, rpt. Hildesbeim, 1969)
Tilley	Morris Palmer Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries* (Ann Arbor, Mich., 1950) [use Dent except on those rare occasions when a proverb is found only in Tilley]
trans.	translated by, translation
unpubd	unpublished
v	verso [not italics or superscript]

v.	verb [use when citing the *OED*]
vol.	volume
vols.	volumes

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).

Abbreviate months as follows: Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec.

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'. See I.A.2.(c) for instances where this might be useful.

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

2. *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.

3. *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

4. *Forms of OED citations*. Provide the head word of the article when there is any ambiguity as to what word is being cited. Generally avoid the use of A, B, C, etc. in *OED* references; in rare cases (as in sample 2 below) they are vital and should be included, as when for example a word that is both a noun and adjective lists its nominal definitions under 'A' and its adjectival definitions under 'B', beginning the numbering over again at 'B', but otherwise the letter references are superfluous and distracting.

OED, Conduct *n.*[1] 11a.
OED, Particular *n.* B 2-3.
OED, Cloven *ppl. a.*
OED, Line *n.*[2] I g.

Italicize the indication of part of speech, and use a superscript number (not italic) in the case of more than one definition. Do not add a comma after the part of speech.

5. *Use of commas in citations.* A comma is used in citations following the name of standard works of reference, *OED*, Dent, Tilley, Partridge (1953a):

Dent, F21   (R. W. Dent, *Proverbial Language in English Drama*)
Tilley, G19   (Morris Palmer Tilley, *A Dictionary of the Proverbs* etc.)
Partridge (1953a), § 78   (para. 78 in A. C. Partridge, *The Accidence of BJ's Plays* etc.).

Titles of plays, poems, etc., are normally followed by a comma, as indicated in I.E.13 (j) above. An exception is in citing *Epigrams*, *The Forest*, *The Underwood*, and letters; here use:

Epigr. 27
Und. 9
Forest 14
Letter 15

6. *System of numbering*:
13-14
171-2
1471-91
1598-9
6 January 1998 (no comma)
1980s (no apostrophe)
nineteenth century (nominative), not 19th century
nineteenth-century (adjective), not 19th-century

7. *Verso folios* should be designated by 'v', using roman not italic letters, and should not be superior (raised), unless a type facsimile is being attempted for special reasons. Thus: 'sig. 6v'. A recto citation is implicit if no 'v' appears; omit 'r' in such instances.

8. *Use of full stops in abbreviations.* Use full stops after all abbreviations except Mr, Dr, Mrs/Ms, Jr, Sr, St (saint), *OED*, AD, BC, *DNB*, *NDNB*, and similar titles, MS (manuscript), SD (stage direction), SH (speech heading), journal titles (see para. 13 below), and certain Shakespeare play titles like *R&J*.

9. *Correct style for ellipsis.* To indicate ellipsis, type three-point ellipsis . . . with spaces between the dots and also between the dots and the previous and following words (not 'between...words'). Do not use four-point ellipsis even if a full stop in what you are quoting follows the final word before the omitted material.

10. *Abbreviated titles of works by Jonson.* In your own prose, in introductions, use recognizable forms like *Volpone, The Alchemist,* and *Bartholomew Fair*. For a list of the abbreviations used by this edition, see vol. 1 of the print edition.

Jonson manuscripts should be cited using the abbreviated sigla found in Peter Beal's *Index of Literary Manuscripts, 1480-1625*. They are listed in vol. 1 of the print edition.

11. *Abbreviated titles of works by Shakespeare*: use those provided in all volumes of the New Cambridge Shakespeare: *Ado, Ant., AWW, AYLI, Cor., Cym., E3, Err., Ham., 1H4, 2H4, H5, 1H6, 2H6, 3H6, H8, JC, John, LLL, Lear, Luc., Mac., MM, MND, MV, Oth., Per., PP, R2, R3, Rom., Shr., Sonn., STM, Temp., TGV, Tim., Tit., TN, TNK, Tro., Ven., Wiv., WT*

12. *Abbreviated titles of works by other Renaissance writers*: generally use recognizable forms, such as *The Faerie Queene, The Defence of Poesy, Bussy D'Ambois* (or *Bussy* when context is clear and the full title already cited)*, The Malcontent, The Honest Whore, The Shoemaker's Holiday, A Woman Killed with Kindness* (*Woman Killed* in clear context), *Arden of Faversham* (*Arden* in clear context)*, 'Tis Pity She's a Whore* (*'Tis Pity* in clear context), *The Duchess of Malfi* (*Duchess* in clear context), *A Trick to Catch the Old One*, *A New Way to Pay Old Debts* (*Trick* and *New Way* in clear context), etc.

13. *Abbreviated titles of journals*: use those of the *MLA Bibliography*.

14. *Abbreviations of earlier Jonson editions*: In the collations and commentary notes, refer to earlier editions ordinarily by the editor's or editors' last names only. Provide separately a bibliography of such editions with full data as to place and date of publication; these bibliographies will be collated for the edition as a whole. Thus, refer to 'Carter' to signify Henry Holland Carter, ed., *Every Man in His Humor* (New Haven, 1921). 'Upton' refers to James Upton, *Remarks on Three Plays of Ben Jonson* (1749). If an editor has done more than one edition of a particular work, such as a second edition in the Mermaids series, specify the last name followed by a date (e.g. 1989). If an editor has edited more than one Jonson work, the last name only (e.g. 'Happé') will probably be clear in context in the editing of any particular work. If an editor has edited a particular work twice in volumes of collections or selections, use the system of dates in parentheses. For abbreviations of complete editions of Jonson, and for individual quartos and octavos, see volume 1 of the print edition. Italicize them (except Q, F1, F2 etc., which remain roman) in the collation notes, where they will chiefly occur, but print them all roman in your notes for introduction and commentary.

II. Plays, Masques, and Entertainments

The guidelines above on punctuation, spelling, contractions, hyphenation, capitalization, collation, commentary, abbreviations, etc. clearly apply to the editing of plays, masques, and entertainments. See especially I.A.5 on distinguishing verse from prose in your typescript by marking prose with a vertical green line. The following guidelines are specific to dramatic forms.

A. PLAYS: TEXT

1. *Speech headings*

(a) Speech headings are to be normalized throughout the play and spelled out fully in

ROMAN CAPS, followed by no full stop. They will be in roman small caps in type, but in your typescript and computer file full roman caps are sufficient unless your computer program can handle small caps. In both verse and prose, the text continues on the same line, following the speech heading after a single space. When necessary, turn over a line of verse and indent the turned-over phrase two more spaces by means of a hanging indent. (Ask the electronic editor for instructions.) It is best, however, to treat each verse line in your typescript, as far as possible, as a single line of type, even if the line looks long on the page. The printer will turn over the line as necessary, and a single line makes clearer to the printer what is to be treated as one line of verse.

(b) Abbreviations like 'JR' and 'SR' are preferred in names like LORENZO JR and LORENZO SR in *EMI* (Q). The choice of 'MISTRESS' or 'MRS' poses a problem. Use neither where possible in the speech headings: MAVIS, HAUGHTY, and CENTAUR are clear enough in *Epicene* without 'MISTRESS', 'MRS', or 'MADAME'. So too with BRIDGET in *EMI* (F). But spell out where necessary to avoid ambiguity. In the SDs and dialogue, you should use the expanded form of your copy-text. In the relatively few cases when a wife is known solely through her husband's name, MRS OTTER in *Epicene*, use the contracted form in the speech heading; Jonson himself abbreviates thus, and the form accords with our modern style of referring to a wife. Elsewhere, be sensitive in dialogue and SDs to the powerful use of the word 'mistress' in reference to 'Mistress Epicene', 'Mistress Doll Mavis', etc. Retain LADY in a name like LADY TAILBUSH in speech headings, even though she is unattached to a husband; TAILBUSH as a speech heading is apt to confuse in gender terms. Kitely's wife in *EMI* (F) is known as 'DAME KITELY'; preserve that form.

'MR' should not be necessary in speech headings, but in SDs and dialogue expand 'Mr' to 'Master', as in 'Stephen' in *EMI* (Q). For today's reader, 'Mr' is apt to suggest 'Mister'.

(c) Give speech headings the shortest unambiguous form of the name or description of a speaker: e.g. SIR POLITIC and LADY WOULD-BE in *Volpone* (rather than spelling out fully SIR POLITIC WOULD-BE etc.), DAUPHINE (for Sir Dauphine Eugenie), LA FOOLE (for Sir Amorous La Foole), SILIUS (for Caius Silius in *Sejanus*), SABINUS (for Titus Sabinus), MAMMON (for Sir Epicure Mammon), etc.

(d) speech headings for numbered characters should use *first, second, third* rather than numerals 1, 2, and 3 etc., in speech headings and in stage directions:

  e.g. FIRST NEIGHBOUR, SECOND NEIGHBOUR etc. in *The Alchemist.*

(e) Draw attention to the adoption of disguise by adding in square brackets the assumed name of a disguised character after the regular name in entry SDs; e.g. '*Enter* VOLPONE [*disguised as a mountebank*].' Sometimes the original SDs provide this information, as in *Bartholomew Fair* 5.1: '*The* JUSTICE *comes in like a porter',* and 'QUARLOUS *in the habit of the madman*'. Collate assumed names of disguised characters in the entry SDs in accordance with the normal procedures for SD variants. Use the commentary to discuss any point of difficulty, or where disguise identities change within a scene.

(f) Speech headings should be on a standard left margin, three spaces to the left of the

standard margin for both poetry and prose. Reach this position using the tab key, not by typing three spaces. Set your tabs so that they are the equivalent of three typed spaces from the left margin. Consult the electronic editor if you need assistance with this. Speeches begin immediately following the speech heading, unless the speaker begins with a second half-line of verse. Format your computer to indent every second and subsequent line of a speech by three typed spaces, and hit 'return' only to begin a new speech. This will work well for prose throughout. Typing poetry in your computer will require your tabbing each individual line of verse to the verse margin, 3 spaces to the right of the speech heading margin.

(g) Do not use square brackets in the text for altered or supplied speech headings, but do collate. The one exception to this collating rule is the initial SH to the first speech of each scene, which Jonson never supplies but leaves to be inferred from the massed entry. In each case, supply the intitial SH without individual collation. Our edition will enunciate the practice as a general rule. Where major innovation is involved in assignment of speeches, you should discuss the matter in the commentary. But since Jonson never supplies the initial speech heading to the first speech of any scene because of his massed entries, we should handle this phenomenon by a general rule. Supply the speech headings without individual collation in this case.

2. *Verse and versification*

(a) Shared half-lines are to be arranged with the second half-line beginning directly under the end of the first half-line. Be wary of 'inventing' lines of verse by yoking together fragments that do not convincingly produce a Jonsonian verse line; when the effect is manifestly hypermetric, or when the linking seems arbitrary among a number of equally plausible arrangements, consider the option of printing the fragments as separate verses, each beginning on a new line. Jonson is unusually careful about such matters, and so his guidance is paramount.

(b) Bearing these caveats in mind, emend demonstrable mislineation in the copy-text, and collate the emendation.

(c) When a scene is entirely in verse, provide a number every five lines, to the right. Turned-over verse lines count as one line. You can number in pencil, or, use your word-processing program for numbering. To do so, you can create a column for numbers on the right; or, since in verse there is ordinarily enough room that you won't really need a new column for the numbers, you can range them to the right. See next section (3 b) on numbering prose.

(d) Distinguishing verse from prose. In texts containing verse and prose, distinguish one from other by a vertical green line in left-hand margin marking all prose. The electronic text marker and the printer will need this guidance in deciding whether to justify lines, whether to turn over long verse, how to number the lines etc. If the text is entirely in prose, write at the beginning, 'This text is set entirely in prose.' If the text is almost entirely prose (*Epicene*, for example), write 'poetry' next to the verse passages (e.g. the song in 1.1 and Daw's bad verse in 2.2) and indicate in red pencil the beginning and end of the verse setting. Write at the beginning of the play, 'This text is set entirely in prose except where

marked "poetry" for verse.' If the text is mainly in verse (*Volpone*, for example), write at the beginning, 'This text is mainly in verse; prose passages are marked with a vertical green line in the margin.'

3. *Prose*

(a) It will help matters considerably if you choose a column width for your computer and typescript page that equals, in the number of letter characters, the width of the desired column in the printed edition, i.e. 78 characters. Prose will be justified left and right by the typesetter, but your typescript and computer file need not worry about this; leave your prose unjustified rather than creating situations in which words are divided at the ends of lines, since the printed version will usually differ in line breaks. Again, format your computer so that every second and subsequent lines of any given speech are automatically indented three spaces, and hit 'return' only for every new speech. This will put speech headings on their own margin.

(b) Number your lines in a right-hand column beyond the text column, every five lines. Do not count lines in your text containing SDs only.

(c) In prose, do not attempt to emend forms like 'sayest' to 'say'st'. Follow your copy-text. See 'Contractions and elisions', para. I.C.6 (d) above.

4. *Insertions in the text*

Use square brackets in pairs only for insertion of scene division markers and SDs not in your copy-text. (A single square bracket is also used elsewhere, in collations, to divide the lemma from the gloss.) Do not place any insertion of a letter or word in the text itself in square brackets. Do not place added or emended speech headings in square brackets. Collate all such insertions except as noted at 1(g) above.

5. *Stage directions*

(a) Editorially added SDs. Consider whether editorially added and modified SDs can be useful as ways of indicating who is spoken to, what gestures are made, what props are in use, and the like. We must be careful not to close off options by editorially added SDs, specifying something that may be a matter of imaginative language rather than actual theatrical embodiment, but on the other hand we should not leave the reader uninformed of asides, persons addressed, kneeling, drawing of swords, giving of money and the like. The fact that such actions can be intuited from the dialogue may be an insufficient excuse for saying nothing. The texts of the Oxford editors (Herford and Simpson) are laconic in such matters; by design, they seldom add anything in the way of SDs. The Yale editions sometimes go to the opposite extreme, with the effect of novelizing the action. We should avoid both extremes. Instead, we want an edition that is theatrically aware at all times, and yet without condescending to readers or speculating about matters that are left indeterminate in the text. Please give this matter thorough attention.

This edition will depart from H&S by incorporating original SDs that are genuinely SDs into the text rather than printing them in the margins, as is sometimes the case with the

Jonsonian originals. This practice will not apply to side-notes that are lexical glosses (e.g. 'A nyas is a young hawk, ta'en crying out of the nest', *Devil*, 1.6.18) or comments indicating what stage of the game has been reached (e.g. 'The Project for Tooth-picks', *Devil*, 4.2.37); these are to remain as marginal notes. Because this means altering the way Jonson handles such matters, the editing process needs to be as tactful as possible in representing, in a more modern format, Jonson's ideas about stage action. There may be times when marginally-presented rubrics should indeed be kept in the margins of our print edition, as at moments in *Bartholomew Fair* when several things are happening at once; we need to have a flexible strategy on this matter. But most marginal notations are in substance plain SDs, and our readers will be best served by our editing these texts as dramatic texts. Collation notes are needed, and sometimes commentary may prove useful as well; see I.D.1 (a) and (b) above.

Some details of format:

(b) All characters' names in entrance SDs appear in roman caps (which will be set as roman small caps). This applies also to characters identified as 'SERVANT', 'CAPTAIN', etc. and to mute characters. For all SDs that are not entry directions, or for those phrases in entry directions that describe or refer to a character whose entry has already been indicated in roman caps, on the other hand, characters' names are to be in lower-case italic with initial caps. All other words in SDs are in italic, including honorific titles like 'Master' and 'Mistress'. Note however that the square brackets are not italicized.

(c) Square brackets. Use square brackets [roman, not italic] to indicate editorial additions to the original. End all SDs with a full stop except asides, indications of speaking within, indications of persons addressed, or participial phrases:

MATTHEW [*Within*]	STEPHEN [*Aside*]
MATTHEW [*About to thrust*]	MATTHEW [*Knocking at the door*]
DOWNRIGHT [*To Bobadill*]	MATTHEW [*Reciting*]

Such phrases begin with an original capital letter, as do full sentences, of course. They do not end with a full stop when, as should be the case of all SDs following speech headings, they are not complete sentences. Collate any brackets in the copy text that Jonson has used to indicate the length of a passage given in aside, as recited, etc., as '*bracketed in* Q' or '*bracketed in* F'. Use your commentary notes to point out when a long passage is aside, and when Jonson uses brackets to indicate this. Also comment on uncertainties or ambiguities as to whether a passage is aside or merely reflective.

(d) Round brackets. If the SD is in the copy-text, use round brackets:

MATTHEW (*Within*)

The round brackets are not italic.

(e) Entry SDs are to be centred and ended in a full stop, as in this first entry from *EMI* (Q):

Enter LORENZO DI PAZZI SR [*and*] MUSCO.

Centre SDs that are entry directions in substance, even if the word '*Enter*' is not used:

> [TIB *appears at the door with a bedstaff.*]

Leave a space above and below all entry SDs, as in these examples.

(f) Non-entry SDs are to be centred, with three important exceptions:

  (i) when they are placed directly after the speech heading, as in

MATTHEW [*To Bobadill*]

  (ii) when they are placed in the middle of a speech, in which case you should run on the line before and after the SD, placing the italic SD inside roman square brackets if an editorially added SD or inside roman round brackets if found in your copy-text (but see para. (j) and (k) below);

  (iii) when the SD is an exit SD. These SDs should go flush right, not into the number column but to the right limit of your text column. They should be placed on the same line as the end of the concluding sentence at this point if there is room. Note that these SDs are entirely in italics (except for the square brackets) with initial caps and lowercase, including characters' names, e.g.:

<div align="right">

Exit [*Tib*].

</div>

Otherwise, non-entry SDs are to be centred, on a separate line. They are not counted in the line numbering (except in the case of masques; see II.D.5 below). Characters' names appear in italic:

> [*Bobadill is making himself ready.*]
> [*They walk apart.*]
> [*Edward*] *Knowell laughs, having read the letter.*
> [*Trumpet*] *sound*[*s*].

Do not provide space above and below such non-entry SDs. Note that complete sentences in such SDs end with a full stop.

(g) Generally, write such editorially added SDs in complete sentences: [*He knocks.*], rather than the common but inelegant [*Knocks.*]. But follow the original in its wording when an original SD is available: *Knocks.* rather than [*He*] *knocks.* Both styles require ending in a full stop.

(h) A simple *Exit* is sufficient if your original text reads that way and if the person exiting is the person who has just spoken.

<div align="right">

Exit.

</div>

Otherwise specify who exits. In either case, the SD need not be dropped to a separate line if there is room at the end of the concluding speech:

<div align="right">

Exit [*Tib*].

</div>

If an exit occurs in mid-speech of a person who is not the one leaving, resume the speaker's

words on the line below, without speech heading.

(i) Editorially added SDs in square brackets indicating person addressed, or speaking aside, can be useful for the reader, especially when the speaker is addressing someone other than the person who has just spoken. Judgement and taste are required, but the Oxford *Ben Jonson* is unduly reticent in such matters, since the editors did not regard this kind of interpretation as any part of their objectives. Marking of a speech as *Aside* needs to be considered very carefully so as not to close off options for stage performance or interpretation, but is helpful when called for. A commentary note may be appropriate when the situation is complex or ambiguous.

In the case of *EMI* (Q), for example, much happens onstage that is missed by most editions regarding who is speaking to whom. Repeatedly some character – usually a gull like Stephano or Matheo – is out of the loop of the conversation, while Lorenzo Jr and Prospero compare notes privately about the 'humours' of the humorous types they have assembled for each other's benefit. Old Lorenzo, in 5.1, is an onlooker, making sotto voce comments on those who approach Cob's door one by one. Editions both old and new generally take little cognizance of these complex dramatic interactions. Nor is the reader generally made aware that Bobadilla and others are smoking onstage in 3.2, even though the smoking of tobacco is a major element in the plot and in the satire. Attention to such groupings and thematically significant stage action is much needed in the editing of Jonson's dramatic texts.

(j) Short SDs occurring in the midst of speeches are normally to be styled as follows, running on the SD without starting a new line:

> MUSCO [*Aside.*] I will venture, come what will. [*Coming forward.*] – Gentlemen, please
> you change a few crowns for a very excellent good blade here?

The square brackets for '[*Aside*]' and '[*Coming forward.*]' again indicate that the SD's are not found in the original; if in the original, SDs like this would use round brackets. Use end punctuation for implied complete statements like these. On the dash, see II.C.4 (a) above.

(k) If a SD, original or editorially added, comes in mid-speech and indicates substantial action requiring a measurable amount of time, or involves more than just the speaker, or is an unusually long SD, centre the SD on a separate line, with the speech then continuing on a line below that:

> BOBADILL Well, sirrah, you Holofernes: by my hand, I will pink your flesh full of
> holes with my rapier for this; I will, by this good heaven.
> *They offer to fight again, and are parted.*
> Nay, let him come, let him come, gentlemen; by the body of Saint George, I'll not
> kill him. *EMI* (F), 4.1.136-40

In this case, round brackets are not necessary for the original SD. The SD is not included in the line numbering except in the case of masques; see (o) and II.D.5.

(l) Long SDs that will not fit on one line should be turned over in two or more lines, and

balanced and centred if they constitute an entry SD, or non-entry SD other than an indication of exit. Exit SDs will normally be placed flush right (see II.A.5 (f) iii above); sometimes they will be too long to fit on one line, in which case they should be turned over and aligned flush right, though not in the column for numbers.

(m) *Ambo, Manet, Manent,* etc., in SDs. Except for *Exit* and *Exeunt*, Latin words in SDs such as *Ambo, Manet*, and *Manent* should be translated in the text, with a collation note. In translating feel free to rearrange the grammatical order to avoid awkwardness: e.g. for '*Manent Face and Mammon*', use '*Exeunt all but Face and Mammon*', *or 'Face and Mammon remain onstage'*. *Omnes* should also be translated, in the formula *Exeunt omnes.* Where *omnes* is used as a speech heading, you may wish to provide more specific information in square brackets; e.g 'ALL [THE THREE MERCHANTS]' or 'ALL [THE CROWD]'. A commentary note may be helpful.

(n) Punctuation of SDs: original punctuation of SDs to which additions are made should remain outside the square brackets, editorial punctuation within them. For example:

[*Enter*] BRAINWORM [*disguised,*] *with* DOWNRIGHT *and* STEPHEN.

[*Enter*] *Mistress* BRIDGET*, Master* MATTHEW*,* [*and*] BOBADILL*,*
[*followed at a distance by*] WELLBRED*,* EDWARD KNOWELL*,*
STEPHEN*,* [*and*] BRAINWORM*.*

When, however, this rule threatens to produce an unsightly arrangement such as

BOBADILL *goes in*[*, brandishing his sword,*] *and comes out again,*

with the square bracket coming between '*in*' and the comma, please find a way to avoid this by writing the editorially added matter in a different way or simply dropping the commas ('BOBADILL *goes in* [*brandishing his sword*] *and comes out again*').

(o) Numbering SDs: Do not provide line numbering in the text for SDs in editing plays. Because masques present a problem in this regard, with their long and elaborate SDs, masque texts are to be numbered with through line numbering, including spoken lines and SDs without differentiation. The masques (and occasionally the poems as well) present a problem as to where to begin such numbering, since the line between title and text is permeable, but in principle the numbering should begin immediately below the title. See II.D.5 below. Consult with your general editor in problematic cases.

In citing a stage direction, use the form '1.3.41 SD' when the SD in question is on line 41 or on a separate line immediately below. For SDs that occupy more than one line, use the form '1.4.34 SD.2-5'. See I.E.13 (i) above.

(p) When names are grouped at the heads of scenes in the 'continental' style of scene division (see section 6 below), indicate an initial entrance for only those characters who appear onstage at the start of the scene. When characters thus named enter later in the scene, the SD will typically read:

[*Enter*] *Master* STEPHEN.

That is, do not put the character's name in square brackets even though the entrance is later than as printed in the copy-text. (In this instance, *EMI* (F), 1.3 begins with the SD 'EDW. KNO'WELL, BRAYNE-WORME, Mʳ. STEPHEN', of whom the first two actually enter at the beginning of the scene; Stephen enters at 1.3.14.) Collate this adjustment, typically using the following formula adjusted to meet the individual case: 'not in F1, but see massed entry at 0 SD'.

6. *Scene division*

Retain Jonson's scene divisions in the continental style – that is, numbering a new scene at each new major entry without waiting for a clear stage. (At this point, Jonson generally lists the names of all the characters that are to appear in the ensuing scene even though some may enter later and others may already be on stage; see 5(p) above.) Generally use Jonson's division and numbering of scenes, rather than trying to provide new scene divisions when some character enters without an indication of a new scene; Jonson's divisions are, on the whole, careful. Some new numbering may be required where it seems to have been omitted inadvertently, as in the fourth act of *EMI* (Q). To facilitate a sense of fluid and continuous action within a 'scene' in the more modern sense, from clear stage to the next clear stage, typographical design will attempt to underemphasize the scene headings by choice of type face and size; see next paragraph.

In your typescript, scene markers should appear (as in the New Cambridge Shakespeares) in arabic numbers boldface, ranged left: i.e.
1.2
rather than spelling out the language of your copy text in Latin or English – e.g. 'Scaene 4', or '*Act* IIII. *Scene* IIII.' 'Act 1, scene 2'. If you wish to mark a new scene not provided for in your copy-text, print
[1.2]
ranged left, in square brackets, and boldface. If you are renumbering the scene, use square brackets for the altered number, and boldface:
1.[3]
Record all such changes in the collation.

Open each scene with a collation note along the lines of the following: '**1.3 F1** (Act I. Scene III.)'

7. *Use of italics*

It is probably wise to use italics for a play within the play, as at the end of *Bartholomew Fair*, for example, to distinguish between the dialogue of the play as a whole and that of the play within the play. In many instances where inset passages are italicized in the original texts, on the other hand, italics may be simply unnecessary, especially when a song is sung. Use single quotation marks rather than italics when a character reads from a letter or quotes a passage of verse. Compare, for example, this passage from *EMI* (F), illustrating also the prevalence of breathing-mark commas in that text; see I.C.4 (g) above:

MATT. *Rare creature, let me speake without offence,*
   Would god my rude wordes had the influence,
   To rule thy thoughts, as thy faire lookes do mine,
   Then should'st thou be his prisoner, who is thine.
E. KN. This is in HERO and LEANDER?

In our edition, this would appear as follows:

MATTHEW [*Reciting*] 'Rare creature, let me speak without offence.
   Would God my rude words had the influence
   To rule thy thoughts as thy fair looks do mine!
   Then shouldst thou be his prisoner who is thine.'
EDWARD KNOWELL [*To Wellbred*] This is in *Hero and Leander*!   (4.2.43-6)

Do not use italics for aside speeches. When two or more characters onstage comment to one another on a delivered speech, as in the mountebank scene in *Volpone*, use indications of '*Aside' or 'Aside to Peregrine'*, as appropriate, to indicate who is speaking to whom, rather than italicizing all of Volpone's speeches.

8. *List of characters in the play*

(a) A list of all the characters is needed, and is almost always provided by Jonson and his publishers. (The exception is *The Case Is Altered*, for which the character list was first provided by Whalley.) Retain these original lists in the order of names as presented in your copy-text. Add any silent characters, in square brackets, and conservatively provide other editorial details in brackets, including fuller names where known (like '[OLIVER] COB' in *EMI*) and further identification of characters by function and relationship as appropriate. Provide at the bottom of this list an indication of location or locations for the play as a whole, following your copy-text: e.g. 'THE SCENE: London' for *The Alchemist* and *EMI* (F). Provide in square brackets an indication of scene when it is missing in the copy-text, as in *Cynthia's Revels* (Q).

(b) Number the list of characters in the right-hand column every five lines, as with the play text, and provide collations and commentary notes as appropriate.

(c) Commentary notes on the list of characters should include discussion of variant forms of speech headings or changes in designation of characters in the course of the action, including disguises. Other matters to be considered here include pronunciation of names, etymological suggestions of meanings in the names, and information about historical characters.

9. *Introductory notes to scenes.* An introductory note at the beginning of each scene may be used for brief comment on such matters as: indication of location; dramatic significance of the sequence and juxtaposition of scenes; relation of the scene to particular sections of known sources. Number such a headnote as, for instance, '**2.3.0**' (for a general note on Act 2, scene 3). Any indication of location should be reserved for this commentary and not inserted in the text itself.

10. *Other front matter to the play itself.* Include any dedication, epistle from the author, and commendatory poems, providing numbering in the right-hand column every five lines, commentary notes as appropriate, and collation.

Some of the commendatory poems are in Latin and will need to carry an English prose translation in the commentary.

B. COLLATION

See especially I.D.1 (a) and (b) above.

C. COMMENTARY

In the commentary, provide necessary explanations of what happens on the stage, when it has not seemed advisable to insert stage directions or when further clarification is useful. Greater attention to stage business will be one of the innovative characteristics of this edition, as compared certainly with H&S, but also in relation to much recent Renaissance editing. Rethink the placement of all entries, since their placing is often not specified in Jonson's text, and explore complex issues in your commentary. Keep track of who is on stage at all times. In *The Alchemist*, for example, when do Face and Subtle bellow from offstage (as if from their supposed laboratory) and when do they physically appear? See II.A.5(a) and (j) above on the desirability of editorially added SDs that clarify stage action.

Examples from stage history are often helpfully illustrative. Use these as appropriate in your commentary. As indicated in I.B.5 above, you will be preparing a brief stage history for the print edition, and the electronic edition will provide space for more detailed discussion of plays with complex theatrical history. The point here is that you should also consider the relevance of specific items of stage interpretation to your commentary in the print edition.

Research associates are available to help and advise on all questions relating to theatrical history, and a performance resource calendar is available for contributing editors. Feel free to discuss any problems also with your general editor.

D. MASQUES AND ENTERTAINMENTS

Generally, procedures for editing the masques and entertainments will follow those enunciated for the plays. However, since masques frequently involve special presentational issues, editors will also need to observe the following conventions:

1. *Titles* of masques and entertainments should all be given fresh and independent reconsideration. Because of the masques' complex publishing history, or the complex circumstances of their performance, some are now commonly known by titles that do not correspond to the wording on quarto title-pages, or to the folio head-titles. Many have in

fact been standardized under abbreviated names adopted from folio running-titles. In some cases (for example, *The Haddington Masque*, which appears in Q and F1 as 'The Description of the Masque . . .'), the early editions provide no clear indication of title. In others, the title is significantly varied between early editions (for example, *The Royal and Magnificent Entertainment* of 1605 turned in 1616 into *The King's Entertainment in Passing to his Coronation*, a title which is circumstantially incorrect). Occasionally the printers were themselves confused. *The Althorp Entertainment* has sometimes been called 'A Satyr' because of an uncorrected error in F1, which took the first speech heading as its head-title (a mistake perpetuated by Herford and Simpson). The editor of this text will in any case need to consider whether it is *The Althorp Entertainment* or *A Particular Entertainment . . . at Althorp*. The masques will be distributed throughout our volumes in chronological order of performance, and editors should carefully weigh the significance of the titles under which they were first danced against the forms in which they eventually entered the folios.

Editors should also attend to Jonson's blurring of the line between the title proper and other information attached to it – typically, such statements as 'in a masque at court, by gentlemen, the King's servants'. Jonson often exploits the symbolic potential of such seemingly incidental data, making it difficult to determine where the title ends. *Love Restored in a Masque at Court . . .* is one sensitive case, where the fable self-reflexively registers that the public performance is integral to the fictional meaning. This masque now tends to be known under the shortened form adopted in the folio running-titles, but Jonson's practice was not consistent, as is shown by *The Irish Masque at Court*, so named in both head-title and running-title.

No full stop follows the title, but punctuation should be retained when reproducing other head-title information.

2. *Introductions* will generally be shorter than those to plays, and will be more in the nature of lengthy headnotes, though some particularly complex masques – such as *Hymenaei* and *Gypsies Metamorphosed* – will have more space. Please consult with your general editor on length. As well as commenting on sources and offering a brief critical appraisal, introductions should attend to any special circumstances affecting the masque's performance. Outline any topical matters which the masque addresses: details of finances, sponsor, audience, or performers; whether it was a 'public' occasion or by invitation only; any relevant issues of design, music, or choreography.

3. *Layout*

As far as possible, the edition will follow the stanzaic layout of lyric verse in Jonson's texts, and the metrical patterns that it is designed to sustain. As specified in the guidelines for poetry (section III below), lyric verse should not be justified left, but centred on the page and arranged according to the indentation of the copy-text. Special effects, such as echo-songs or deliberately sinuous rhyming patterns, should be reproduced as closely as possible. Prose and blank verse speeches will follow the rules for layout already specified for plays.

Where a lyric is preceded by the head 'HYMN' or 'SONG', this should be reproduced, but,

in accordance with the conventions for poetry, printed lower-case italic with initial capitalization ('*Hymn*', '*Song*'). Lists of masquers should be reproduced in the form given in the copy-text, especially if they are arranged in two or more columns, as these often give clues to the dancers' physical pairings.

Tetrameter and trimeter couplets (the former being more common) present complex issues of layout when Jonson alternates between various tetrameter forms, moving between straight couplets and different kinds of stanzaic alternations (as in *Queens* and *Golden Age Restored*). Consult with your general editor on the problem of presenting tetrameter couplets in such a way as not to obscure the more complex stanzaic forms.

4. *Speech headings*

It is a convention in Jonson's folios and masque quartos to print speech headings as separate headings, centred and positioned above the speeches to which they refer. In our edition, the normal rules for speech headings in drama will apply, i.e. they will be flush left, in small capitals (type them in full caps in your text), and followed on the same line by the first line of the speech to which they refer.

Before adding speech headings to songs or speeches that have no speech heading in the text, consider whether they are necessary. Since many of these texts are less scripts for performance than narrativized descriptions of past events, the names of speakers or singers are often left blank if the preceding stage direction has already provided the relevant information. In such instances, it may be more appropriate to respect the text's reticence, particularly if the lines in question are a choral song performed by a group. With solo songs or speeches it is often appropriate to insert the name of the character, but consider first whether the description has already made emendation superfluous. Thus '*The* IRON AGE *presents itself, calling forth the* EVILS' (29) necessitates a speech heading 'IRON AGE' on the following line, but an editor of *Pleasure Reconciled* might prefer to leave the direction '*Here, while they put themselves in form,* DAEDALUS *had his first song*' (252) to speak for itself. Collate any such insertions, but do not place them in square brackets. Do not supply any lists of dramatis personae.

5. *Line numbering*

In a practice different from that used for the plays, the masques will adopt through line numbering. This is necessitated by their quantity of stage directions and descriptive material which, as is now customary in most modern masque editions, will be referenced continuously through the whole text. Each new line adds to the line count, including all directions, descriptions, and titles ('Song', 'Hymn', 'The Prologue at Windsor', etc). Pendant material, such as epithalamia and lists of performers, should be included in the on-going count. Distinct prefatory material, such as title-page information or the dedicatory epistles to *Queens*, will be numbered individually. Line numbering begins immediately after the head-title, with the first line of the introduction or initial direction.

6. *Special points in handling text*

(a) *Abstract nouns*. Because of their ideological and philosophical character, masques are

prone to spawn abstractions. In general, be sparing in capitalization of abstractions. Capitalize only when a distinct entity is addressed, or a particular allegory advanced. Thus *Beauty*, 286-9:

> Yield, *Night*, then, to the light,
> As *Blacknesse* hath to *Beautie*;
> Which is but the same duety.
> It was for *Beauty*, that the World was made,
> And where she reigns, *Loues* lights admit no shade.

In this instance we would capitalize only 'Love's', and allow the other abstractions to be inferred from the text. On the other hand, in *Queens*, 375 –

> When Vertue cut of Terror, he gat Fame

– we would capitalize each of these terms, as a small allegory is implied, developed in the rest of this speech.

(b) *Latin and Greek*. All Latin and Greek phrases in the text should be italicized and translated in the notes (see sections III.7 and 8 and IV.A.7 and B.4 below, for Latin and Greek in prose passages). Names with classical roots should be systematically regularized (e.g. 'Ethiopia' for 'Aethiopia'). Gloss the meanings of names. (See I.C.5 (f) above, on diphthongs.)

(c) *Technical terms*. Jonson's masque descriptions occasionally strain to assimilate new terms of art: he is among the first English writers to use 'perspective' (which appears in *Blackness*, 86, as 'Prospectiue') and 'landscape' (also in *Blackness*, 24, as 'Landtschap'). Such terms could be preserved unmodernized; if they are modernized, editors should use the notes to draw attention to their novelty.

7. *Prose*

A number of early masques include long and complex prose narratives that present a challenge to the editor. In *Hymenaei*, for example, the descriptive language metamorphoses into extended stage directions. In others like *Queens*, small historical essays insinuate themselves into the description of the action. Modern editors sometimes distinguish between these different materials, but this introduces into the text a set of arbitrary distinctions. In our view the simplest solution normally is to print them all – prefaces, narratives, prose descriptions – in italic, as though they were, broadly speaking, stage directions. They will be justified right and left in the print edition; your text should indicate this with editorial marking but should not justify the text in your computer. Printers can better gauge spacing with unjustified prose. See II.A.3 (a) above, on presenting prose text.

8. *Stage directions*

Stage directions and descriptive material in masques and entertainments require special treatment and should not be edited like SDs for plays. The line between SDs and descriptions is not always clear; SDs are sometimes interspersed between stanzas of lyric

verse; many tell what the performers are doing in those passages when they are not speaking; etc. Some, then, need to be treated more as descriptions than as dramatic SDs. Short marginal directions that plainly read as SDs should be inserted into the text, in italic, in round brackets (see II.A.5 (a) and (d) above), as in this example from *Barriers*, 118-19:

> MERLIN (*Arising out of the tomb*) I neither storm, nor rage;
>   'tis Earth; blame her
> That feels these motions when great spirits stir.

Longer directions, on the other hand, may require more white space than one would expect for SDs in plays. Present them in italics with a view to how they will look on the page, with a line of clear space above and below.

As with speech headings and entry SDs in plays, character names will be printed in small capitals but can be full caps in your text, or in small caps if your program accommodates this feature.

Editors should give close attention to the implied action, and supply commentary or additional interpretative directions as appropriate. Because of the difficulty of inferring action, it is preferable to discuss points of staging in the commentary, as editors may need to elaborate on the technical effect involved. For example, the above passage of *Barriers* seems to imply that an earthquake illusion was presented: in this case, a commentary note with some reflection on how it might have been done would be more appropriate. On the other hand, *Pan's Anniversary* – where there is no first entry for the antimasquers and the directions '*The ANTIMASQUERS return*' and '*They are transformed into sheep*' are needed at lines 228-40 – might benefit from inserted SDs. In this instance, the directions can be reliably inferred, and are needed to clarify the implied action. As a rule of thumb, add directions only when they can be reliably assumed, and when they are necessary to support the dialogue.

In handling stage directions, remember (a) that there was often a gap between what was printed and what was performed; (b) that Jonson's masque texts tend to privilege the poetry at the expense of the spectacle; and (c) that the amount of added directions diminished sharply once Jonson ceased to publish his masque texts as individual *descrizioni*, hence the later masques present different interpretative problems from the earlier. Insoluble contradictions will often arise, as in *Pleasure Reconciled*, where Busino's eyewitness account reports that Hercules wrestled with Antaeus and that there was a group of high priests with golden mitres (possibly the Chorus), neither of which is signalled in the text. Such contradictions should be specifically addressed in the commentary.

In masques, conventions for exit directions differ from those in plays, since exits generally coincide with changes of scenes. They are almost never marked in early texts, and it would be inappropriate to introduce them in modern editions. There are two exceptions: (a) some will be required in the more informal household entertainments; and (b) editors should be alert to moments at which antimasque characters do not disappear as predicted. The editor of *Love Restored* may want to draw attention to the unusual overlap between masque and antimasque, and mark line 247 as the belated moment at which Plutus is chased from the room.

9. *Marginalia* in the masques presents a difficult problem. We recognize that current scholarship increasingly regards the marginalia as integral to the text, and that separating the two pulls apart material that Jonson originally presented as closely linked. However, space constraints make it very difficult to accommodate marginalia on the page, and we cannot reproduce with any consistency in our modern edition the clotted appearance of Jonson's quartos or manuscripts, in which the marginalia 'invades' the verse. In any case, facsimiles of the texts as originally printed will be available in the electronic archive.

Where masques have very little marginalia, we will endeavour to keep it on the page, but in the case of masques which have very elaborate marginalia we intend to put it at the back of the text to which it belongs, and to edit and annotate it as a separate, but closely related, body of prose. Such marginalia should be submitted in a separate file, paragraphed in the order in which it occurs in the text, with each individual marginalium numbered by paragraph.

In the main text, you should replace Jonson's alphabetized superscript letters with numbers, and reposition them according to modern conventions -- i.e. the numbers should follow, rather than precede, the word, phrase or line to which they are attached, thus:

> Sisters, stay; we want or [c.]Dame
> Sisters, stay, we want our Dame[3]
>
> [f.]From the lakes, and from the fennes,
> From the lakes and from the fens[6]
>
> Vp, Dame, o' yor [g.]Horse of wood:
> Up, Dame, o' your horse of wood[7]

At the first occurrence of such a superscript number in the text, you should indicate in the commentary where the reader must turn to in order to find the marginalium to which it refers.

Abbreviations of common words ('wch', 'ye', 'yt' '&') should be silently expanded. Marginalia should be printed in roman, with italic for Latin and Greek citations.

Within the marginalia, observe the following guidelines:

(a) When names of classical or contemporary authors and their works are supplied but abbreviated, they should be silently expanded.

(b) Abbreviated details of references are completed by the addition of material in square brackets, such as the titles of books and expanded section numbers.

(c) Jonson's referencing system by book (*lib.*) and chapter (*cap.*) is normalized to a modern form.

Thus at *Blackness*, 138, 'Read *Diod. Sicul. lib*. 3' will become 'Read Diodorus Siculus

[*Bibliotheca Historica*] 3.[2.1]', and at *Hymenaei*, 180, 'Plin. *Nat. Hist. lib.* 21. cap. 8' becomes 'Pliny, *Naturalis Historiae*, 21.8.[11]'. Note that added or expanded titles are given untranslated.

(d) Translations of Latin or Greek in the marginalia should be incorporated into the annotation at the foot of the page.

(e) The edited marginalia file should include a separate sub-file of collation and annotation. Lemmas in the annotation and collation should be linked to the marginalia text by the through-line numbering.

The commentary should mention any irregularities in the marginalia, such as incorrect citations, or volumes that are now known under titles different from those used by Jonson.

Short and non-technical marginalia that represent stage directions or lexical glosses should be handled as in II.A.5 (a) above.

10. *Commentary and documentation*

The commentary, presented in a separate file, should provide as rich an analysis of the language and staging of the masque as can be achieved within the constraints of space. In citing from contextual material, editors are reminded that a full database of performance documentation relating to the masques will be incorporated in the electronic edition. This will include all the archive material in the relevant sections of vol. 10 of H&S, details of payments, eyewitness accounts, allusions to the masques in letters and diaries, and any other relevant contemporary documents. As a starting-point for compiling this archive we shall be using C.E. McGee and J. C. Meagher's 'Preliminary checklist of Tudor and Stuart entertainments', in *RORD,* 27 (1984), 47-126 (1603-1614); 30 (1988), 17-128 (1614-1625); and 36 (1997) 23-95 (1625-1634). This is easily the most comprehensive and reliable listing presently available, though, unfortunately, it is not absolutely complete or error-free. Editors are invited to scrutinize McGee and Meagher when working on individual texts, and report any corrections or additions to their general editor, who will coordinate the construction of the archive. Editors are also invited to report information concerning any modern revivals of masques that they may have encountered subsequent to the few references printed in H&S.

11. *Dating*

Editors are reminded that the performance dates given in vol. 10 of H&S are deeply flawed, and that they should do all they can to scrutinize for accuracy the new dates proposed in the draft chronology. Many of H&S's errors are corrected in Stephen Orgel and Roy Strong, *Inigo Jones: The Theatre of the Stuart Court*, 2 vols. (1973) and in McGee and Meagher; however, neither of these corrects all H&S's mistakes, and each adds a few errors. The general editors rely on the contributing editors to help validate the chronology's (occasionally contentious) claims.

12. *The masquers' names* should be glossed individually, supplying information and, briefly, any relevant biographical details. This information should be placed as the final

item in the commentary to each text. In many cases, the text's list of masquers will also be at the end, but this rule will avert the bunching effect that would otherwise afflict the commentary to those masques which list the participants at an earlier point. If no names are given in Jonson's text but information about the masquers can be deduced from other sources, include a note to that effect at the end of the commentary. Some performers danced in several masques, and in such cases subsequent notes can refer back to earlier entries for full details, but should still include a very brief identification.

Please be aware that the short biographies of masquers included in vol. 10 of H&S are full of errors. Not only are there many trivial mistakes of detail, but some individuals are completely misidentified. The masque archive in the electronic edition will be annotated to include biographical information about participants and others involved in the performance and financing of the masques. A consolidated index of masquers and tilters will appear in volume 1.

13. *Illustrations and music*

Some illustrations will be included with the printed text of the masques, and we hope to include many more in the electronic archive. Consult with your general editor concerning any preferences you have for illustrations, and any other suggestions you may have (e.g. for illustrations of performance venues). The electronic edition will also contain a complete archive of music relating to the masques and plays.

14. *Collation*

Present these materials in a separate file. See I.D for guidelines.

IV. Poetry

The following remarks are supplementary to the general guidelines above on spelling, punctuation etc.

1. *Layout of verse: indentation, stanzaic form*

Though Jonson implies in 'An Execration upon Vulcan' that he despises acrostics, anagrams, and similar typographical oddities – 'eggs, and halberds, cradles and a hearse, / A pair of scissors and a comb in verse', etc. – the formal arrangement of poetry on the page was a matter of some importance to him. He did in fact write acrostics (e.g. *Epigr*. 40, 'On Margaret Radcliffe') and anagrams ('To Mrs Alice Sutcliffe'), and pillar poems (e.g. *Epigr*. 27, 'On Sir John Roe'), and often used the typographical layout of his verse in significant ways, to highlight a rhyme scheme or a metrical arrangement: see for example *Und*. 29, 'A Fit of Rhyme against Rhyme'; *Forest* 14, 'Ode to Sir William Sidney, on His Birthday'; *Und*. 2.4, 'Her Triumph'; *Und*. 9; 'My Picture Left in Scotland', and many more. Modern editions which print the poems to a justified left-hand margin ignore such effects, which the present edition will aim to capture. Follow the patterns of verse indentation and stanzaic form shown in the copy-text unless there is good reason not to (e.g. an obvious compositorial failure to notice a stanza break as indicated by the rhyme scheme). Be alert to the possibility of stanza breaks when the verse continues from one page to another.

Verse indentation may be established in one of two ways in your typescript. Either use tabs consistently, so that the tab key is pressed only once for each level of indent, or justify the verse left and mark your typescript in pencil with specific indenting instructions for the typesetter. (Verse generally will be centred on the page in the edition.) Where the spacing of individual letters is significant – in conveying the acrostics in *Epigr*. 40 or one of the poems to Thomas Coryate, for example – this layout should be carefully followed.

2. *Numbering*

Poems within collections should be numbered in arabic numerals, e.g. *Forest* 10. The number alone – e.g. '10' – should be centred and set in roman above the title. Poems within larger sequences (such as 'A Celebration of Charis', 'Eupheme', etc.) should be numbered with a sequence of arabic numerals, as follows: *Und*. 84.4, line 10 (the last figure being a line reference; the header alone will read: '84.4'). Where individual stanzas are numbered – a rare but occasional occurrence, as in *Und*. 1.1, 'The Sinner's Sacrifice' – use arabic numerals. (When referring to passages in such poems it is simpler to ignore the stanza numbers altogether, and use line references instead. *Leges Convivales* might however be an exception to this rule.) Number verse lines by fives in the right-hand margin of your text. Do not include titles in the numbering.

3. *Titles*

Titles of poems should be centred and set in italic, and lineated in the manner of the copy-text. No brackets should be placed around expanded abbreviations – e.g. '*Arth: Squib*' would appear as '*Arthur Squib*' – but note the expansion in your collation. When entire words or titles are supplied, these should be placed within square brackets: e.g. '[*Horace,*]

Ode the First, the Fourth Book: To Venus'; '[*A Fragment of Petronius Arbiter*]'. All words of the title should be capitalized apart from prepositions, articles, and conjunctions, unless they stand at the beginning of a line. There is no full stop at the end of the title. Thus:

71

To the Right Honourable,
The Lord High Treasurer of England
An Epistle Mendicant

2.7

Begging Another, on Colour of Mending the Former

Where titles of books are included within titles of poems, these should be romanized, and normally prefixed by the italicized word '*From*', as thus:

From The Rogue, 1622
On the Author, Work, and Translator

4. *Stanza headings and speech headings*

Stanza headings – such as '*The Turn*', '*The Counter-Turn*', '*The Stand*', in *Und*. 70 – should be italicized and centred one line immediately above the stanzas to which they belong; no full stop follows such words. In certain cases the stanza headings are in effect speech headings, as in the alternating '*She*' and '*He*' of *Und*. 3, 'The Musical Strife'. Elsewhere, speech headings within the poems can be treated in exactly the same fashion as in the plays (see section II.A.1 above): e.g. in *Und*. 79, 'A New Year's Gift Sung to King Charles', where various stanzas are allocated to '*Shepherds*', '*Nymphs*', '*Chorus*', '*Rector chori*', and so on. Such words should be ranged left, with the first line of verse continuing immediately after the speech heading unless the length of the line is such as to produce a turned line .

5. *Lacunae*

Gaps appear from time to time in the 1616 folio where potentially offensive words have been omitted and are indicated in the folio in a variety of ways, e.g. at *Und*. 15.113-14: 'O [ ] for these / Is it that man pulls on himselfe Disease', and *Und*. 58.11-12: 'Like a rung Beare, or Swine: grunting out wit / As if that part lay for a [   ] most fit!'

Occasionally they occur in the plays as well: 'By (---) 'tis good, and if you like't, you may', in the epilogue to *Cynthia's Revels*. The absence should be indicated by round brackets enclosing a space, if round brackets are in the Q or F original, as in the sample here; or, if the space is simply blank in the original, indicate by square brackets enclosing a space. Elsewhere in the poems, 'lost' or suppressed passages or inexpressible sentiments are indicated through a variety of typographical devices, as in *Forest* 10, *Forest* 12, *Und*. 20, *Und*. 84.2, and the verses to Thomas Palmer. Where the break occurs in mid-sentence, an

ellipsis of three periods should occupy the space. When a whole line or lines are missing, the omission itself may be indicated by a row or rows of asterisks on the following line or lines, as in the copy-text.

6. *Alternative and suppressed texts*

Two texts exist of *Forest* 10, 'And must I sing?' and 'Proludium'. Both texts will be printed (in that order) in the print edition, with 'Proludium' set in smaller type. This and any other alternative texts will be printed at the end of the entire *Forest* collection.The last eight lines of *Forest* 12, 'Epistle to Elizabeth, Countess of Rutland', were cancelled by Jonson when he discovered that the Earl of Rutland was incapable of fathering the child about which the lines hopefully speak. These lines will be printed in the collation and in smaller type immediately after line 93:

'Who, wheresoe'er he be. . .' / *The rest is lost.*

7. *Latin poems*

Latin poems by Jonson, and by others – e.g. commendatory poems prefixed to the plays – should be accompanied by an English prose translation in the commentary (which will appear in the print edition at the foot of the page, but which you should present along with all other commentary in a separate file). (If you are uncertain about these matters, consult with your general editor.) Contractions should be expanded without use of brackets, and noted in the collations. *Und*. 85, 86, 87, 88, 89, and 90 and the translations of Horace's *Ars Poetica* will be printed with the original Latin texts on facing pages, as in the 1640 folio.

8. *Greek*

Words and phrases in Greek occur occasionally in the poems, as elsewhere in Jonson's work. These will be printed in the edition in Greek characters, not transliterated. If you have a standard Greek fount, please type the word in Greek. If you don't, please supply a photocopy, and the Greek will be typeset by the Press. If the text you are editing involves a fair amount of Greek (e.g. *The English Grammar*) it would be advisable to acquire a standard Greek fount.

9. *Markers*

Even if a word carries an unusual stress, do not mark it with an acute accent, as in *Epigr*. 12.5-6: 'By that one spell he lives, eats, drinks, arrays / Himself; his whole revenue is, God pays' (not 'revénue'). Do note the unusual stress in a gloss. Where a word ending in '-ed' is given full syllabic value for metrical reasons, on the other hand, indicate this through a grave accent, e.g.: 'Dare think it, to relieve, no less renown / A bed-rid wit than a besiegèd town'. Cf. IIC.6 (a) above.

10. *Founts etc*.

Words that appear in italic or upper case in the copy-text generally need to be converted to roman and lower case. Some of the exceptions to this rule will be obvious (book titles etc.

require italic – 'Translated Aelian's *Tactics* to be read', *Und*. 44.35; proper nouns and words at the beginning of lines and sentences of course need upper case, etc.), but others may require judgement. Latin tags should be printed in italic (e.g. *Sera quidem tanto struitur medicina dolori*, *Und*. 84.9), as should editorial commentary found in the copy-text, such as *The tenth, being her Inscription, or Crown, is lost* (*Und*. 84.9), or *Here something is wanting* (*Und*. 20), etc. Normally all names and titles should be presented in upper and lower case; e.g. 'Nothing perfect done, but as a Cary and a Morison', or 'My lord, / Poor wretched states . . .' (*Und*. 71.1-2).

11. *Source materials, analogues etc.*

Source materials should be included in the annotation wherever space permits. Where these are extensive, as with the borrowings from Seneca in *Und*. 13, for example, simply provide the reference: e.g. *On Benefits*, 2.18.2; the electronic edition will give the full passage. Quote in an English translation of your own. (Cf. II.E.8 above, p. 65.) Include occasional phrases in the original language (italicized) when they help to explain Jonson's idiom. For example:

> As a gloss on 'corrupts the thanks' in *Und*. 13.33,
> one could note: 'Rendering Seneca's phrase, *gratiam omnem corrupimus*, *On Benefits*, 1.1.4'.

> As a gloss on 'painted partridge' in *Forest* 2.29,
> one could note: 'Martial's *picta perdix* 3.58.15'.

Analogous phrases in the works of other English poets may be noted briefly but need not be quoted: e.g. echoes in Herrick, or 'best of kings' (*Epigr*. 4) returning as a routine compliment in the work of Denham and Dryden.

12. *Doubtfully ascribed poems*

The treatment of such poems as *Und*. 38, 39, 40, and 41 and those printed by H&S in Appendix 16 of volume 8, 'Poems Ascribed to Jonson', will be determined in the light of continuing research. As a general rule, however, those poems probably or possibly written by Jonson will be included in the print edition (and annotated in the usual fashion), while those formerly ascribed to him but now thought not to be his will be found only in the electronic edition.

13. *Collation*

Present all collations in a separate file. They will appear after the relevant text in the print edition, but keep the materials separate. See I.D for guidelines.

V. Prose

A. *THE ENGLISH GRAMMAR*

1. *Page layout*

The English Grammar and its Latin notes, *Grammatica Anglicana*, will be printed on facing pages, as in the 1641 folio, with editorial annotation (including translation of Latin and Greek) at the foot of the page. In the folio the Latin and English texts are set on verso and recto pages respectively at the first opening, then on recto and verso respectively at the second opening, and so on in alternating fashion (until the *Grammatica Anglicana* peters out after sixteen pages). In the Cambridge edition the setting for these pages will be consistently Latin on verso, English on recto.

2. *Side-notes*

The side-notes which appear on subsequent pages will be printed as side-notes, but should be prepared editorially in a separate file, with their ultimate location in the text clearly indicated; the Press typesetter will paste the text and side-notes together. Single words (such as '*Figura*') or short phrases (such as 'Common of three') in the side-notes will not be followed by a full stop.

3. *Numbering*

Lines will be numbered by fives in the right-hand margin consecutively throughout the English text. The Latin text will be numbered by fives in the left-hand margin, the numbers being placed within square brackets.

4. *Divisions*

Chapter headings, variously styled in the folio 'Chapter XV', 'Chap. XVI', etc., will be consistently represented as 'Chapter 15', 'Chapter 16' etc. The two Books will be referred to as 'Book 1' and 'Book 2'.

5. *Founts, etc.*

The heavy italicizing of the folio should be converted to roman fount wherever possible. It will often be appropriate to substitute inverted commas for italic, and commas for full stops, as in this example:

> Many *Verbes* in the *time past* vary not at all from the *present*:
> such are / *Cast. hurt. cost. burst*. &c.   (F3 reading)

which can be modernized:

> Many verbs in the time past vary not at all from the present;
> such are 'cast', 'hurt', 'cost', 'burst', etc.

Words in languages other than English will be printed in italic; books of the Bible, most proper nouns, etc. in roman. 'Chaucer. 3. booke of *Troilus*' can be modernized 'Chaucer, third book of *Troilus*'.

6. *Abbreviations*

Abbreviations and contractions in both Latin and English (including 'Pres.', 'Fut.', 'Part. pa.' etc.) should be expanded. These expansions need not be collated.

7. *Greek, etc.*

Words and passages in Greek should be treated in the manner described in the poetry guidelines (see section III.8 above). Hebrew will be transliterated, as in F3.

8. *The 1692 revision*

The 1692 revision of the *Grammar* will be included in the electronic edition. In the print edition, passages of particular interest in 1692 may be briefly noted, but a full collation with 1692 will not be attempted.

9. *Misquotations*

The extensive misquotations of Latin grammarians throughout the first book of the *Grammar* and of *English poets* throughout the second book will be succinctly noted in the annotation to the print edition.

B. *TIMBER, OR DISCOVERIES*

1. *Paragraphing, etc.*

Save in cases of clear compositorial error, paragraphing and spacing of sections should be modelled on the folio text.

2. *Numbering*

Lines should be numbered by fives in the right-hand margin consecutively throughout the text.

3. *Side-notes*

For the treatment of side-notes, see *English Grammar*, above, section V.A.2. Words in the side-notes in languages other than English should be italicized, and given an initial capital but no final full stop (e.g. '*Amor et odium*'); words and passages in English, proper names, etc. should be treated similarly but romanized ('Hearsay news'; 'Julius Caesar', etc.).

4. *Greek*

Words and passages in Greek should be treated in the manner described in the poetry

guidelines (see section III.8 above).

5. *Treatment of sources*

Jonson's sources should be tersely but clearly indicated in the print edition, and any necessary translations given. For example (to lines 2002-10 in H&S):

> Jonson takes these examples from M. Seneca, *Suasoriae*, 1. 11-12; Cestius: 'The ocean roars, as though angry that you are leaving the land behind'; Virgil: 'You might suppose the upturned Cyclades floated there'; *Aeneid*, 8.691, Quintilian, 8.6.68

More extended source materials will be provided in the electronic edition, and signalled in the print edition thus:

> From Joannes Buchler, *Reformata Poeseos Institutio* (1633), 6. 414,
> drawing in turn upon Pontanus, *Poeticae Institutiones* (1594), ch. 7.

C. *INFORMATIONS TO DRUMMOND*

1. *Sections and lineation*

The nineteen sections of this work will be indicated by arabic numbers. Routine references throughout the edition will normally give line number alone, not section and line number: e.g. '*Informations*, 370'. Lines will be numbered by fives in the right-hand margin.

2. *Side-notes*

Side-notes will be treated in the manner indicated in A.2 and B.3 above.

3. *Emendations*

This text contains many obvious errors of nomenclature and fact, e.g. 'Sir Edward Wotton', when the reference is clearly to Sir Henry Wotton, 'Colin' for 'Cuddy', 'Worcester' for 'Leicester', and so on. Such errors will be allowed to stand in the text, and the correct form noted in the annotation.

4. *Punctuation*

Drummond's notes (at least in Sibbald's transcription) are sparely and often ambiguously punctuated. Any modernizing will inevitably close off certain possibilities of meaning. The more crucial of these should be noted in the annotation, as well as in the collation.

V. GUIDELINES FOR THE TRANSCRIPTION OF MANUSCRIPTS

1. Transcribe the whole text. When this is impossible or unnecessary, note the nature and extent of the omissions.

2. Preface the transcription with the location of the MS, its name, call mark, and relevant folio or page number. If the MS is bound with, or forms part of, a larger document or collection of documents, include this information in a note at the head of the transcription. Supply a bibliography of existing transcriptions at the end

3. Retain spelling, capitalisation and word division of the original. Retain *u* for *v*, and *i* for *j*. Transcribe *ff* as *F*. Retain the digraphs *œ* and *æ*. Ligatures (the running of two or more letters together to form one graph) need not be observed, but the general practice in using them may usefully be noted.

4. Transcribe upper-case *I / J* uniformly as *I*. When there is doubt whether certain letters are intended as minuscule or capital, make a consistent decision and note the difficulty.

5. Give numerals in their MS form, whether roman, arabic or mixed. However, when noting a sum total outside the transcription, arabicize numerals.

6. Retain punctuation and paragraphing of the original. Unusual marks of punctuation can be normalised as follows:

> *punctus elevatus* (inverted semicolon)   ;
>
> *carets*   ^

7. Lineation need not be preserved, except in poetry, verse drama, and other accounts where the original lends itself to this treatment. Supply foliation or pagination in italics and square brackets.

8. For abbreviations, please consult the list of recommended expansions. In general, retain abbreviations which are still recognisable today, as well as abbreviations in signatures. When abbreviated names appear in the body of the MS (ie. not signatures), they are expanded, with the exception of "Ben. Ionson". When expanding abbreviations, italicise the supplied letters, remove the marks of abbreviation, and lower superior letters to the line (eg. w$^{t.}$ becomes w*ith*). If the abbreviated word is already in italics, the supplied letters are underlined:

> I wrote yow this day seuenight of my *L<u>ord</u> of Dancasters* arriuall

If the abbreviation is different from the one regularly used today, and/or is followed by punctuation which is no longer used (for example: febr: 1611), expand the abbreviation as follows:

> febr*uary* 1611

9. Some superscripts are retained, such as those in Roman numerals and dates:

iiij^c lx^{li}

xj^{mo} Decembris. 1613

xviij^o January 1611

xxth of December 1611

10. Place deletions in square brackets. If the deleted word(s) are illegible, indicate with dots the number of letters calculated to be obscured.

11. Indicate accidental obliterations with diamond brackets ($<\,>$), with dots for the number of letters calculated to be missing or obscured. In the case of large obliterations, an estimation of the number of words missing should be given in a note, together with a description of the extent of the damage. When the MS is mutilated or missing, but the text is still available from an earlier transcription, the supplied words are reproduced in **bold**.

12. Interlineations are included in their proper sequence in the body of the text, enclosed in 'half-square' brackets: ⌈ ⌉ The caret mark if used is retained in the transcription, and placed immediately in front of the first bracket.

13. Brief passages in a different script in the body of the text (eg. an italic quotation in a secretary hand) are placed in italics. Underlining in the MS is retained in the transcription. Bold letters in the MS are retained in the transcription.

14. Special features, such as a new hand, change of ink, superimposed or altered letters, erasures, etc. should be mentioned in a note.

15. Insertions and alterations in a hand of a much later date than the main text are noted rather than included in the transcript.

16. Superfluous brevigraphs and otiose flourishes are ignored, but mentioned in a note.

17. Running titles and catchwords are ignored.

18. When a portion of text is omitted, this is indicated by an ellipsis followed by the new page/folio number if appropriate.

19. When a blank space has been deliberately left in the MS, this is indicated thus in the transcription: **[blank]**

20. When there is an error in the MS, this is indicated thus: **[sic]**