

NML Style Sheet (rev. Sept. 2020)

Double-space the main text (including quotations), and footnotes, and use Times New Roman, twelve point and eleven point respectively.

Do not insert any additional line spaces after section ends or anywhere else.

Only justify the text on the left **margin**. Do not justify on both margins.

Set the text margins at 0 and 16.5.

Paragraphs that begin *straight after* a heading or subheading should not be indented.

Indent all other new paragraphs *using the tab key*. Set the paragraph tab at 1.25.

Quotations longer than a hundred words of prose or of more than two lines of poetry should be treated as block quotations (typed double-spaced and indented, without quotation marks). Set the left margin for displayed quotations at 1.25.

Where quotations are taken from primary sources that are frequently quoted in the essay, insert a brief reference immediately afterwards, in brackets (for a displayed/ block quotation, put the short reference on the next line).

Short quotations should be in roman type within quotation marks.

Indicate where material has been omitted from a quotation by the NML essay author with an ellipsis (from the special characters menu) in square brackets: ‘I come to bury [...] not to praise’.

Do not precede or follow quotations with [...].

Provide modern English translations for quotations or titles in languages other than easy Middle English or modern English. Set translations in round brackets and position them immediately after in-text originals and any short reference; on the next line below the inset (longer) originals and any short reference; or in a footnote (without brackets in a footnote unless the footnote translation accompanies an original). Where an original quotation has material omitted and indicated with an editorial ellipsis [...] a corresponding ellipsis should occur in the translation.

On first quoting from a translation, indicate clearly the source of the translation, including if it is your own.

Both the original language and any modern English translation should be set in roman; if a quotation includes italics, state whether they are original or added by the essay author, e.g., ‘I come to *bury* [...] not to *praise*’ (my italics).

If it is necessary to divide the essay into **sub-sections**, provide sub-headings. If numbering sub-sections as well, use capital roman numerals, e.g., ‘I. Tradition and Innovation’. But *only* number the sub-sections when using the number for cross-referencing purposes, e.g., ‘As I argued in Section I’.

Avoid using the heading 'Introduction'.

A coda or closing section maybe preceded by a single, centred asterisk.

British **punctuation** style is followed throughout, so 'quotations in single quotation marks'; punctuation not part of the quotation falls outside the quotation marks, except in the case of whole sentences following a colon: 'This is a quotation ending a sentence.' Double quotation marks for quotations inside quotations.

When using dashes for parentheses, e.g., 'this edition—published in the early nineteenth century—was the first of many', use an em rule with no spaces. Use an en rule for page and year ranges, e.g., 1900–50; see further examples below.

Spelling of English may follow British or North American conventions.

Special characters should be taken from the symbols tables in Word where possible. Highlight each special character the first time you use it. If a required special character is not provided by Word, use a place-holder symbol that does not appear anywhere else in the document (e.g., perhaps, \$ or £) and identify the required character to be substituted in a side comment. *Do not* use the number 7 for Tironian 'et', the number 3 for yogh, and so on.

REFERENCES

The general principle of referencing is to provide readers with complete information in as brief a citation as proper form allows. When in doubt, the author should err on the side of providing more, rather than less, information. The author is responsible for the accuracy of all quotations and citations, which should be verified before the manuscript is submitted.

Follow the form of the author's name given in the publication. Titles of books and of individual longer works are in italics; titles of series in roman; titles of single short poems, e.g., 'Erthe upon Erthe', chapters in books, and journal articles in roman with single quotation marks; titles of unpublished dissertations in single quotation marks.

Place of publication in normal English spelling format (Turin, not Torino); use US state and other postal abbreviations to disambiguate when necessary ('Cambridge, MA'; 'Cambridge, UK'). If more than one location is given for the place of publication, it is usually sufficient to cite only the first location in the list.

Do not use 'p.' or 'pp.'; use 'line' and 'lines' rather than 'l.' or 'll.'. Volume numbers in arabic numerals; references to individual volumes followed by a colon and then the page (or column, in the case of the PL) reference. Use roman numerals when the original work uses them for page numbers and when a library uses them for manuscript shelf marks in its collection.

No full stop after abbreviations where the last letter of the abbreviation is the same as that of the full word (so 'ed.' for 'edited by' and 'trans.' for 'translated by' but 'vols' for 'volumes' and 'edn' for 'edition').

Use an en rule between numbers to denote a page extent (not a hyphen).

Close up numbers ranges thus: 5–6; 15–16; 125–6; 125–226; BCE 300; CE 1225–26; CE 1225–326.

Primary sources: examples

1. William of Malmesbury, *Gesta regum Anglorum: The History of the English Kings*, ed./trans. R. A. B. Mynors, R. M. Thomson, and M. Winterbottom, 2 vols (Oxford, 1998), 1:420.
2. *The Works of Thomas Nashe*, ed. Ronald B. McKerrow, 2nd edn, rev. F. P. Wilson, 5 vols (Oxford, 1958), 3:94–98 (95–96).
3. *Richard Rolle: Prose and Verse*, ed. Sarah Ogilvie-Thomson. EETS o.s. 293 (Oxford, 1988), 197, lines 6–10.
4. Geoffrey Chaucer, *Troilus and Criseyde*, in *The Riverside Chaucer*, ed. Larry D. Benson, 3rd edn (Oxford, 1988), Book V, line 1698.
5. Marie de France, *Chevrefoil*, in *Les Lais de Marie de France*, ed. Jean Rychner. Les Classiques Français du Moyen Âge 93 (Paris, 1966; repr. 1971), lines 88–89; trans. Glyn Burgess, *The Lais of Marie de France*, 2nd edn (London, 1999), 110.
6. Gerald of Wales, *Itinerarium Kambriae et Descriptio Kambriae*, ed. James F. Dimock, in *Giraldi Cambrensis: Opera*, 8 vols (London, 1861–91), 6:217.
7. Dante, *Inferno*, lines 1113–14, trans. Mark Musa, *Dante's Inferno* (Bloomington, 1995), 89.
8. Cercamon, 'Quant l'aura doussa s'amarzis' ['When the sweet air grows bitter'], in *Les Poésies de Cercamon*, ed. Alfred Jeanroy (Paris, 1922), 3. [Here the poem's title is translated by the essay author; this is optional.]
9. *The Anglo-Saxon Chronicle, a Collaborative Edition, Volume 6: MS. D*, ed. G. P. Cubbin (Cambridge, 1996), s.a. 1051 (71); trans. Michael Swanton, *The Anglo-Saxon Chronicles* (London, 2000), 176.
10. Matt. 5.21; 1 Cor. 2.12.

Series and collections of primary sources

The abbreviations CCCM and CCSL (*Corpus Christianorum, Continuatio Mediaevalis* and *Series Latina*), EETS e.s., EETS o.s. EETS s.s. (Early English Text Society series; note spacing and punctuation), MGH (Monumenta Germaniae Historica; see <http://www.mgh.de/dmgh/linking/kuerzel> for sections of the MGH), and PL and PG (Migne's *Patrologia Latina* and *Graeca*) need not be given in full on first reference, but if using one or more of these abbreviations please indicate which ones you have used in a list of abbreviations appended to your essay so that the volume editor is aware. The names of other collections and series should be given in full when first cited. The volume number and page

number are separated by a colon, with no space between the elements.

PL 123:347.

MGH SS 13:229. [*Scriptores*, volume 13, page 229.]

MGH Capit. 1:263. [*Leges, Capitularia regum Francorum*, volume 1, page 263.] MGH Conc. 2.1:131 [*Leges, Concilia*, volume 2, part 1, page 131.]

Full citation of an edited work in a series:

Alcuin, *Vita Willibrordi*, ed. Wilhelm Levison, MGH SS rer. Merov. 7 (Hanover, 1920), 113–41.

Once a first reference has been given in full it may be given in short form in further references, and highly abbreviated if it appears often, following the format established with first reference:

William of Malmesbury, *Gesta Regum Anglorum*, 2:183 or *GRA*, 2:183.
Troilus and Criseyde, Book IV, line 1444.

However, if the reader might have difficulty deciphering this system as it applies to a given work, the reference should be given in full.

Manuscripts and archival material

Both in the text and in the notes the abbreviation ‘MS’ (plural ‘MSS’) is used only when it precedes a shelf mark. Cite the shelf mark according to the practice of the given library. Folio numbers should include a recto/verso reference, abbreviated and written on the line, not as a superscript. The abbreviation of ‘folio’ is ‘fol.’ (plural ‘fols’). Do not use the plural form for inclusive references within a single folio: fol. 22rb–va.

The first reference to a manuscript should give the place-name, the name of the library, and the shelf mark:

Paris, Bibliothèque nationale de France, MS lat. 4117, fols 108v–145r.

Vatican City, Biblioteca Apostolica Vaticana, MS Vat. lat. 6055, fols 151r–228v.

London, British Library, MS Cotton Nero A. x.

Subsequent references:

BnF lat. 4117, fol. 108r. [If the context allows, ‘lat. 4117’ may be sufficient.]

Vat. lat. 6055, fol. 151r.

Cotton Nero A. x.

References to archival material should give the place-name, the name of the archive, the institution, and the shelf mark:

Venice, Archivio di Stato, S. Lorenzo di Venezia, B.21.

Secondary works

Models for the citation of secondary works are the following:

1. Author Name, *Book Title* (City, 1995), 27–31.
2. Author Name, ‘Article Title’, *Journal Name* 24.2 (1992), 2–14(3).
3. Author Name, ‘Chapter Title’, in *Book Title*, ed. Editor and Editor (City, 2010), 18–36 (24).
[Here ‘ed.’ means ‘edited by’].
4. Editor and Editor (eds), *Book Title*. Series name and number (City, 2020)
5. Doe, *Short Title*, 76; Smith, ‘Short Title’, 9.

Provide inclusive pages rather than ‘f.’ or ‘ff.’ References to page and note take the form ‘123 n. 1’. Provide full page ranges for articles and chapters in the first reference, followed by specific references in brackets. Later references need only supply the specific reference.

Simplest form examples

Susan Reynolds, *Fiefs and Vassals: The Medieval Evidence Reinterpreted* (Oxford, 1994), 18–19, 92–3, 118–19.

Lawrence Warner, *The Lost History of ‘Piers Plowman’: The Earliest Transmission of Langland’s Work* (Philadelphia, 2011), 67.

David Carpenter, ‘Kings, Magnates and Society: The Personal Rule of King Henry III, 1234–1258’, *Speculum* 60.1 (1985), 39–70 (59–62).

Alan Thacker, ‘The Cult of King Harold at Chester’, in *The Middle Ages in the North-West*, ed. Tom Scott and Pat Starkey (Oxford, 1995), 155–76 (159–60).

The Production and Use of English Manuscripts 1066–1220, ed. Orietta da Rold, Mary Swan, Takako Kato, and Elaine Treharne
<<https://www.le.ac.uk/english/em1060to1220/index.html>> accessed June 2020.

James McNelis III, ‘The Uncollated Manuscripts of The Master of Game: Towards a New Edition’ (PhD dissertation, University of Washington, 1996).

Later editions and reprints

Frank Barlow, *The Feudal Kingdom of England, 1042–1216*, 5th edn (London, 1999), 224–6.

Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, trans. Willard R. Trask (Princeton, 2003; first publ. 1953), 25–7.

Multiple volumes

Max Manitius, *Geschichte der lateinischen Literatur des Mittelalters*, 3 vols (Munich, 1911–31), 1:78. [The citation is to volume 1, page 78.]

Monographs in a series

Arno Borst, *Die Katharer*. Schriften der Monumenta Germaniae Historica 12 (Stuttgart, 1953), 112–15.

[Series information is sometimes essential for locating books and ought to be included in such cases, for example, volumes issued by the EETS.]

Edited or translated works

Hildegard of Bingen, *The Letters of Hildegard of Bingen*, trans. Joseph L. Baird and Radd K. Ehrman, 3 vols (New York, 1994–2004), 1:34–35.

Emil Friedberg (ed.), *Corpus iuris canonici*, 2 vols (Leipzig, 1879–81), 2:lxiv. [Here, because the editor or editors' names come first, the abbreviation 'ed.' means 'editor'; the plural is 'eds'.]

Georges Duby, *Love and Marriage in the Middle Ages*, trans. Jane Dunnet (Chicago, 1994), ii, 25. [Here the comma indicates pages ii and 25.]

Foreign titles

In Latin titles capitalize only the first word, proper nouns, and proper adjectives. In French, Italian, and Spanish titles capitalize only the first word and any preceding article, and proper nouns (e.g., *Les Lais de Marie de France: contes d'amour et d'aventure du moyen âge*).

Follow the prevailing rules for the given language in the capitalization of other foreign titles. Titles in non-Roman alphabets are to be transliterated as well.

Titles in languages other than classical and medieval Latin and Greek, French, Italian, German, and Spanish may be translated. The translation follows the title in square brackets and is not italicized; only the first word and proper nouns and adjectives are capitalized.

Boris Poršnev, *Feodalism i narodnye massy* [Feudalism and the masses] (Moscow, 1964), 22–50.

Subsequent references

Reynolds, *Fiefs and Vassals*, 97.

Carpenter, 'Kings, Magnates and Society', 40.

Use short titles rather than 'op. cit.' 'Ibid.' may be used for successive references to the same work within a single note; it may also be used for a work cited in the immediately preceding note when only one work is listed in the prior note.

If the work by Reynolds is cited frequently throughout the article—and is the only work by that author cited—the first reference may include the indication 'hereafter cited as Reynolds'. Subsequent references take the form 'Reynolds, 97'.

OTHER MATTERS

1. *Modern authors*: The first mention of a modern author in the main text should include the given name (or initials, if that is the author's preferred form).

2. *Notes:* Notes should be succinct and should be confined to material necessary to support assertions in the text.
3. *French place-names:* French place-names containing ‘Saint’ are normally spelled out, and the hyphen is essential: ‘Saint-Denis.’
4. *Italics and quotation marks:* Isolated expressions and words in foreign languages should be italicized, but a foreign phrase taken from a specific source should be in roman type within quotation marks.
5. *Scholarly reference terms:* Words and abbreviations such as ‘et al.’ ‘ibid.’ ‘e.g.’ ‘i.e.’ and ‘c.’ (circa) should not be italicized. The only exception is [*sic*]. Note that ‘cf.’ means ‘compare’ and should not be used when ‘see’ or ‘see also’ is the accurate expression. [Note: both ‘e.g.’ and ‘i.e.’ are followed by a comma.]
6. *Dates:* Use the form ‘1390s’. Centuries should be spelled out; the adjectival form requires a hyphen, as in ‘twelfth-century manuscript’. Use ‘c.’ for approximate dates: ‘c.1200’ (no blank space follows ‘c.’). Separate the termini of spans of years by an en dash: ‘1200–1500’ (but ‘from 1200 to 1500’).
7. *Capitalization:* ‘Middle Ages’ is capitalized, but ‘medieval’ is not. ‘Church’ is generally lowercased, unless it is part of the official name of a denomination or building, or unless it refers to the universal Church, led by Christ. ‘Bible’ is capitalized, but ‘biblical’ is not. Lowercase devotional genres and other religious works, so ‘book of hours’ and ‘hours’ (but: ‘the Wharnccliffe Hours’). Lowercase liturgical hours such as matins and vespers. Capitals are fine for ‘Divine Office’, ‘Office’, ‘Office of the Dead’ and for the names of specific hours, such as ‘Hours of the Cross’, and prayers, such as ‘the Lord’s Prayer’. For feasts, use the lowercase form except when the formal name of the feast is being given: ‘Becket’s translation feast’ but ‘the Feast of the Translation of Thomas Becket’ (or just ‘the Translation of Thomas Becket’).