

BRITISH WRITERS OF THE MIDDLE AGES AND THE EARLY MODERN PERIOD.  
EDITIONS, TRANSLATIONS, AND STUDIES

DRAFT GUIDELINES FOR CONTRIBUTORS  
SEPTEMBER 2009

The series aims primarily to make available to scholarship the works of British writers of the middle ages as well as works of the early modern period that reflect the continuing interest in the writings of earlier periods. It includes editions, translations of entire texts, and also books that serve the purpose of making works accessible through, for example, bibliographical studies rather than editions. Examination of a writer's life and works may serve that aim without any necessity for new editions.

When editions are printed, the intention is to present a critical text with full apparatus and sufficient commentary to assist the modern reader to understand the work in question. The works treated will in most cases be written in Latin with a facing-page translation into English or French. Richard Sharpe's *A Handlist of the Latin Writers of Great Britain and Ireland before 1540* (Turnhout 1997) may be seen as outlining the existing Latin works by writers whose names are known. The works of anonymous writers are by no means excluded, nor is the series restricted to works in Latin. Works from Britain or by British writers before the end of the sixteenth century survive in Cornish, English, French, Gaelic, Greek, Hebrew, Italian, and Welsh, and the series aims to reflect this linguistic diversity. Medieval and early modern translations are not excluded where a strong case can be made. Works originating in Ireland or by Irish writers in Irish, Latin, Norse, French, and English are also welcome.

Prospective contributors to the series should contact the general editors at an early stage to air questions of suitability of the proposed project and issues that will affect its execution. Contributors will be invited to submit a draft sample. If an edition is proposed, the submission should include a brief outline of the work to be edited, its transmission, and the reasons for the editorial policies adopted, together with a short sample of the edited text, its associated apparatus, and a translation of the sample. If the proposal concerns a study rather than an edition, the submission should include an outline of the contents, a summary of any argument, and a sample of finished draft. In either case, final acceptance of an edition, translation, or study for inclusion in the series will not be given until the complete draft has been approved by the general editors. It may be possible, where appropriate, to issue a conditional contract in advance of final acceptance.

The General Editors of the series are:

Professor James P. Carley, Pontifical Institute of Mediaeval Studies, 59 Queen's Park Crescent East, Toronto, Ontario, M5S 2C4, Canada;

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Prospective contributors are requested in the first instance to contact Professor Carley by post at the above address or by email <jcarley@yorku.ca>.

When submitting their draft typescript, contributors to the series are asked to provide the general editors with both electronic and paper copies. These should be sent to Fred Unwalla, Department of Publications, Pontifical Institute of Mediaeval Studies, 59 Queen's Park Crescent East, Toronto, Ontario, M5S 2C4, Canada and by email <unwalla@chass.utoronto.ca>.

It is hoped that contributors will be able to obtain subvention through their home institutions or other grant-giving agencies, but acceptance of a text is not dependent on this.

### **1. General Principles**

The focus is on writers and works, and the titles of volumes should not interpose an unnecessary element between the primary work and the edition or study. The title *John Leland. De uiris illustribus*, edited and translated by J. P. Carley, is perspicuous and allows reference to the author's work to take the form John Leland, *De uiris illustribus*, ed. and tr. J. P. Carley (Toronto 2009), without any superfluous editorial title, while references to the editor's contribution can be cited as J. P. Carley, *John Leland. De uiris illustribus* (Toronto 2009). Not all volumes will be so straightforward, but the same principle should underlie all titles in the series.

The series produces books to a traditional high standard of page-design with textual apparatus layered at the foot of the page in editions and with translations *en face*. In introductions and for comments on the work edited, footnotes are used. Numerical cues for editorial notes are given in both the original and the facing translation for the convenience of readers working mainly or exclusively from either side of the page-spread, and the notes themselves will appear at the bottom of the left- or the right-hand page, depending on what works best when the pages are made up *en face*. See further below, section 2(e).

## 2. Editions

The establishment and presentation of an edited text should be adapted to the demands of the work in question. The language of the work and its textual transmission will be the main factors. The series does not insist on a particular editorial approach. The reader, however, should be introduced primarily to the work and only secondarily to the edition. The introduction to the text should first establish and discuss authorship, then the date, nature, scope, and influence of the work; the evidence for transmission should be presented in some detail, including information on the manuscripts and printed editions, even where they do not contribute to the critical text. The means of establishing a text must be set out clearly. When the interrelation between witnesses forms part of the reasoning, this should be illustrated with examples. A list of manuscripts used and the sigla by which they are referred to in the edition should be included between the introduction and the text.

The degree of annotation and editorial intervention involved in presenting a critical text will vary from case to case.

(a) *Structure*. The edition should preserve as far as possible the structure of the text as transmitted. Where an author has divided a work into books and chapters with *capitula*, these must be followed as the primary structuring in the edition. It is necessary that individual passages can be conveniently referred to, and it is important to preserve continuity with older editions and with discussion based on them. Verse-texts present little difficulty here: lines will be numbered within each poem or within each book of a longer work. Prose texts are often not so straight-forward. References to individual passages by means integral to the structure of the work are likely to be stable and consistent, allowing one to find the same passage in our edition and in other editions. References that depend on the page-numbers of each different edition are always less convenient. Where a particular previous edition has been much cited, it will be appropriate to include the pagination of that edition in the margins of the new one. The form in which this information should be provided by the contributor needs to be agreed with the General Editors at an early stage. Where a work is known from a single medieval or early modern copy, it is appropriate to include the folio- or page-numbers of the source, and if previous editors of the text have done this, the same reference meets two needs.

(b) *Orthography*. Different languages make very different demands.

*Latin*. The conventions of orthography should be appropriate to the age of the work in question. When citing Classical Latin in introduction or notes, the diphthong *ae* is retained (nb. typed as two separate letters); it continued in

normal use until around the beginning of the twelfth century, but thereafter is written simply as *e*. Where a work survives in a single manuscript of c. 1100, there may be a case for preserving its actual use, which is likely to include the grapheme *ę*. In other circumstances *ę* should be levelled in one direction or the other. The phonetic distinction between I and J, U and V, is not made until the sixteenth century; in a medieval work the series prefers I and i, V and u. In numerals, however, especially in a later medieval context, the contemporary distinction according to position in the word makes viij preferable to .uiii.

*English and French.* There is a strong preference for following the spelling of a chosen copy-text. The editorial imposition of supposed orthographic principles can often amount to a rewriting of the text and must be avoided. Where spelling and substantive reading might lead to different choices of copy-text, decisions are difficult, and the General Editors can offer advice. English letters now obsolete can be accommodated. The series uses the typeface Junicode, which is designed with this in mind (and is available for free). If the contributor's equipment does not include these letters in its fount, it is suggested that distinct characters should be substituted for them (such as \$ or %), which can then be picked up by the typesetter. Do not use the numeral 3 to substitute for the letter *yogh* or 7 for the Tironian nota for 'et', which are difficult to unscramble.

*Other languages.* The question should be discussed with the General Editors.

### (c) *Accidentals*

Word-division is not a problem in Latin, even when following a single manuscript witness. In other languages, the question should be raised with the General Editors.

Capital letters should be introduced for names and to mark the beginning of sentences. In lines of verse it is normal to begin each line with a capital letter. There may be other circumstances where capitals are discretionary. The series would not expect to introduce capital letters in words such as *deus*, *trinitas*, *spiritus sanctus*, but a capital is used in names, *Iesus Christus*, *beata uirgo Maria* (but capitals on these and other words may certainly be retained if this is the uniform or prevailing usage of the copytext).

Punctuation makes different demands in different languages and at different periods. There is a strong case for retaining historic punctuation where the edition is based on an autograph manuscript and the punctuation is that of the author. In other cases it will be difficult to reconstruct contemporary punctuation from a range of witnesses, and it will be preferable to follow modern convention. It may be borne in mind that there are no uniform modern conventions for Latin,

and different modern languages have different principles here, so that a German-speaking editor will produce a different Latin text from that of an English-speaking editor.

Abbreviations in manuscript will normally be expanded silently, though obscurities or doubts should be explained in the editorial notes. There are some recurrent expressions where uncertainty is always present, and it will be more economical to show the abbreviation. e.g. Ebor(aci), Ebor(acensis). In contexts where the abbreviations themselves are textually significant, a case may be made for marking the expansion.

Questions of abbreviation and orthography intersect, and small decisions are often needed where scribal abbreviations disguise spellings, such as *nu(n)quam* or *nu(m)quam*, *m(ih)i* or *m(ich)i*. If the preference of the text can be inferred from unabbreviated examples, that should be followed.

(d) *Editorial interventions.* Conventional use of signs to indicate editorial intervention in the text has developed in different ways in the treatment of vernacular texts as against Latin and of ancient texts as against medieval. In some contexts diplomatic signs to represent the exact state of the manuscript are also conventional. The series aims for a clarity of practice, and different volumes may follow different conventions where this can be justified. A table of editorial signs must be included in the preliminary matter to each volume that includes an edition. For Latin texts the following conventions are preferred:

<	>	editorial addition
[	]	editorial suppression
(	)	editorial expansion of abbreviated word
*	*	posited lacuna
†	†	corruption beyond editorial remedy

Where a single copy is in question, the following are usefully distinguished:

[[	]]	damage in the manuscript requiring restoration of text
\	/	letter(s) or word(s) inserted above the line of writing
\\	//	word(s) inserted in the margin

(e) *Apparatus.* Volumes in the series normally have line-numbering in the right-hand margin of the text, numbering in fives. For verse texts, numbering is consecutive within each poem or within each book of a longer work; for prose texts, each page begins a new numerical sequence. Contributors of prose texts are asked not to number the lines in their submitted typescript: these will be originated by the typesetter. Contributors of verse texts may choose to submit

their texts with line-numbers in place, but they should be distinctively signalled (e.g. #5#, #10#).

The reporting of variant readings (*apparatus criticus*) is keyed to the text by means of line number, and so is the reporting of sources for quotations and such like (*apparatus fontium*). Both layers of apparatus are printed at the foot of the page, *apparatus criticus* above *apparatus fontium*.

In the files presented for copy-editing and typesetting, authors should make use of their word processor's note facility, **and use both footnotes and endnotes**: reserving one for the *apparatus criticus* and the other for the *apparatus fontium*, using differently styled cues for each (i.e. arabic numerals for one and roman numerals for the other). If authors require or envisage more than two banks of annotation, they are asked to consult with the general editors at an early stage as to the best method of presenting their computer files.

In the process of marking up the pages of the text, the typesetter will change the references in the apparatus at the foot of the page; cross-references elsewhere in the edition will, however, have to be revised in the first stage of page-proof. In the finished book note-cues will be given on both sides of the page-spread, but the work of placing these cues in the text can be done when the *mise-en-page* of the edition with its annotation has been set.

(f) *Reporting of variant readings.* Citation of variant readings in a Latin text should be reserved for substantive variants. Orthographic variants are excluded, and trifling substitutions may also be better omitted. The preferred format is:

3 habent] habentur *VT*

This assumes that the reading of the text in line 3 on the page, 'habent', is shared by the other witnesses. There may be cases where it is helpful to state the witnesses for the positive reading as well as any negative readings, or to indicate the manuscript reading rejected in favour of editorial conjecture:

profatur VND] profatus *Wade-Evans*

Note that within the apparatus, editorial comment will be printed in italics:

quis ND, *the contracted form of quibus*] quibus VN<sup>79</sup>; quando N<sup>5</sup>; *om.* N<sup>4</sup>; *three copies, including V, have correctly interpreted the word as quibus, but the other two readings show that the more obscure form quīs was original*

Conventional abbreviations (such as *om.*, *add.*, or *del.*) should be employed where appropriate. All editorial comment in the apparatus is, without exception, to be in the modern editorial language, whether English or French.

Citation of variant readings in a vernacular text should normally be confined to material variants, e.g. syntax, vocabulary, normally ignoring linguistic variants, whether dialectal, morphological, or orthographic.

(g) *Assignment of sigla.* Several sets of conventions exist for the assignment of *sigla* to the sources from which readings are reported. Capital letters are used for an ordinary witness. These may be chosen mnemonically (L for a London MS, P for a Paris MS, D and F from their Cottonian shelfmarks, Domitian and Faustina) or systematically (A for the prime witness, BCD for less authoritative witnesses). Complex *sigla* should be avoided. Recurrent groupings may be abbreviated to a single family *siglum* (though the older preference for Greek letters may not be the best way to do it), and special conventions may be adopted for pristine as against altered readings of the same source (e.g. A, A\*, A<sup>c</sup>), but the appropriateness of such elaboration should be discussed with the General Editors. The convention of using numbers to differentiate manuscripts in the same library, P<sup>1</sup>, P<sup>2</sup>, P<sup>3</sup>, etc., is not acceptable, but this style may sometimes serve (as above, N<sup>4</sup>, N<sup>5</sup>, N<sup>7</sup>, N<sup>9</sup>) for witnesses from the same family only occasionally reported separately. The style once favoured by the MGH of assigning *sigla* so as to show place on a stemma (A, A<sup>1</sup>, A<sup>1a</sup>, A<sup>1b</sup>, A<sup>1b\*</sup>, A<sup>2</sup>, etc.) is best regarded as impractical.

### **3. Translations**

If the work edited was not composed in English or French, it will ordinarily be expected that contributors will provide a translation into English or French to be printed on the facing page. If a medieval French text is presented with an English introduction, then contributors should also provide a translation into modern English. The aim is to provide a modern, idiomatic translation in a style appropriate to the text. Place-names should be given in their modern forms and personal names Anglicized or in accord with modern convention.

Editors are requested to submit separate files for text and translation.

It is not envisaged that the series will publish modern translations on their own.

### **4. Volumes That are Not Editions**

The conventions used in the introduction to an edition will apply in volumes that are not themselves editions. What has been said about editions is likely to be relevant to the presentation of passages from a work even where the whole work is not edited.

The series does not publish general monographs.

## 5. Conventions

The General Editors recommend British spelling, as given in the *Oxford English Dictionary*, but are flexible provided that consistency is maintained throughout a volume. For capitalization, observe consistent rules. Note 'John Thoresby, archbishop of York', but 'Archbishop Thoresby'; kings of England, King John. Where the Bible is referred to as a work, use Bible (Nicholas of Lyre's *Postills on the Bible*); when the word refers to the book as object, use bible; similarly, the Psalter, but psalters. The use of capitals to import particularity or institutional status is best avoided, so, the king is preferred to the King, even where it is clear that a particular king is meant, the crown in preference to the Crown, the church in preference to the Church.

Points are not used in abbreviations made up of capital letters (PIMS) or after abbreviations whose final letter is the same as in the unabbreviated word (Dr, Mr, Revd, St, vols). However, in certain contexts the point is a benefit, and the convention is for 'fol.', 'fols.', rather than 'fol.', 'fols', since 'folios' is a specialized usage and articulates a reference, which the point helps to clarify.

Single inverted commas are used for quotations, reserving double inverted commas for quotations embedded within quotations. If the quotation forms a complete sentence, it will have its closing full stop inside the closing inverted comma; otherwise outside it.

If square brackets occur within words in italic type, the brackets should be in roman and not in italic.

Authors should ensure that they do not inadvertently italicize punctuation immediately following a word in italic.

In ordinary prose it is usual to spell out in words whole numbers below 100. Figures are used for exact units of measurement, currency, or a person's age. Numbers should be spelt out in words when they form the beginning of a sentence (though rephrasing may be preferable).

For dates in English, the form '14 September 1536' should be used without commas. Contributors are reminded to pay close attention when reporting medieval and early modern dates. Until the twelfth or thirteenth century the custom of beginning the year at 25 December was usually followed; Gervase of Canterbury's reporting the murder of St Thomas in 1171 confused E. A. Freeman, but 29 December 1170/71 avoids that confusion. From the twelfth or thirteenth century the custom of beginning the year at 25 March creates many more cases of ambiguity that should be avoided. If a source specifies 25 January 1495, it is more

helpful to express this in modern prose as 1495/6 than simply to translate it into modern convention as 1496. (The digits after the solidus should be abbreviated according to the conventions for contraction given in the initial part of section 6.)

Preference is for 'fifteenth century' ('fifteenth-century' when used adjectivally), except in manuscript descriptions, where the form is 's. xv'.

## 6. Form of References

In general, series style favours arabic numerals over roman. In dealing with modern works series numbers, volume numbers, and part numbers are all shown as arabic numerals, e.g. *Annales monasterii S. Albani*, ed. H. T. Riley, Rolls Series 28/5 (1870–71), 1. 73–408, 2. 3–247. In citing the division of classical and medieval works subject-specific conventions may apply. Classicists now favour e.g. Ovid, *Amores*, 1. 2. 1–10, but in citing the standard authorities in civil or canon law different conventions apply, e.g. *Codex*, I 14. 2. This series tolerates capital roman numerals for the *libri* or *distinctiones* of a medieval work. The chapters or other subdivisions are cited in arabic numerals without further punctuation, e.g. *Historia ecclesiastica*, III 25. For a prose work divided by its author only into chapters with a list of such chapters or with chapter-headings, use c. or cc. (for 'chapter(s)' or 'capitulum/a'). For divisions made by an editor use §, §§.

Unless cited in the list of abbreviations, no modern author is to be cited on first instance without full initials. Thereafter, a concise form of author and title may be adopted.

Numeral ranges are given in this form: 1–4; 11–17; 20–22 (not 20–2); 22–3; 102–107 (not 102–7 or 102–07), 100–117. The principle is to follow the usage when the words are spoken, e.g. 11–13 'eleven to thirteen', not 11–3, 20–22 'twenty to twenty-two', not 'twenty to two'. Repetition of the word compensates for the unspoken noughts, and this should be retained graphically. The abbreviations 'p.' and 'pp.' are dispensed with in notes. It remains when a manuscript source is cited that happens to be paginated rather than foliated (e.g. Bodl. MS Top. gen. c. 3, pp. 23–27). In this case the page range should be given in full, as for foliations (e.g. 52–58).

### (a) Biblical references

Biblical references should be taken from the Vulgate. In the English translation, the choice of source will owe something to the date of the text. Editors may

prefer to use a Vulgate-based version such as the Douai-Reims version as revised by Richard Challoner or else perhaps Tyndale's translation or the 'Matthew Bible'. Whatever the choice, the source should be identified in the Introduction. For the English Bible references should be abbreviated according to the following form: 'Gen. 1: 1' (note that a space follows the colon); titles of books should be abbreviated as follows:

Gen.	Exod.	Lev.	Num.	Deut.	Josh.
Judg.	Ruth	1 Kgs. (1 Sam.)	2 Kgs. (2 Sam.)	3 Kgs. (1 Kgs.)	4 Kgs. (2 Kgs.)
1 Chr.	2 Chr.	1 Esd. (Ezra)	2 Esd. (Neh.)	Tobias	Judith
Esther	Job	Ps. [Pss. in pl.]	Prov.	Eccles.	S. of S.
Wisd.	Ecclus.	Isa.	Jer.	Lam.	Baruch
Ezek.	Dan.	Hos.	Joel	Amos	Obad.
Jonah	Mic.	Nahum	Hab.	Zeph.	Hag.
Zech.	Mal.	1 Macc.	2 Macc.	Matt.	Mark
Luke	John	Acts	Rom.	1 Cor.	2 Cor.
Gal.	Eph.	Phil.	Col.	1 Thess.	2 Thess.
1 Tim.	2 Tim.	Titus	Philem.	Heb.	Jas.
1 Pet.	2 Pet.	1 John	2 John	3 John	Jude
Rev.	3 Esd. (1 Esd.)	4 Esd. (2 Esd.)	Pr. of Man.		

### (b) *Manuscripts*

References to manuscripts should generally respect the forms favoured by the institutions holding the books. This will affect the use of roman or arabic numbers, capital letters, and even in some cases a preference for small capitals. In Germany it is usual to include the size of a manuscript, but different libraries express folio and quarto in a wide variety of ways. Citations should be given in complete form wherever they serve as a point of reference, such as in the description of manuscripts or in a conspectus of copies

As a general rule follow these forms:

London, British Library, MS Royal 13 A. iv, fols. 23r-24v

Cambridge, Corpus Christi College, MS 285, fols. 34ra-36vb

Where one refers to a physical booklet, it may be appropriate to omit r and v, since it is the physical leaf rather than a writing face that is meant. The old convention of 23 and 23v should be avoided and 23r, 23v preferred. In a spread of folio numbers, never truncate the numbers, always write in full, 123r-128r, not 123r-8r. Superiors are only employed where the folio reference is represented by a roman numeral (as is usually the case for flyleaves, for example): fol. ii<sup>v</sup> not fol. iiv.

If particular libraries are cited frequently in the text or notes, shortened forms may be used. Where they are employed, note that there is no following comma: BL MS Add. 34124, Bodl. MS Bodley 453 (SC 2403), BNF MS lat. 4126 (note that BNF is preferred over BnF).

Where several manuscripts now inhabit one binding, two sets of folio-numbers may be necessary: Dublin, Trinity College, MS 1318 fols. 102–246, at fols. 102r–112v.

Include reference to the *Summary Catalogue* when citing Bodleian manuscripts for which it is the principal collection catalogue but not where it contains only a cross-reference to one of the quarto catalogues: Bodl. MS Bodley 450 (SC 2398), Bodl. MS Lat. th. e. 8 (SC 32566), but Bodl. MS Digby 65, Bodl. MS Laud Lat. 109, Bodl. MS Rawlinson A. 425.

The conventions for the dating of manuscripts are these: s. xii/xiii, which means either s. xii<sup>ex</sup> or xiii<sup>in</sup> without commitment; s. xiii<sup>in</sup> means confidently the early/first twenty years of the century (such confidence may be rare); s. xiii<sup>1</sup> or s. xiii<sup>2</sup> mean broadly first or second half of the century; s. xiii<sup>ex</sup> means the closing/last twenty years (as s. xiii<sup>in</sup>); s. xiii<sup>1/4</sup> means the first quarter, s. xiii<sup>2/4</sup> means the second quarter, and so on. The use of a date implies dating evidence other than script, whether it is 1352, c. 1423, or either c. 1400 (which is not synonymous with s. xiii/xiv) or 1349 × 1396 (which is not synonymous with s. xiv<sup>2</sup>). The expression s. xiii–xiv means that the manuscript exhibits a range of scripts of both centuries.

### (c) Editions

Reference to editions will normally privilege the medieval author and work over the modern editor (unless the reference is to a comment made by the editor in the Introduction to his edition).

Adam of Eynsham, *Visio cuiusdam monachi*, c. 3; ed. H. E. Salter, *Eynsham Cartulary*, 2 vols, Oxford Historical Soc. 49, 51 (Oxford 1907–8), 2. 290–91.  
*English Episcopal Acta 31 Ely 1109–1197*, ed. N. Karn (Oxford 2005), 94–5 (no. 67).

But note cases where medieval material is edited under a portmanteau title:  
M. Sellers, *The York Mercers and Merchant Adventurers, 1356–1917*, Surtees Soc. 129 (1918)

In such a case the prose bears the burden of indicating the nature of the source behind the edition.

(d) *Monographs*

Note that first names are indicated by initials even when the name is given in full on the title-page (unless disambiguation is required).

- D. N. Dumville, *English Caroline Script and Monastic History. Studies in Benedictinism, A.D. 950–1030* (Woodbridge 1993)
- K. Sprague, T. H. *White's Troubled Heart: Women in the Once and Future King* (Woodbridge 2008)  
 Note the distinction between a book with a meaningful title and sub-title, separated by a stop, and one with a decorative pre-title preceding the meaningful title, separated by a proleptic colon.
- R. Sharpe, *A Handlist of the Latin Writers of Great Britain and Ireland before 1540*, *Journal of Medieval Latin*, Publications 1 (Turnhout 1997); repr. with addenda [pp. 913–44] (Turnhout 2002)
- F. Brunhölzl, *Geschichte der lateinischen Literatur des Mittelalters*, 2 vols (Munich 1975–92)
- J.-P. Bouhot, *Histoire de la littérature latine du Moyen Âge*, 2 vols in 3 (Turnhout 1991–6)
- Lo spazio letterario di Roma antica*, ed. G. Cavallo, P. Fedeli, and A. Giardina, 5 vols (Rome 1989–91)

(e) *Articles and chapters in books*

- W. H. St John Hope, 'Inventory of the goods of the collegiate church of the Holy Trinity, Arundel, 1 October, 9 Henry VIII (1517)', *Archaeologia* 61/1 (1908), 82–96
- J. H. Harvey, 'Winchester College', *The Journal of the British Archaeological Association*, 3rd ser. 28 (1965), 107–128
- M. L. Ford, 'Importation of printed books into England and Scotland', in *The Cambridge History of the Book in Britain 3 1440–1557*, ed. L. Hellenga & J. B. Trapp (Cambridge 1999), 179–201
- C. F. R. De Hamel, 'The dispersal of the library of Christ Church, Canterbury, from the fourteenth to the sixteenth century', in *Books and Collectors 1200–1700. Essays Presented to Andrew Watson*, ed. J. P. Carley & C. G. C. Tite (London 1997), 263–79

(f) *Unpublished dissertations*

- R. E. Ward, 'The Foundation and Functions of Perpetual Chantries in the Diocese of Norwich c. 1250–1547', PhD diss. (University of Cambridge 1998)

Dissertations accepted by universities on the Continent of Europe are treated as published and therefore given in italic, though it is generally helpful to insert the qualification, *diss.*, after the title, since they can be extremely hard to find.

## *7. Indexes*

Once pagination is fixed, authors should be prepared to compile a general index, to comprise subjects, people, and places mentioned in the text. Subheadings should be used within long entries and ordered logically. (Generally speaking, it is worth introducing subheadings if the main headword is accumulating more than about half a dozen page numbers.) There may be other desiderata for indexes depending on the nature of the work. Where appropriate, editions should include an index of biblical passages cited and of other authorities used in the text. Indexes of manuscripts should be arranged alphabetically by the location of the modern holding institution.