

# *The Complete Works of James Shirley*

*compact guidelines May 2010*

The *Complete Works of James Shirley (CWJS)* is a modern-spelling edition in 10 volumes, forthcoming with Oxford University Press in staggered publication from about 2012.

James Shirley was a protean writer who explored many genres, and effortlessly absorbed and transformed literary fashions from the late Renaissance to the Restoration. Well over thirty scholars are now involved in editing his works, the music of his plays and poems, and pertinent source material of the period.

The corpus of texts is no less diverse than the international network of contributors concerned with Shirley. A drama editor's approaches will differ to those applied by a grammarian; in some cases editors need to consider how to place printed witnesses side by side with manuscripts. Over the coming years editorial approaches may also evolve as knowledge about Shirley's texts and literary practices increases. The editorial guidelines for *CWJS* will be relatively short so as to achieve maximum flexibility while setting a baseline standard of consistency across the volumes. Gary Taylor has recently applied the term 'federal edition' to the Oxford *Complete Works of Thomas Middleton*. In order to give individual editors as much freedom as possible and facilitate progress on each volume, the rationale for *CWJS* is also that of a federal edition.

Every single volume is the direct responsibility of one (or two) general editors (aka volume editors). This general editor will liaise with the volume's contributors and the editorial board, set deadlines, ensure consistency and make all final editorial decisions. The following pages include an overview of projected volumes and general editors in charge (as far as this has been established at present). Contributors should contact their general editors at an early stage to arrange for dates by which to submit work.

Any edition of a Renaissance author's complete works stands on the shoulders of giants, and so *CWJS*. Practice in other series (such as the Oxford Shakespeare, the Arden Shakespeare, the Oxford Middleton, and the 21<sup>st</sup>-Century Oxford Authors) has been studied. The greatest debt is to the editorial guidelines for the Cambridge *Complete Works of Ben Jonson*, developed by Martin Butler, Ian Donaldson and David Bevington, which have been adopted (often verbatim) for the present compact guidelines of *CWJS*.

Barbara Ravelhofer is the general editor responsible for the *CWJS* guidelines and their updating. If you have any suggestions for the further development of the guidelines, or if you discover any facts regarding Shirley's life and works which have an impact on the guidelines or the volume distribution, please contact Barbara Ravelhofer as well as the other general editors (Eugene Giddens, Teresa Grant) and the project manager (Cheryl Cave).

BR, 28 May 2010

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## CWJS 1. Setting up your text and house style

Please submit your text and other materials in Microsoft Word 2000 (or later).  
Submit separate, paginated files and hard copy in this order:

- |                               |                        |
|-------------------------------|------------------------|
| 1. text of introduction       | 5. collation notes     |
| 2. notes to introduction      | 6. commentary          |
| 3. cast list (dramatic works) | 7. appendices (if any) |
| 4. edited text                | 8. full bibliography   |

Preliminary matters (contents, abbreviations etc.) will be handled by the general editor(s) in charge of your volume. Keep a back-up of any submission in hard and digital copy.

**Basic rules on format** (please observe supplementary guidance on drama, poetry etc.)

- Double-space your text in 12-pt Times New Roman/Garamond; keep generous margins.
- New paragraph: tabbed indentations of three spaces (do not type three spaces).
- If you highlight words in bold or italics make sure that you mark only those words, not adjacent spaces or punctuation marks.
- Either italicise or underscore words; do not apply both.
- Every submission needs to be fully paginated.
- Type **only one space** after punctuation marks, not two.

Put your **name** and the **title** and **date** of the submission (or submission part) into the footer. This way, all pages and draft stages can instantly be identified by editors.

**Basic rules on spelling, punctuation, and quotation marks**

- (a) *CWJS* is British spelling throughout. Please consult the online *OED*, or the *New Oxford Spelling Dictionary*, ed. Maurice Waite (Oxford: OUP, 2005).
- (b) The preference of this edition is for ‘-ize’.
- (c) Apply a penultimate comma in a series of three or more (e.g. dance, text, and music).
- (d) For possessive forms of proper names ending in ‘-s’: add –’s (e.g. Julie Sanders’s).
- (e) Do not insert an apostrophe in plurals such as ‘1980s’.
- (f) Do not use spliced sentences. Independent clauses should be separated by a full stop, colon or semicolon, but not by a comma.
- (g) Do not break words at the end of a line. A hyphen that comes at the end of a line will be mistaken by the printer for a part of a hyphenated word.
- (h) Use arabic, not roman numerals for acts and scenes.
- (i) In references to signatures and folios use superscript v for ‘verso’: fol. 14<sup>v</sup>, sig. B2<sup>v</sup>
- (k) Use single quotation marks. Double quotation marks occur within material already set off by single quotation marks. If single and double quotation marks coincide leave no space between them. Punctuation should precede the closing quotation mark if the quoted matter consists of a complete sentence. In all other cases, the punctuation mark comes after the closing quotation mark. Thus:

Heaton, Gabriel, “‘His Acts Transmit to After Days’: Two Unpublished Poems by Aurelian Townshend”, *English Manuscript Studies 1100-1700*, 13 (2007), 165-86.

Caroline drama has been considered ‘rotten before ripe’.

‘No amount of sympathetic historical imagination will bridge the gap between the late twentieth century and the Restoration theatre: the language of tragedy.’

## CWJS 2. Introduction: General and Textual

Each edited work is prefaced by an Introduction, which may comment, as appropriate, on date, source materials, literary, social and political contexts, stage history, critical history, current trends of debate, etc. Your critical appraisal should be balanced and primarily factual.

The general Introduction is followed by a Textual Introduction, which provides a rationale for choosing the copy-text (a particular early edition) for the work in question and mentions a particular control-text (a specific, material copy of the early edition against which ongoing editing has been checked). This introduction also describes all early witnesses consulted for the collation (you should collate as many copies as possible) and later editions of interest or significance.

### **On textual method (collation, stop-press corrections, states etc.) consult**

E. Giddens, 'Bibliographical Survey of an Early Modern Dramatic Text: A Checklist', and 'Research towards Shirley Textual Essays' on the project website.

**Both documents are required reading for all contributors.**

Overall, the length of all introductory matter may differ. Overall it should not exceed 8000 words. Your volume editor will advise on length.

### **Quotations**

Passages of more than two lines or so should be displayed as an indented paragraph, with a blank line above and below.

### **Notes**

Use notes sparingly.

**References and Bibliography:** see Bibliography

## 1. The full bibliography

Editors should provide an extra general bibliography of all works used across the various parts of their contribution. It should be organized as follows:

1. Primary sources: manuscripts (ordered according to location)
2. Primary sources: printed texts
3. Primary sources: other
4. Secondary sources

- (a) The sources should be fully cited, excluding publishers, to give volume editors the best possible overview.
- (b) Omit London as place of publication in pre-1700 texts.
- (c) Acronyms: You may adopt widely current library, publisher or journal acronyms (such as CUP, OUP, Folger, *ELR*).
- (c) Websites: supply, as available, author, title of the site in italics with date of posting in round brackets, date of access, and URL in angle brackets.
- (d) Do not add an end stop to each entry.
- (e) Minimize the use of digits when citing page numbers:

1-306	316-9
295-306	326-9
306-9	326-39

- (f) In titles, capitalize every word except for prepositions, conjunctions and articles. Always capitalize the first letter after a full stop, hyphen or colon.
- (g) Volumes are cited in roman numerals, page numbers in arabic numerals.
- (h) Leave a space between initials of names.
- (i) Do not insert a comma before the brackets containing place and date of publication.
- (k) Secondary literature: if an individual author has published more works in one year, add 'a', 'b' etc. (arranged alphabetically by title) to the year.
- (l) For Shirley's works, consult the list of titles.

### examples

Butler, Martin, 'Exeunt Fighting: Poets, Players, and Impresarios at the Caroline Hall Theaters', in *Localizing Caroline Drama: Politics and Economics of the Early Modern English Stage, 1625-1642*, ed. Adam Zucker and Alan B. Farmer (Basingstoke, 2006), 97-128

Tilley, Morris Palmer, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries* (Ann Arbor, 1950)

Raylor, Timothy, Mark Greengrass, and Michael Leslie, eds., *Samuel Hartlib and Universal Reformation: Studies in Intellectual Communication* (Cambridge, 1994)

Spinrad, Phoebe, 'James Shirley: Decadent or Realist?', *English Language Notes*, 25/4 (1988), 24-32

*Richard Brome Online* (2010), last accessed 27 Feb. 2010 <[www.hrionline.ac.uk/brome/](http://www.hrionline.ac.uk/brome/)>

Bod. MS Rawl. poet. 88

Within the introductions, edited text with commentary, and appendices, citation modes as explained below should be used. You may find it helpful to consult recent editions of Shakespeare's works in the Oxford World's Classics series.

## 2. Bibliographic references in introductions, notes, commentaries and appendices

Here, contributors should use short references as follows:

- author-date for critical and contextual references.
- author-short title for early works and many primary texts.

### examples

Shirley, *Cardinal*, 4.5.22-4

Ovid, *Metamorphoses*, 14.317-8

Chambers (1923), ii.308

Raylor (1994a), 146-9

Raylor (1994b)

... Caroline odes frequently mention royal births (Raylor 1994a, 177), such as that of ...

... female agency in Shirley's comedies has been studied in recent criticism (Tomlinson 2005) ...

### Cross-referencing

Please avoid cross-references as much as possible. **Highlight** any cross-references both in your files and on submitted hard copy.

### Index

*CWJS* will provide no index or bibliography across volumes at this stage.

## CWJS 4. Common abbreviations

†	obsolete
12mo	duodecimo
add., adds.	addition(al), additions
<i>adj.</i>	adjective (use italic font)
<i>adv.</i>	adverb
anon.	anonymous(ly)
attrib.	attribution, attributed to
bap.	baptized
BL	British Library
Bod.	Bodleian Library
<i>c.</i>	circa (italic)
cf.	compare
ch.	chapter
conj.	conjecture, conjectured by
CUL	Cambridge University Library
d	<i>denarii</i> (pence)
d.	died
ded.	dedication, dedicated to, dedicatory
del.	deleted
dir.	director, directed by
diss.	dissertation
e.g.	for example (do not add a comma: not e.g.,)
ed.	editor, edited by
edn	edition
eds.	editors
epil.	epilogue
esp.	especially
<i>et al.</i>	<i>et alii</i> (and others) (italic)
F	folio (book format)
facs.	facsimile
fig.	figure (illustration)
fl.	flourished
fol.	folio
fol., fols	folio(s) (leaves)
Folger	Folger Shakespeare Library
Fr.	French
Germ.	German
i.e.	<i>id est</i> (that is) (do not add a comma: not i.e.,)
ibid.	<i>ibidem</i> , identical with the previous item
incl.	including
intro.	introduction, introduction by
It.	Italian
Jr	Junior
l	librae (pounds)
Lat.	Latin
lic.	licensed
lit.	literally
M.	Monsieur
Mme	Madame
MP	Member of Parliament (UK)
Mr	Mister (expand for 'Master' in emphatic addresses)
Mrs	(no full stop; expand to 'Mistress' in emphatic addresses)
MS, MSS	manuscript(s)

n.	note (closed up to previous number)
<i>n.</i>	noun (italics)
n.d.	no date (of publication)
n.p.	no place (of publication)
n.s.	new series
no., nos.	number(s)
O	octavo
om.	omitted
p., pp.	page(s) (not used in short citations)
p.a.	per annum
pb.	publisher, published
perf.	performer, performed
prol.	prologue
Q	quarto
r	recto (not italics or superscript)
rev.	revised
rpt.	reprint(ed)
s	<i>solidi</i> (shilling)
SD, SDs	stage direction(s)
SH, SHs	speech heading(s)
sig., sigs.	signature(s)
Sp.	Spanish
Sr	Senior
St	Saint
t.n.	textual notes
trans.	translation, translated
v	verso (not italics or superscript)
<i>vb</i>	verb
vol., vols.	volume(s)

### CWJS abbreviations of reference works

CSPD	<i>Calendar of State Papers, Domestic</i>
CSPV	<i>Calendar of State Papers, Venetian</i>
ESTC	<i>Electronic Short-Title Catalogue</i>
WING	<i>Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales and British America and of English Books Printed in Other Countries, 1641-1700</i> , compiled by Donald Wing, rev. by John J. Morrison, Carolyn W. Nelson and Matthew Seccombe, 3 vols. (New York, 2 <sup>nd</sup> edn, 1972-88; vol. 1 newly rev. 1994)
HMC	Historical Manuscripts Commission
LION	<i>Literature Online</i>
MSC	Malone Society Collections
DNB	<i>Oxford Dictionary of National Biography</i>
OED	<i>Oxford English Dictionary</i>
RISM	<i>Répertoire International des Sources Musicales</i>
STC	Alfred W. Pollard and G. R. Redgrave, <i>A Short-Title Catalogue of Books Printed in England, Scotland, &amp; Ireland and of English Books Printed Abroad, 1475-1640</i> , with addenda and corrigenda by W. A. Jackson, F. S. Ferguson, and Katharine F. Pantzer, and an index by Philip R. Rider, 3 vols (London, 2 <sup>nd</sup> rev. edn, 1986, 1991)

(CWJS will keep the list of abbreviated works as short as possible, preferably using only acronyms which are already common.)

CWJS 5. Titles of Shirley's works and dubious works

You should use full titles in any main text and in any commentary where a full title seems more helpful to the reader. You may choose short titles when only a short reference is needed.

Titles of poems are cited in modernized form as they appear in the 1646 *Poems* collection. For other poems please consult this list.

full title	short title [contributors: please let us know your preferred short title]
<i>Arcadia, The</i>	<i>Arcadia</i>
<i>Ball, The</i>	<i>Ball</i>
<i>Bird in a Cage, The (The Beauties)</i>	<i>Bird</i>
<i>Brothers, The (The Politic Father)</i>	<i>Brothers</i>
'Canst Thou (Dear God) Forgive so Soon'	'Canst Thou Dear God'
<i>Cardinal, The</i>	<i>Cardinal</i>
<i>Changes, Or Love in a Maze</i>	<i>Changes</i>
'Commonwealth of Birds, The'	'Commonwealth'
<i>Constant Maid, The (Love Will Find out the Way)</i>	<i>Constant Maid</i>
<i>Contention for Honour and Riches, A</i>	<i>Honour and Riches</i>
<i>Contention of Ajax and Ulysses, The</i>	<i>Ajax and Ulysses</i>
<i>Coronation, The</i>	<i>Coronation</i>
<i>Court Secret, The</i>	<i>Court Secret</i>
<i>Cupid and Death</i>	<i>Cupid and Death</i>
'Courtesan, The'	'Courtesan'
<i>Doubtful Heir, The (Rosania, or Love's Victory)</i>	<i>Doubtful Heir</i>
<i>Duke's Mistress, The</i>	<i>Duke's Mistress</i>
<i>Eisagoge</i>	<i>Eisagoge</i>
'Epitaphium'	'Epitaphium'
<i>Example, The</i>	<i>Example</i>
<i>Gamester, The</i>	<i>Gamester</i>
<i>Gentleman of Venice, The</i>	<i>Gentleman</i>
'Glories of Our Blood and State, The'	'Blood and State' as distinct to 'Birth of State' (see dubious)
<i>Grammatica Anglo-Latina.</i> 2 <sup>nd</sup> edn of <i>Via ad Latinam Linguam Complianata</i>	<i>Grammatica</i> (or <i>Via</i> 2?)
<i>Grammaticae Latinae Institutiones</i> 'by J. S.'	<i>Grammaticae Latinae</i>
<i>Grateful Servant, The</i>	<i>Grateful Servant</i>
<i>Honoria and Mammon</i>	<i>Honoria and Mammon</i>
<i>Humorous Courtier, The (The Duke)</i>	<i>Humorous Courtier</i>
<i>Hyde Park</i>	<i>Hyde Park</i>
<i>Imposture, The</i>	<i>Imposture</i>
'In Laudem Authoris'	'Laudem Authoris'
'Kiss, The'	'Kiss'
'Know, Coy Disdain'	'Disdain'
<i>Lady of Pleasure, The</i>	<i>Lady of Pleasure</i>
<i>Love's Cruelty</i>	<i>Love's Cruelty</i>
<i>Maid's Revenge, The</i>	<i>Maid's Revenge</i>
<i>Manductio: Or, A Leading of Children by the Hand through the Principles of Grammar</i>	<i>Manductio</i>
<i>Narcissus</i>	<i>Narcissus</i>

'O Would to God, the God of Love Would Die'	'O Would to God'
'Ode upon the Happy Return of King Charles II, An'	'Ode'
'On the Death of Anne, Queen of James the First'	'Queen Anne'
<i>Opportunity, The</i>	<i>Opportunity</i>
'Orpheus'	'Orpheus'
'Paranymph'	'Paranymph'
<i>Poems</i>	<i>Poems</i>
<i>Politician, The</i>	<i>Politician</i>
'Read Royal Father, Mighty King' ( <i>Stella Meridiana Caroli Secundi Regis</i> )	'Royal Father'
<i>Royal Master, The</i>	<i>Royal Master</i>
<i>Rudiments of Grammar, The: The Rules Composed in English Verse</i>	<i>Rudiments</i>
<i>School of Compliment/ Complement</i>	<i>School</i>
<i>Sisters, The</i>	<i>Sisters</i>
<i>St Patrick for Ireland</i>	<i>St Patrick</i>
'To His Mistress Confined'	'Mistress Confined'
'To His Worthy Friend, Mr Richard Brome, upon His Comedy Called <i>A Joviall Crew: Or, The merry Beggars</i> '	'Brome'
'To My Friend Mr John Ford'	'Ford'
'To My Noble Friend Mr Edmund Prestwich, upon His Elegant Poems'	'Prestwich'
'To My Very Much Honoured and Judicious Friend, Major Wright, upon His <i>Loving Enemy</i> '	'Wright'
'To My Worthy Friend Mr John Ogilby'	'Ogilby'
'To the Author upon His Poem'	'Author'
'To the Deserving Author upon His Essays'	'Essays'
'To the Painter upon His Preparation to Draw Mistress M. H.'s Picture'	'Painter'
'To the Reader', Beaumont/Fletcher 1647 folio edn	'Reader'
<i>Traitor, The</i>	<i>Traitor</i>
<i>Triumph of Beauty, The</i>	<i>Triumph of Beauty</i>
<i>Triumph of Peace, The</i>	<i>Triumph of Peace</i>
'Upon a Gentlewoman That Died with Child by Bloodletting'	'Gentlewoman'
'Upon a Parson'	'Parson'
'Upon M. E. S. Epit.'	'M. E. S.'
'Upon the Lady Rivers, Who died with Grief. Epitaph'	'Lady Rivers'
'Upon the Printing of Mr John Fletcher's Works'	'Fletcher'
<i>Via ad Latinam Linguam Complianata. The Way Made Plain to the Latin Tongue</i>	<i>Via</i>
<i>Wedding, The</i>	<i>Wedding</i>
<i>Witty Fair One, The</i>	<i>WFO</i>
<i>Young Admiral, The</i>	<i>Admiral</i>

#### Abbreviations of collaborative or dubious works

<i>Country Captain, The (Captain Underwit)</i> (William Cavendish, assisted by Shirley)	<i>Country Captain</i>
<i>Essay towards an Universal and Rational Grammar, An</i> , by J.T. Philipps, 'formerly composed by Mr Shirley'	<i>Universal Grammar</i>
Glories of our Birth and State, The'	'Birth and State'
<i>Night Walker, The, Or, The Little Thief</i> (John Fletcher, revisions by Shirley)	<i>Night Walker</i>

<i>Tragedy of Chabot, The, Admiral of France</i> (George Chapman, revised by James Shirley)	<i>Chabot</i>
<i>Variety, The</i> (William Cavendish, assisted by Shirley)	<i>Variety</i>
<i>Wit's Labyrinth</i> 'by J.S., gent.' Phrasebook authored by 'J.S.', attr. by WING/ Malone (cautiously by Yearling) to Shirley.	<i>Wit's Labyrinth</i>

### **Choosing the copy-text**

Discuss your choice with your volume editor.

### **Sourcing your text**

Key in your text from an original exemplar (or good reproductions of the same), not an edition of later date. Alternatively ask for an electronic text, available from the Anglia research associate, Alison Searle.

In each case, proofread your text and correct it carefully against the original printed edition (or manuscript).

Keep an unmodernized, corrected copy of your text for your record.

To proceed with modernizing your text, open a new file.

### **Formatting your text**

Create two columns, one for the text (column width 78 characters), another for the line count. Provide line numbers in the right-hand column, every five lines.

Plays: do not include stage directions in the line count. Restart the line count for every new scene.

Masques, entertainments: include stage directions and scene descriptions in the line count.

In plays and entertainments, use the left margin for speech prefixes, with verse and prose indented three spaces. Please use tabs, indents or hanging indents when indenting. Do not use the space key.

## Spelling

By and large, the spelling of Shirley (or his compositors) is already quite modern; it develops as comparisons between manuscript poems and revised, printed versions demonstrate. Shirley likes contracted forms; an elliptic mode of expression is often visible, both in terms of syntax and morphology. This has led critics to appreciate the fast-paced rhythm of his comedies and the naturally flowing, colloquial tone in many speeches.

### In general you could follow these broad lines:

- (a) Check whether the *OED* lists a given word as a separate entry with its own linguistic history or simply as a spelling variant of a more standard form. Such spelling variants should give way to modernized forms, unless there is compelling evidence of dialectal use, wordplay, or typical Shirleian colloquialisms. We should be careful not to lose resonances; at the same time we should not cling to older forms simply because of their presumed colour. Consider also the difference between spoken and written register (is your text a printed poem? a comedy speech?) You may wish to preserve the spelling of Shirley's colloquialisms even when their usage seems unfamiliar now. This applies in particular to auxiliaries or auxiliary microphrases (see table below).
- (b) Beware of false friends, especially when dealing with early modern vocabulary pertaining to fashions, polite manners etc. Shirley's 'complement' may not convert easily into modern 'compliment'.
- (c) Retain older forms if rhythm, stress, rhyme or metre require this.
- (d) Normalize to ligatures to digraphs and expand ampersands:

*Et Spes, & ratio Studiorum, in Casare tantum*      >      *Et spes, et ratio studiorum, in Caesare tantum*  
(*The Bird in a Cage*)

- (e) Modernize the spelling of foreign words, especially names, unless a pun is intended.

Bentivolio      >      Bentivoglio

A list of old/modernized spelling preferences will be available on the project website and will be updated as the project progresses.

## Apostrophes, accents, contractions and elisions

- (a) If the metre requires the stress of normally unstressed syllables indicate this with a grave accent (è etc.).
- (b) Spacing and apostrophe: Verbal contractions are very common in Shirley's texts, and inconsistently marked with an apostrophe (e.g. you will find 'knowest', 'knowst', and 'know'st'). In general:

- Apply an apostrophe to contracted verbs in the second person singular, except for modal auxiliaries: canst (Shirley’s favourite), couldst, mayst, shouldst, wouldst &c. all do without apostrophe.
- Do not insert a space between an apostrophized article and the subsequent noun or adjective: th’other, th’court &c. (see list of elisions further below).

thou mayst be worth my anger and my sword (*The Cardinal*)  
 thy enemies whose heart thou canst not see (*The Royal Master*)  
 thou shouldst ha’ watched her cheek then (*The Grateful Servant*)  
 couldst thou affection show to me (‘To His Mistress’)

what think’st thou of an eye? (*The Traitor*)

An interesting case is this passage from *Hyde Park*:

CAROL You found the constitution of women  
 In me, whose will, not reason is their law,  
 Most apt to doe, what most they are forbidden,  
 Impatient of curbes in their desires. [mark as ‘impatient’]  
 FAIRFIELD Thou sayest right. [‘sayèst’ or ‘say’st’?]

- (c) Expand a contraction if the expanded and contracted forms are pronounced identically (as, often, with contracted final <’d> for <–ed>).

In Loves name you are charg’d > In love’s name you are charged (‘Love’s Hue and Cry’)

- (d) Retain elisions where required for metrical reasons:

you may thank your beauty for’t (‘A Fairing’)

For some of Shirley’s elliptic phrases there is no clear modern equivalent yet their sheer frequency makes them significant. Thus the Shirleian elisions clustering around ‘will/would (not)’ are sizeable:

woonnot, wo’not, wonnot, wonot, wo-not, twonot (it won’t), ’two’not, ’twonot, ’twon’ot, twonot  
 doe, w’od (would), wod speak, woo’d (would, would that), wood I did not love thee, I wo’d, wo’d  
 not, wod I had, wod ha (would have), I wod not, I wood, wood I, you wood, wood not, wod not,  
 wod-not, thou wot not, thou wodst, wood’st, wodst not ha me, wo’yee doo’t, I wud not etc.

It is quite possible that such modal elisions signpost different registers (e.g. in the *Poems*, only three cases of ‘wo’not’ occur, and ‘sha’not’ does not occur at all). Contributors might want to think about ‘courtly’ vs. ‘colloquial’ and ‘spoken’ vs. ‘written’ and discuss this with the editorial board or their respective volume editors.

Negative auxiliary phrases are overwhelmingly disyllabic in Shirley’s drama. Thus a moment from *The Cardinal* which smoothly modulates from the frantic into the conversational:

DUCHESS Unhand me,  
 Or I’ll cry out a rape.  
 CARDINAL You wo’not sure? [original spelling]

Likewise, rhymed speeches in *Cupid and Death* attest to Shirley's distinct preference for disyllabic forms which make negations a little more expressive and aid the rhythm:

MERCURY Does not their blood make thine look pale?  
 All slain by thee: 'two'not prevail  
 To urge mistakes. [original spelling]

Hence the need for a modernized 'wo'not' (rather than 'won't') etc.

On exceptional occasions (mostly to do with 'shannot'), rhythm seems to suggest a monosyllabic modernized form ('shan't'), as in this breathless dancing lesson in *The Ball*:

ROSAMOND Nay you shanot be so angry, I must have a Coronte  
 Pray Madam be reconcil'd. [original spelling]

**In general, adopt spaces and apostrophes as set out in this list of elisions:**

*auxiliary phrases*

	original spelling	modernized
do	dee, d'ee, de'e, d'yee, dee see, how d'ee <i>etc.</i> (as in Madam, what dee meane?)	d'ye
have	th'ast (as in thast deserv'd my blessing)	th'ast (no need to spell out thou hast)
	ha yee (as in ha yee done?)	ha'ye
	y'ave	y'have
shall	shannot, shan'ot, shanot <i>etc.</i> (as in you shannot trouble friends)	sha'not
	shall's (as in what shall's do this evening?)	shall's
	sha't (as in thou sha't have another gowne)	shalt
will	weele (as in weele place you where you shannot be so merry)	we'll
won't	woonnot, wo'not, wo-not <i>etc.</i> (as in you wonot understand me yet)	wo'not
	twonot, 'twonot, 'twon'ot <i>etc.</i> (as in 't wonot come to that)	't wo'not but 'twill not (closed up)
would	wod, woo'd, wood, wo'd, wot <i>etc.</i> (as in wod I could stay)	would
	woot, wot, wo't <i>etc.</i> (as in thou wot not be a murderer)	wo't (if the meaning is thou wilt)
	wod ha (as in we did expect this wod ha' made you merry)	would ha'

*prepositions, articles and pronouns*

	original spelling	modernized
other	tother, t'other, to'ther, her t'other <i>etc.</i> (as in belch out My Lord, and tother cosin in a baudihouse or he told me to'ther day)	t'other

	the tother ( <i>as in</i> whats the tother rat thats with him?)	the t'other
	atother, a tother <i>&amp;c.</i> ( <i>as in</i> a' tother side to the Antipodes)	a' t'other ( <i>for</i> at the other)
	ith ( <i>as in</i> ith meane time)	i' th' <i>noun</i>
to	t'ee	t'ye
	toot, toote, too't <i>&amp;c.</i>	to't
	toth' court, toth' cave <i>&amp;c.</i>	to th' <i>noun</i>
with	wo'me, wo me, wo'yee, wo't ( <i>as in</i> be plaine wo'me)	wi'me, wi'ye, wi't <i>&amp;c.</i>
	we'e, w'ee ( <i>as in</i> I ha done we'e sir)	wi'ye

## Capitalization

**Capitalize:** Archbishop Laud, Long-Vacation, Widow Mammon, King Basilius, Queen Marpisa, Monsieur Le Friske, Madam(e) Decoy, Mr Haircut, Don Carlos, Mistress Wilding, Sir Richard Hurry, Captain Perenotto, Colonel Winfield, Lord Grimundo, Alderman Fulbank, and William Cavendish, Duke of Newcastle.

Capitalize abstractions when they clearly emerge as personifications or characters: 'Death', 'Lust', 'Love' etc.

Use lower-case for references to 'the duchess' or 'the king', even when referring to a specific person; so too with the pope.

Note also:

'Parliament' (the British institution) but 'parliament' elsewhere

'the Bible', 'God', 'Christ', 'the Mass', 'Jew', 'Anabaptist', 'Protestant', 'Catholic', but 'biblical', 'the church', 'puritan', 'atheist', 'papist' etc.

'Classical', 'Renaissance', 'Romantic' (the literary movement), but 'early modern', 'neoclassical', 'neoplatonic', 'medieval'

Upper-case honorifics 'Her Majesty', 'His Grace', 'Your Honour' but not 'sir', 'madam', 'my lord' etc.

## Italics in the text

Do not follow original copy in providing italics for mere emphasis.

Italicise foreign words, except for those which you consider as fully integrated into English. Thus:

parmesan, gondola, rendezvous, pasquils, the bravo

would I had her with all the *errata* ... first I would marry her, that's a verb material; then I would print her with an *index expurgatorius*, a table drawn of her court heresies, and when she's read *cum privilegio*, who dares call her whore? (*The Cardinal*)

## Punctuation

Shirley's time is influenced by two traditions – one rhetorical, the other grammatical. The former was, since at least the fifteenth century, understood as a method of marking emphasis and pauses of different length and was thus particularly conducive to oral delivery. In the early seventeenth century, grammarians might still recommend that a

comma be pronounced in reading ‘with a short sob’ (Alexander Hume, *Of the Orthographie and Congruitie of the Britan Tongue*, 1617), and in about the time when Shirley himself turned towards grammars, experts such as Simon Daines (1640) recognised the dual purpose of punctuation both for reading and writing and saw correspondences to musical rhythm. The grammatical approach, increasingly common from about the mid-seventeenth century, sought to make syntactical correlations more transparent. Even when grammarians prescribed punctuation this does not prove that theory was adhered to in practice.

Shirley’s punctuation (or, indeed, the punctuation adopted by the composers of his works) may reflect both concerns. The plays and entertainments often display commas where a modern reader might expect a full stop; question marks stand for exclamation marks, and there is no evidence that the punctuation reflects Shirley’s (rather than a printer’s) practice.

You may wish to consider whether any text you edit was intended for readerly consumption or whether it originated from, and still reflects, to some extent, oral delivery. Consider whether, in Shirley’s drama, punctuation might indicate the speaker’s attitude, or add idiomatic colour (Keir Elam).

*Your modernization of punctuation should be light-touch. In general, punctuation will be lightened, clarified, and made to reflect more the current practice. If in doubt, leave the mark as it stands. Use exclamation marks sparingly.*

A bibliography on spelling and punctuation will be made available online. You may start by reading

Vivian Salmon, ‘Orthography and Punctuation’, in *The Cambridge History of the English Language: Vol. III 1476-1776*, ed. Roger Lass (Cambridge, 1999)

Norman F. Blake, *A Grammar of Shakespeare’s Language* (Houndmills, 2002)

Sidney Greenbaum, *The Oxford English Grammar* (Oxford, 1996)

## Dates

Until 1752, the English calendar commenced on 25 March (Lady Day) and was ten days behind the continental count. The ‘Old Style’ calendar was frequently divided into quarters; for instance, early Stuart court officials distinguished Midsummer quarter (April to June), Michaelmas quarter (July to September), Christmas quarter (October to December), and Lady Day quarter (January to March).

Modernize the date to ‘New Style’: add one year to dates between 1 January and 24 March, and always add ten days to the old style date.

CR Cheney, *A Handbook of Dates for Students of British History*, rev. Michael Jones (London, 1945; Cambridge, 2<sup>nd</sup> edn 2000) remains an indispensable reference work.

*Please contact all General Editors immediately if you find that dates connected with Shirley’s works need to be corrected.*

The standard approach is to modernize and expand manuscript transcriptions.

If contributors find that exceptional circumstances require passages in original spelling, they should consult with their respective volume editor and accept the latter's decision. Please organise your MS transcription in the following order:

1. Transcription header: location of MS, MS group, call number, folio/page number(s), MS name or title (you may add one of your own in brackets).
2. MS description: you may comment, as appropriate, on authors, scribes, owners, material used, size, watermarks, ink, number and changes of hands, style of writing, other documents bound or collected with MS, general state.
3. State the extent of your transcription and omissions, if any.
4. Supply a bibliography of existing transcriptions.
5. Transcription.

### **General transcription conventions**

1. Numerals: retain the MS spelling, whether arabic, roman, or mixed. However, when noting a sum outside the transcription, arabicise numerals.
2. Paragraphs and columns: retain.
3. Lineation: need not be preserved, except in poetry, verse drama, and other cases where the original lends itself to this treatment.
4. Foliation, pagination: supply these in square brackets.
5. Editorial interpolations and comments are noted in italics (to distinguish them from the passage commented on) within square brackets, thus: [*possibly* uxor]
6. Scribal deletions: angle brackets <...>
7. Interlineations and marginalia: insert thus ^ .... ^, matching as much as possible the proper sequence of the text.
8. Insertions and alterations in a hand of much later date than the main text should be mentioned in a note.
9. Running titles and catchwords are ignored.
10. When a portion of text is omitted, this is indicated by ellipsis, followed by the new page/folio number if appropriate, thus: [... fol. 23<sup>v</sup>].
11. When a blank space has been deliberately left in the MS this is indicated thus: [*blank*]
12. Errors in MS are indicated thus: [*sic*]
13. Brevigraphs and abbreviations should be expanded; you may retain those which are still recognisable today.

### **Further conventions for original-spelling transcriptions**

14. Retain spelling and word division of the original. Retain u for v, i for j, ff for F. Retain the digraphs æ and œ. Contributors may, but need not, note the use of ligatures (the running of two or more letters together to form one graph).
15. Capitalisation: if there is no evidence that the hand distinguishes I and J then transcribe I/J uniformly as I. Where there is doubt whether certain letters are

intended as minuscule or capital, make a consistent decision and note the difficulty.

16. Punctuation: retain original punctuation. Choose the following symbols:

*punctus elevatus* (inverted semicolon) ;  
*caret* ^

Sometimes it is difficult to distinguish between ornamental strokes and dots and punctuation marks. If so, make a consistent decision and note the difficulty.

17. Abbreviations: consult the list of recommended expansions. In general, retain abbreviations which are still recognisable today, as well as abbreviations in signatures. When expanding abbreviations, italicise the supplied letters, remove the marks of abbreviation, and lower superscript letters.
18. Retain the following superscripts

li (*librae*), s (*solidi*), d (*denarii*), c (*centum*), m (*milia*), and ordinal superscripts

iiij<sup>c</sup> lx<sup>li</sup> x<sup>s</sup> ij<sup>d</sup>  
xj<sup>mo</sup> Decembris. 1613  
xviiij<sup>o</sup> January 1611  
xx<sup>th</sup> of December 1611

19. Otiose flourishes, end-line strokes and brevigraphs are omitted but may be mentioned in a note. (Note: it may sometimes be difficult to distinguish purposeful from otiose strokes.)
20. Lost, cropped or illegible letters: supply any conjecture thus { }; if it is clear how many letters are illegible, indicate their number by dots thus {...}.
21. 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 or otherwise emphasised letters in the MS are retained in the transcription in a corresponding manner.

Please consult Peter Beal's *Dictionary of English Manuscript Terminology 1450-2000* (Oxford, 2009). A bibliography will also be made available on the project website.

**Provide all collation notes in a separate file, not on the text page.**

- (a) The collation should record all substantive editorial departures from the copy-text. This applies to stage directions (SD) and speech prefixes/headings (SH) as well as text, title-pages, etc.
- (b) Collate: (i) your changing of positions of SDs; (ii) massed entries at the beginning of scenes; (iii) bracketed SDs which derive from another primary Shirley text; (iv) bracketed entry and exit directions.
- (c) Do not collate: (a) minor stylistic corrections to SDs in square brackets, such as *'Draw[s] his sword'*; (b) your own editorial additions, unless they refer to entries and exits, see b(iv).
- (d) Spelling variants: collate if they are arresting or problematic in some way, or if the circumstance leads to a commentary note. Record original spelling in italic brackets thus:  
**15 baboons]** F1 (*babiouns*)
- (e) Collate emendations to punctuation only
  - (a) when the emendation entails a choice between two meanings possible in the original
  - (b) when the emendation alters the sense of the copy-text
  - (c) when changes in punctuation bear on a textual argument
- (f) Insignificant typographical errors need not be collated.
- (g) Historical collation. *CWJS* does not provide a full historical collation; this is not a variorum edition. Collate subsequent editions only when a reading worthy of serious consideration is offered along with the one you yourself have chosen. This is mandatory when a previous editor's reading or conjecture is discussed in the commentary. Do not give a full textual history of reading; cite only the earliest source of the adopted reading. When your text survives in multiple editions, only record later readings if you deem them worthy of serious consideration.

**Format:**

**Bold line number** *followed by* Lemma (the phrase/**SH**/**SD** from the edited text you are glossing) *followed by* closing bracket

- (a) The bold-faced line referencing numbers are not followed by a full stop. Neither are **SD** (stage direction) and **SH** (speech prefix/heading).
- (b) For the lemma, use the same format as in the text itself (capital letters, italic, roman etc).
- (c) Use italic type for all non-quoted words and all punctuation in the collation, including semicolons. Square brackets are always roman.
- (d) Where a complete line, SD, speech etc. is collated, the line numbering and square bracket are sufficient without quoting the words from the text. Otherwise quote the first word, a three-point ellipsis separated by single spaces, and the last word of a phrase.
- (e) A square bracket always precedes the name of the source.
- (f) A virgule or solidus / may be used to separate different elements of a collation note.
- (g) The siglum or source of the reading adopted comes in roman if the siglum is F, Q, O etc., otherwise in italic. It is always followed by a semicolon in italic.
- (h) Use 'conj.' before an editor's name to indicate former editors' conjectures.

- (i) Do not use a full stop at the end. Put the next collation on a separate line. If two or more collations occur in a single line of the text, repeat the line number for the second and subsequent collation notes. Treat **112** and **112 SD** as different line numbers.

### Examples

**3-6** *To them . . . folly]* not in Q3a

**7-10** *These . . . antimasque.]* Q3a-b; *Bowlers*, 4. Q1-2

**15** *Oyez]* *this edn*; Hey O

**33 SD]** *Gifford subst.*; not in Q

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

The commentary could address: sources, iconography, locations, medical conditions, political and religious controversy, theatrical rivalries, casting, examples from stage history, clarification of unclear stage action, rhetoric, vocabulary and syntax, dialect, proverbial or colloquial usage, music, fashions, customs and events, classical and biblical allusions, related passages by other authors etc.

Greater attention to stage business, dance and music will be one of the innovative characteristics of this edition.

The commentary should provide factual background rather than venturing into interpretations of characters or plot. It should be concise.

It should be pitched at the advanced undergraduate. Consider an international audience; do not presuppose a reader's easy familiarity with London.

Translate foreign-language passages.

Consult previous editions and give due credit.

Consult with your volume editor about the word limit (estimated at 30-40% of the edited text's word count).

### Format

- (a) The Lemma (the phrase or word from the edited text you are glossing) should be grammatically consonant with the gloss that follows. For the lemma, you may choose the first and last significant words, with a three-point ellipsis separated by single spaces.
- (b) Lemmata are in boldface and take exactly the same form as the piece of play text being referred to – roman, italic, small caps, capital letters. Lemmata are not followed by a full stop or closing square bracket.
- (c) The first line of each commentary note, beginning either with line number and lemma or just number, should be indented by two spaces.
- (d) If you gloss a longer prose utterance, the line number in boldface is sufficient identification.
- (e) If you gloss more than one word in a line, repeat the line count.
- (f) Full sentences in the commentary should start with a capital letter.
- (g) In citing a stage direction, use the form '1.3.41 SD' when the SD in question is on line 41 or begins on a separate line immediately below.
- (h) Citations from Shirley or other writers should take the following forms:  
*Politician*, 1.2.40 (Shirley's name is understood)  
Ovid, *Metamorphoses*, 13.640-7
- (i) Citations from secondary literature should be in the short mode (see Bibliography).
- (j) Except where there is particular reason to quote in the original, modernize all titles and quotations from authors other than Chaucer, Spenser or any medieval writers.

- (k) For Shakespeare citations please use *The Complete Works*, ed. S. Wells and G. Taylor (Oxford, 2<sup>nd</sup> edn 2005).
- (l) Quotations from Shirley's works will refer as much as possible to *CWJS* edited texts. As these will appear in staggered submission, editors need to decide whether to refer to the most recent critical edition, the most easily available edition, or the online old-spelling Shirley. Please consult your volume editor.
- (m) Biblical quotations should be from the early modern Bible most relevant to the work; you may use the *KJV*.
- (n) Translations. Quotations from non-English authors should be in the original language, in italics and not inside inverted commas, followed by a translation, in inverted commas. If possible consult texts which might have been available in Shirley's day.
- (o) Greek fount. You may either type the word in Greek (available from the 'symbols' Word menu) or transliterate. In the case of Shirley's grammars, consult with the general editors in charge of that volume.

### Examples

**3 *degrees*** purpose-built wooden auditorium, rising by steps.

**10 *Ambrosia* . . . *Nectar*** Ambrosia was the food of the Greek gods, nectar their drink.

**12 *accuse our absence*** legal malapropism for 'excuse your absence' or, *fig.*, disclose the reason of your absence (*OED* v. 5).

These guidelines on dramatic are supplementary to the general guidelines on punctuation, spelling, contractions, hyphenation, capitalization, collation, commentary, abbreviations, etc.

1. *Speakers and speech headings*

(a) Format. Speech prefixes should be on a standard left margin, three spaces to the left of the standard margin for both poetry and prose. Always use the tab key – never type spaces to reach the various positions in your text. Speeches begin immediately following the speech heading after a single space (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. In the case of long verse lines, turn over the line and indent the turned-over phrase two more spaces by means of a hanging indent. It is best 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. This will help the printer to identify proper lines of verse.

(b) Fount. Speech prefixes are to be normalized throughout the play and spelled out fully in SMALL ROMAN CAPS, followed by no full stop. (Press shift+ctrl+k for small caps.)

(c) Short names. Give speech prefixes the shortest unambiguous form of the name or description of a speaker: e.g. FOUL-WEATHER in *Honour and Riches* (rather than spelling out fully FOUL-WEATHER-IN-HARVEST).

(d) Use neither MISTRESS nor MRS where possible in the speech prefixes (JANE in *The Wedding* or SCUTILLA in *The Ball* are clear enough), but spell out where necessary to avoid ambiguity. When a wife is known solely through her husband's name (MRS BONAVENT in *Hyde Park*), use the contracted form in the speech heading. Otherwise, in the SDs and dialogue, you should use the expanded form of your copy-text. Be sensitive in dialogue and SDs to the powerful use of the word 'mistress'. In order to avoid gender confusion, retain LADY in speech prefixes in a name like LADY PLOT(T) (the editor of *The Example* will have to decide whether Shirley intends a pun on the 'plott', a hunting dog with drooping ears, or whether the name should be modernized to 'Plot', being yet another instance of Shirley's characteristic doubling of terminal consonants in monosyllabic words).

MR should not be necessary in speech prefixes, but in SDs and dialogue you may expand 'mr' to 'Master', as in 'Master Wilding' in *The Gamester*. For today's reader, 'Mr' is apt to suggest 'Mister'.

(e) Speech headings and SDs for numbered characters should spell out numbers rather than use numerals (1, 2, and 3 etc.): e.g. FIRST, SECOND, ... FIFTH SERVANT in *The Cardinal*.

(f) Do not use square brackets in the text for altered or supplied speech prefixes, but do collate. Where major innovation is involved in assignment of speeches, you should discuss the matter in the commentary.

## 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 Shirleian verse line. If in doubt consult your volume editor.

(b) Emend demonstrable mislineation in the copy-text, and collate the emendation.

(c) Line count. 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 either number in pencil, or use your word-processing program for numbering in an extra column on the right. Do not count lines containing SDs only (exception: masques and entertainments).

(d) Distinguishing verse from prose. In texts containing verse and prose, signpost prose or verse passages (whichever occur less frequently) by a vertical green line in the left-hand margin. For instance, if the text is mainly in verse (*The Doubtful Heir*, for example), indicate that prose passages are marked green; in other prose-rich cases (Shirley’s London comedies, for example) it might be better to highlight the verse. 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.

## 3. Prose

(a) Choose a column width of 78 characters. Leave your prose unjustified. Do not divide words at the ends of lines. Use hanging lines: indent every second and subsequent lines of any given speech by three spaces, and hit ‘return’ only for every new speech.

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

## 4. Stage directions and scene divisions

Keep track of who is on stage at all times. Who enters must exit.

Bear in mind that SDs in your copy-text may reflect a compositor’s search for space on the page rather than a correctly placed cue.

(a) Entry SDs: They are to be centred and end in a full stop. This also applies to SDs that are entry directions in substance, even if the word ‘Enter’ is not used. Leave a space above and below all entry SDs, as in these examples:

*Enter* SERPENTS *etc. creeping.* (*St Patrick for Ireland*)

*A passage over the stage:* DUKE, DUCHESS, ORSINI, GIULIO, LUCIO, PIETRO, LADIES. (*The Opportunity*)

(b) All characters’ names/tags in entrance SDs appear in ROMAN SMALL CAPS. 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 small caps, characters' names are in *lower-case italic with initial caps*. All other words in SDs are in italic, including honorific titles like 'Master' and 'Mistress', for example:

*Bertoldi strikes Pandolfo. (The Imposture)*

(c) Disguised characters. 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 GYNAECIA, PHILOCLEA and PYROCLES [*disguised as the Amazon Zelmane*].' Sometimes the original SDs provide this information, as in 'Enter MORELLO *like a lady*.' (*The Bird in a Cage*). Collate assumed names of disguised characters (such as Rolliardo, Philenzo's incognito in *The Bird in a Cage*) 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.

(d) 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. Such editorially added SDs can be useful for the reader; yet additions need to be considered very carefully so as not to close off options for stage performance or interpretation. We should not leave the reader uninformed of asides, persons addressed, kneeling, drawing of swords, giving of money and the like. Your edition should be theatrically aware at all times, and yet not condescend to readers or speculate about matters that are left indeterminate in the text.

(e) Square brackets. Use square brackets [roman, not italic] to indicate your editorial additions to the original. This applies to insertions of scene division markers and SDs not in your copy-text. End all SDs with a full stop except: asides, indications of speaking within, indications of persons addressed, or participial phrases.

DUCHESS [*Above*]

ABBESS [*Reading aloud*]

LORENZO [*Aside*]

HONORIO, FLAVIANO [*At several doors*]

Such phrases begin with an original capital letter, but do not end with a full stop because they are not complete sentences. (You may, for the sake of elegance, write editorially added SDs in complete sentences: [*He knocks.*], rather than [*Knocks.*].)

(f) Round brackets. If the SD is in the copy-text, use round brackets (roman, not italic):

AMIDEA (*Within*)

(g) Non-entry SDs are to be centred, on a separate line. Do not provide space above and below non-entry SDs. Complete sentences end with a full stop. Characters' names appear in italic. Non-entry SDs are not counted in the line numbering (except in masques).

*They fight.*

*Calchas before the body of Ajax, supported by six princes, Agamemnon, Diomedes, Menelaus, Thersander, Nestor, Ulysses, following the hearse, as going to the temple.*

However, there are three important exceptions:

- i. SDs placed directly after the speech heading (see (e) above)

- ii. SDs in the middle of a speech: in which case you may insert the SD into the running text, placing the italic SD inside roman square brackets (if an editorially added SD) or inside roman round brackets (if found in your copy-text):

DUCHESS Comacchio — (*She whispers.*) (The Humorous Courtier)

GOTHARUS Their noise is thunder to my soul — (*He goes into the coffin.*)  
So, so. (The Politician)

**Note:** If a SD in mid-speech indicates substantial action, or is unusually long, you may centre the SD on a separate line and dispense with round brackets:

MARIA Don Manuel —  
*Don Manuel leaves Clara and goes to Maria.*  
RODRIGO So gracious with my niece? I'll make him curse  
Those smiles. *Exit.* (The Court Secret)

- iii. Exit SDs should go to the right limit of your text column (they should not cross over into the line count column). They should be placed on the same line as the end of the concluding sentence if there is room. Note that these SDs are entirely in italics (except for the square brackets):

\*T'wonot keep me in salads. I'll conduct you. *Exeunt Alberto and Luis.* (The Brothers)

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

*Exit* [Gotharus].

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) Ambo, Manet, Manent, Omnes etc., in SDs. Except for *Exit* and *Exeunt (omnes)*, Latin words in SDs should be translated in the text, with a collation note.

(k) Punctuation of SDs: original punctuation of SDs to which additions are made should remain outside the square brackets, editorial punctuation within them. When, however, this threatens to produce an unsightly arrangement try to rephrase your addition or consult the volume editor.

(l) Numbering SDs: Include SDs in the line count in masques and entertainments. Begin immediately below the title.

(m) Citing a SD: 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'.

## 6. Scene division

Shirley tends to omit scene divisions. In general, await a clear stage before indicating a new scene. In exceptional cases, you may number a new scene at a new major entry without waiting for a clear stage. Depending on the kind of play you are editing, it may be worthwhile to consider whether Shirley might have intended an effect of fluid and continuous action. (Remember Shirley's tendency to ease his audience into the plot by opening the play with a conversation going on between several characters.)

Scene markers should appear in arabic numbers boldface, ranged left: **1.2**

If you wish to mark a new scene not provided for in your copy-text, print **[1.2]**

If you are renumbering the scene, use square brackets for the altered number: **1.[3]**

Record all such changes in the collation.

## 7. Use of italics

Play-within-the-play. It is probably wise to use italics for a play within the play, as in the masque of *The Cardinal*, for example, to distinguish between the dialogue of the play as a whole and that of the play within the play. Consult with your volume editor.

### Songs and poems.

Shirley's composers regularly print the songs and poems in his drama in italic. It might be worthwhile to consider this practice and highlight the musical aspect of a performance by italics; furthermore, Shirley's songs and poems were, at times, published separately, and a special format could emphasise this independent status. When songs and poems form part of a play-within-the-play, it may be necessary to distinguish sung from spoken passages within a set piece. Consult with your volume editor about the appropriate format.

Characters reciting a letter etc. You may use single quotation marks to highlight such instances. Consult with your volume editor.

KING 'Tis his character — (*Reads*)

'Madam, I easily discharge all my pretensions to your love,  
and person. I leave you to your own choice, and in what you  
have obliged yourself to me, resume a power to cancel if you  
please. Columbo.'

This is strange.

(*The Cardinal*)

8. *List of characters in the play*

(a) A list of all the characters is needed, and is almost always provided by Shirley and his publishers. Retain these original lists in the order of characters (and their characteristics) 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 '[JOHN] FOWLER' in *The Witty Fair One*) and further identification of characters by function and relationship as appropriate (Shirley often provides such matter). Provide at the bottom of this list an indication of locations for the play as a whole, following your copy-text: e.g. 'THE SCENE: Florence' for *The Traitor*. Provide in square brackets an indication of scene when it is missing in the copy-text, as '[THE SCENE: Mantua]' in *The Humorous Courtier*.

(b) The main names of characters are spelled in small caps, attendant details in roman.

(c) 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.

(d) Commentary notes on the list of characters should include discussion of variant forms of speech prefixes 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 or entries.* 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 or entertainment 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.

### *Supplementary notes on masques and entertainments*

Masques and entertainments should abide by the rules for plays if not indicated otherwise. Since masques frequently involve special presentational issues, editors will also need to observe the following conventions:

1. *Titles.* The title proper often runs seamlessly into other information attached to it – typically, *The Triumph of Peace* is further defined as ‘a masque, presented by the four honourable houses or Inns of Court’, presented ‘before the King and Queen’s majesties, in the Banqueting House at Whitehall’. Similar to other early Stuart masque writers, Shirley exploits the symbolic potential of such seemingly incidental data, making it difficult to determine where the title ends.

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

2. *Introductions* will vary in length, depending on the entertainment’s complexity. *The Triumph of Beauty* may require less space than *The Triumph of Peace*. Please consult with your general editor on length. Supplementary to covering what has been outlined in the general introduction guidelines, masque introductions may give particular space to any special circumstances affecting the performance and the complex links between performance and print history. The discussion could thus include: details of finances, sponsor, audience, or performers; nature of performance (‘public’ or ‘by invitation’), street itineraries, closet character; design, music, choreography; genre conversion (from printed news to, for instance, commemorative royalist witness).

3. *Verse layout.* As far as possible, the edition will follow the Poetry guidelines). Special effects, such as echo-songs or deliberately sinuous rhyming patterns, should be reproduced as closely as possible. 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*). Prose and blank verse speeches will follow the rules for layout already specified for plays.

4. *Lists of characters and performers’ names* are not usually provided by Shirley. At the editor’s discretion a different layout may be chosen to help readers understand the particular structure of Shirley’s masques. Such a layout may emphasise French-style ballet entries, physical pairings of dancers, or provide names of performers from sources other than the copy-text. Material presented in this manner will be clearly signposted as an editorial addition and will not be included in the line count.

5. *Line numbering.* In a practice different from that used for the plays, the masques will adopt through line numbering. Each new line adds to the line count, including all directions, descriptions, and titles. Pendant material, such as the extra speech to the king and queen added to the third impression of *The Triumph of Peace*, will be included. Distinct prefatory material, such as dedicatory epistles, will be numbered individually.

6. *Special points in handling text*

(a) *Abstract nouns and names.* Capitalize only when a distinct entity is addressed, or a particular allegory advanced (such as Mammon, Honesty, Opinion, etc.).

(b) *Latin and Greek.* All Latin and Greek phrases in the text should be italicized and

translated in the notes (Greek letters are retained). Names with classical roots should be systematically regularized, and their meaning explained.

7. *Prose*. Prefaces, narratives, prose descriptions are normally printed in italic, as though they were, broadly speaking, stage directions. Do not justify the text. Mark the text as prose with a green line.

8. *Stage directions*. The line between SDs and descriptions is not always clear. Some need to be treated more as descriptions and edited in italic, perhaps with a line of clear space above and below (at the editor's discretion). In the case of a clear dramatic SD, the Plays guidelines apply.

Remember (a) that there was often a gap between what was printed and what was performed; (b) that passages may be due to the intervention by persons other than Shirley (Inigo Jones, for instance); (c) that 'enter' and 'exit' indications may be superseded by French-style 'entry' indications to emphasise the serial character of the Caroline court masque. Such issues should be specifically addressed in the commentary.

9. *Illustrations and music*. We aim at a comprehensive list of primary iconographic evidence and music scores. See guidelines for Illustrations.

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

#### A. LAYOUT OF VERSE: INDENTATION, STANZAIC FORM

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. Where the spacing of individual letters and symbols is significant – in ‘A Catch’, for example – this layout should be carefully followed.

Verse indentation: use tabs consistently, so that the tab key is pressed only once for each level of indent.

#### B. NUMBERING

Poems within collections (e.g. *Poems* 1646 or *Prologues and Epilogues*) should be numbered in arabic numerals, e.g. *Poems* 10. The number alone – e.g. ‘10’ – should be centred and set in roman above the title. Where individual stanzas are numbered in a longer work – as in *Narcissus* – adopt a continuous line count rather than restarting with each stanza, and use arabic numerals thus: *Narcissus* 8.45 (not *Narcissus* 8.3 for the third line in the eighth stanza). Number verse lines by fives in the right-hand margin of your text. Do not include titles in the numbering.

#### C. TITLES

Titles of poems should be centred and set in italic, and lineated in the manner of the copy-text. Expand abbreviations silently – e.g. ‘*K. James*’ would appear as ‘*King James*’ – but note the expansion in your collation. (Note: At times Shirley appears to toy with semi-anonymity, slyly alluding to the addressee’s identity; for instance, in a group of social poems on beauty, playgoing etc. in *Poems* 1646, nos 31-35. It will remain the editor’s discretion whether to retain the abbreviation so as to uphold Shirley’s ‘Mr W.H.’ moment and disclose an informed guess as to the addressee in a note.)

When entire words or titles are supplied, these should be placed within square brackets. All words of the title should be capitalized apart from prepositions, articles, and conjunctions, unless these stand at the beginning of a line. There is no full stop at the end of the title. Where titles of other works are included within titles of poems, these should be romanized, and normally prefixed by the italicized word ‘*From*’, and a date may be given. Thus:

37  
*Io*  
[*From* The Imposture, 1640]

10  
*A Prologue to His Comedy at the Cockpit,  
Called The Coronation,  
Presented in the Person of a Lady*

#### D. SPEECH HEADINGS

Such headings should be italicized and centred one line immediately above the stanzas to which they belong; no full stop follows such words. If the poetry editor considers this appropriate, speech prefixes within the poems can be treated in exactly the same fashion as in the plays (after all, the songs and poems thus affected tend to derive from Shirley's plays): speech prefixes 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.

#### E. LACUNAE

Lacunae – if any – should be indicated by round brackets enclosing a space, if round brackets are in the original; or, if the space is simply blank in the original, indicate by square brackets enclosing a 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.

#### F. ALTERNATIVE AND DERIVATIVE TEXTS

Shirley revised his own work extensively; thus, often two or more versions of a poem exist. It remains the editor's discretion to decide when to print two full versions and when to record this in textual notes only. As a rule, *Poems* 1646 will be given precedence as copy-text, with versions deriving from other sources set in smaller type.

A special case is 'The Glory of Our Blood and State', a poem originally included in the entertainment *The Contention of Ajax and Ulysses*. This poem became hugely popular as an independent piece, leading to adaptations in manuscript and print, and therefore should be given special treatment in the *Poems* volume. The particular nature of this treatment and presentation of derivative texts will be at the editor's discretion. Non-Shirleian accretions must be clearly signposted.

#### G. MATTER IN FOREIGN LANGUAGES

Any poems, passages, tags etc. in Greek, Latin or another foreign language 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). Greek characters will be retained, not transliterated. Please type the word in Greek (from symbol menu in WORD).

#### H. STRESS MARKERS AND ACCENTS

Where a word ending in '-ed' is given full syllabic value for metrical reasons, on the other hand, indicate this through a grave accent.

#### I. SOURCE MATERIALS, ANALOGUES ETC.

Source materials should be included in the annotation wherever space permits. Where these are extensive, simply provide the reference and convey the borrowing's essentials. Include occasional phrases in the original language (italicized) only when this is helpful. You may provide your own translations of foreign-language texts or refer to a standard edition.

Analogous phrases in the works of other English poets may be noted briefly.

#### J. DOUBTFULLY ASCRIBED POEMS

The treatment of such poems will be determined in the light of continuing research. As a general rule those poems probably or possibly written by Shirley will be included in the print edition (and annotated in the usual fashion).

#### K. 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 general guidelines, 'Collation'.

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

#### A. GRAMMARS

A specific programme, *Classical Text Editor*, may be used to produce the grammars sections in this volume in light of the specific needs of Shirley's linguistic work. The volume editors (T. Grant and E. Giddens) and the grammars editor (P. Botley) are responsible for the layout and supplementary guidelines governing this particular volume and should be consulted with regard to any matter concerning grammars.

- (a) Latin passages in Shirley's grammars will not be translated.
- (b) For easy reading, many abbreviations may be retained, especially if they are intelligible for modern readers (such as 'Pres.', 'Fut.', Part. pa.' etc.).
- (c) Expansions of such abbreviations need not be collated.
- (d) Greek words will be printed in Greek characters.
- (e) Lines should be numbered by fives consecutively throughout the text.

#### B. 'TO THE READER' IN THE BEAUMONT/FLETCHER FOLIO OF 1647

1. *Paragraphing, etc.* Save in cases of clear compositorial error, paragraphing 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. Words in languages other than English should be italicized.
4. *Punctuation.* 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. See also section 'Modernizing your text'.

#### C. WIT'S LABYRINTH, 1648

Its attribution to the canon is under consideration.

## CWJS 14. Illustrations

The print edition will make some allowance for illustrations, to be negotiated for each volume with OUP. If you have any suggestions for illustrations please contact your volume editor before you order reproductions from copyright holders. The volume editor will decide on the inclusion of illustrations.

You may also wish to contact Dr Eva Griffith, who is carrying out picture research on this project.

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## *CWJS* 15. Grant applications and research assistance

All general editors will be happy to write in support of individual applications to your home institution or to a grant-awarding body, and provide, if you wish, advice on preparing proposals.

Please let us know in advance if you intend to apply to a funding body or a major research library so that we can make coordinated approaches and avoid as much as possible competing proposals by several project members to the same institution.

Your volume editor will be the first point of approach if you require assistance. Furthermore, two project research associates (Dr Griffith and Dr Searle) will visit research libraries and would be happy to assist contributors. (Please bear in mind, though, that the research associates also have full-time editing tasks of their own.)

In particular, research associates may help and advise on all questions relating to theatrical history, and a performance resource calendar will be made available for contributing editors.

Please study the project directory and get in touch with other contributors working in a related field.

### **Reprographic orders of texts:**

The project has some financial allowance for ordering scans, microfilms or photographs of texts to be edited. Before you order any such material please get in touch with your volume editor. This way we may be able to do bulk orders and avoid duplication.

CWJS 16. Volumes and Contributors

CWJS will be published in 10 volumes. These ten volumes have been tentatively arranged in order of projected publication schedule. The volume boundaries of Plays 1-5 may shift; the current overview represents the state of May 2010. If you have a query please contact the specific General Editor(s) in charge of the volume to which your contribution has been allocated.

**Poems** (edited by Philip West; General Editor: Ravelhofer)

<i>Narcissus</i>	circa 1618, 8° 1646	West
<i>Poems</i>	8° 1646	West
'An Ode upon the Happy Return of King Charles II'	4° 1660 (Wing S3480a)	West
'Read Royal Father, mighty King...' poem in <i>Stella Meridiana Caroli Secundi Regis</i>	4° 1661 (Wing S5401)	West
'The Glories of our Birth and State' popular ballad after Sh.'s 'The Glories of our Blood and State' in anon. broadsheet entitled <i>The Vanity of Vain Glory</i> , to tune 'The gloryes of our birth and state'.	1/2° [c.1678-81]	West
Dedicatory poems not included in 1646 collection (eg. to John Ogilby's <i>Fables of Aesop</i> , 1651)		West
Poems from various MSS as listed in Beal's <i>Index</i>		West

**Masques and Entertainments** (General Editor: Ravelhofer)

<i>A Contention for Honour and Riches</i>	?1631; 4° 1633	Cummings
<i>The Triumph of Peace</i>	1634; multiple 4° 1634	Ravelhofer (Tabor)
<i>The Triumph of Beauty</i>	?1646; 8° 1646	Ravelhofer
<i>Cupid and Death</i>	1653; 4° 1653, 2 4° edns 1659	Ravelhofer
<i>The Contention of Ajax and Ulysses</i>	?1658; 8° 1659	Cummings
<i>Honoriam and Mammon</i>	?1658; 3 8° edns 1659	Cummings
music scores		Ashbee

**Grammars and Prose** (edited by Paul Botley; General Editors: Giddens and Grant)

'To the Reader', first Beaumont/Fletcher folio edn	fol. 1647	?
<i>Eisagoge</i> (E/Lat/Gk grammar, Aesop's fables, Lucian's <i>Dialogues of the Dead</i> )	composed 1630s?, 4° 1656	Botley
<i>The Rudiments of Grammar: The Rules Composed in English Verse</i>	1644-46? 12° 1656	Botley
<i>Manuductio: or, a Leading of Children by the Hand Through the Principles of Grammar</i> . A re-issue of <i>Rudiments</i> .	1644-46? 8° 1656, 12° 1660, 12° 1668	Botley
<i>Wits Labyrinth</i> 'by J.S., gent.' Phrasebook attr. by WING/Malone (cautiously by Yearling) to Shirley.	4° 1648	to be excluded?
<i>Via ad Latinam Linguam Compladata. The Way Made Plain to the Latine Tongue</i>	comp. 1644-46? 8° 1649	Botley
<i>Grammatica Anglo-Latina</i> . 2 <sup>nd</sup> edn of <i>Via ad Latinam linguam compladata</i>	1651; 8° 1651	Botley
<i>Grammaticae Latinae Institutiones</i> 'by J.S.' ESTC: Shirley	8° 1654/1684	Botley
J.T. Philipps, <i>An Essay towards an Universal and Rational Grammar</i> , 'formerly composed by Mr Shirley'.	8° 1726, 12° 1731, 12° 1741	Botley

**Plays 1 (6)** (General Editors: Giddens and Grant)

<i>The School of Compliment/ Complement (Love Tricks)</i>	lic. 11 Feb 1625; 4 <sup>o</sup> 1631, 4 <sup>o</sup> 1637, 4 <sup>o</sup> 1667 SR 25 Feb 1631	Zucker/Farmer
<i>The Maid's Revenge</i>	lic. 9 Feb 1626; 8 <sup>o</sup> 1639 & rpr. 1793, 4 <sup>o</sup> 1639, 4 <sup>o</sup> 1640. SR 12 April 1639	Giddens
<i>The Wedding</i>	-1626? (HS limit) 4 <sup>o</sup> 1629, 4 <sup>o</sup> 1633, 4 <sup>o</sup> 1660. SR entry for 1633 version? (25 Sept 1637)	Parr
<i>The Witty Fair One</i>	lic. 3 Oct 1628; 4 <sup>o</sup> 1633. SR 15 Jan 1633; Herbert's licence to print 14 Jan 1633	Grant
<i>The Grateful Servant</i>	lic. 3 Nov 1629; 4 <sup>o</sup> 1630, 4 <sup>o</sup> 1637, 4 <sup>o</sup> [1662?] earliest SR 26 Feb 1630	Massai
<i>The Traitor</i>	lic. 4 May 1631; 4 <sup>o</sup> 1635, 4 <sup>o</sup> 1692, 8 <sup>o</sup> 1718 SR 3 Nov 1634	Giddens

**Plays 2 (6)** (General Editors: Giddens and Grant)

<i>The Humorous Courtier (The Duke)</i>	lic. 17 May 1631; 4 <sup>o</sup> 1640 SR 29 July 1639	
<i>Love's Cruelty</i>	lic. 14 Nov 1631; 4 <sup>o</sup> 1640 SR 25 April 1639	Jansohn
<i>Changes, Or Love in a Maze</i>	lic. 10 Jan 1632; 4 <sup>o</sup> 1632 SR 9 Feb 1632	Griffith
<i>Hyde Park</i>	lic. 20 Apr 1632; 4 <sup>o</sup> 1637 SR 13 April 1637	
<i>The Ball</i>	lic. 16 Nov 1632; 4 <sup>o</sup> 1639 SR 24 Oct 1638	Ostovich
<i>The Bird in a Cage (The Beauties)</i>	lic. 21 Jan 1633 as <i>The Beauties</i> ; 4 <sup>o</sup> 1633 SR 19 March 1633	

**Plays 3 (5, 1 of which dubious)** (General Editors: Giddens and Grant)

<i>The Night Walker, or, The Little Thief (J. Fletcher, revised by S.)</i>	Lic. 11 May 1633 (earliest record), pb. 1640 SR 25 April 1639	inclusion currently not planned
<i>The Young Admiral</i>	lic. 3 [or 5] Jul 1633; 4 <sup>o</sup> 1637 SR 13 April 1637	Bailey
<i>The Gamester</i>	lic. 11 Nov 1633; 4 <sup>o</sup> 1637 SR 15 Nov 1637	
<i>The Example</i>	lic. 24 June 1634; 4 <sup>o</sup> 1637 SR 18 Oct 1637	Lees-Jeffries
<i>The Opportunity</i>	lic. 29 Nov 1634; 3 4 <sup>o</sup> variants 1640 SR 25 April 1639	Happé

**Plays 4 (6, one of which dubious)** (General Editors: Giddens and Grant)

<i>The Coronation</i>	lic. 6 Feb 1635; 4 <sup>o</sup> 1640 SR 25 April 1639	
<i>The Tragedy of Chabot, Admiral of France (George Chapman, revisions by Shirley)</i>	lic. 29 April 1635; 4 <sup>o</sup> 1639. SR 24 Oct 1638 Composition dates 1611-13, 1621-24? Revised version perf. after April 1635?	inclusion currently not planned
<i>The Lady of Pleasure</i>	lic. 15 Oct 1635; 4 <sup>o</sup> 1637 SR 13 April 1637	Sanders
<i>The Duke's Mistress</i>	lic. 18 Jan 1636; 3 4 <sup>o</sup> variants 1638 SR 13 March 1638	
<i>The Royal Master</i>	HS: 1637? SR 13 March 1638. lic. 23 Apr 1638; 2 4 <sup>o</sup> variants 1638, 8 <sup>o</sup> 1638 rpr. 1793	Grant
<i>The Gentleman of Venice</i>	lic. 30 Oct 1639. 4 <sup>o</sup> 1655, 8 <sup>o</sup> 1655 SR 9 July 1653	Munro

**Plays 5 (6)** (General Editors: Giddens and Grant)

<i>The Arcadia</i>	SR 29 Nov 1639; 4° 1640, 8° 1754	Carver
<i>The Constant Maid</i> ( <i>Love Will Find out the Way</i> )	HS: 1638 (1630? – 1640) 4° 1640, 4° 1657, 4° 1661, 4° 1667 [SR 28 April 1640?]	Esche
<i>St Patrick for Ireland</i>	HS: 1639 (c.1637-1640), OM Dublin. 4° 1640, 4° 1657, 12° 1750, 12° 1751 SR 28 April 1640	Lublin/Maisano
<i>The Doubtful Heir</i> ( <i>Rosania, or Love's Victory</i> )	HS: 1638 (c. 1638), OM and King's. lic. 1 June 1640 for King's; 8° 1652 [1653] SR [4] Sept 1646	Yearling
<i>The Imposture</i>	lic. 10 Nov 1640; 8° 1652 [1653] SR 4 Sept 1646 (?)	Britland
<i>The Politician</i>	HS: 1639? 4° 1655, 8° 1655 SR 9 Sept 1653	Hadfield

**Plays 6 (6, 2 of which dubious)** (General Editor: Ravelhofer)

?? <i>The Country Captain</i> ( <i>Captain Underwit</i> ) (W. Cavendish)	1640? pb. 1649 SR 4 Sept 1646 (?)	
?? <i>The Variety</i> (with William Cavendish)	lic. 1641, pb. 1649 (see <i>Country Captain</i> ) SR 4 Sept 1646 (?)	
<i>The Brothers</i> ( <i>The Politic Father</i> )	lic. 26 May 1641; 8° 1652 [1653] SR 4 Sept 1646 (?)	Hanabusa
<i>The Cardinal</i>	lic. 25 Nov 1641; 8° 1652 [1653] SR [4] Sept 1646	Butler
<i>The Sisters</i>	lic. 26 Apr 1642[1641?]; 8° 1652 [1653] SR 4 Sept 1646 (?)	Searle
<i>The Court Secret</i> . Rev. as <i>The Secret</i> , 1664?	before 1642 (Woudhuysen)? 8° 1653 SR 10 Sept 1653. HS: 1642, unacted.	

**Shirley's Life, Works, and Critical Afterlife** (General Editors: Giddens and Grant)

The last volume to be published; specifics to be confirmed.		
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CWJS 17. Contacts

project manager

Cheryl Cave, Department of English and Comparative Literary Studies, Humanities Building,  
University of Warwick Coventry, CV4 7AL, tel. +44 (0)24 76 523665, fax +44 (0)24 76 524750

Ashbee, Andrew	music editor	<a href="mailto:aa0060962@blueyonder.co.uk">aa0060962@blueyonder.co.uk</a>
Bailey, Rebecca	<i>The Young Admiral</i>	Dr Rebecca Bailey, Senior Lecturer, English Studies, Department of Humanities, Francis Close Hall Campus, Swindon Road, Cheltenham, Gloucestershire, GL50 4AZ, University of Gloucestershire, +44 0)1242 715423, email <a href="mailto:rbailey@glos.ac.uk">rbailey@glos.ac.uk</a>
Bawcutt, Nigel	editorial board	<a href="mailto:n.w.bawcutt@liverpool.ac.uk">n.w.bawcutt@liverpool.ac.uk</a>
Bevington, David	editorial board	Prof. David Bevington, University of Chicago, Humanities, Gates-Blake 324, 1050 East 59 St, Chicago, Illinois 60637, tel. +1 312-288-79051, fax +1 773 7022495, email <a href="mailto:bevi@uchicago.edu">bevi@uchicago.edu</a>
Botley, Paul	grammars	The Scaliger Project, The Warburg Institute, School of Advanced Study, University of London, Woburn Square, London WC1H 0AB, tel. (020) 7862 8949, fax (020) 7862 8955, email <a href="mailto:paul.botley@sas.ac.uk">paul.botley@sas.ac.uk</a>
Britland, Karen	<i>The Imposture</i>	Karen Britland, Associate Professor, English Department, University of Wisconsin-Madison, 6133 White Hall, Helen C, 600 N Park St, Madison, WI 53706, tel. +1 608 263-2832, email <a href="mailto:britland@wisc.edu">britland@wisc.edu</a>
Butler, Martin	editorial board <i>The Cardinal</i>	School of English, University of Leeds, Woodhouse Lane, Leeds LS2 9JT, tel +44(0) 113 343 4766, fax +44(0) 113 343 4774, email <a href="mailto:m.h.butler@leeds.ac.uk">m.h.butler@leeds.ac.uk</a>
Carver, Robert	<i>The Arcadia</i>	Dr Robert Carver, Senior Lecturer, Department of English Studies, Durham University, 77 Hallgarth St, Durham DH1 3AY, tel. +44 (0)191 334 2567, fax 2501, email <a href="mailto:r.h.f.carver@durham.ac.uk">r.h.f.carver@durham.ac.uk</a>
Cummings, Robert	<i>A Contention for Honour and Riches</i> <i>Honorica and Mammon</i> <i>The Contention of Ajax and Ulysses</i>	Department of English Literature, University of Glasgow, Glasgow G12 8QQ, email <a href="mailto:robertmcummings@googlemail.com">robertmcummings@googlemail.com</a>
Dahl, Marcus	stylometric consultant	London Forum for Authorship Studies, Institute for English Studies, University of London, Senate House, Malet St, London WC1E 7HU, tel. +44 (0)207 664 4862, fax 664 4863, email <a href="mailto:marcus.dahl@sas.ac.uk">marcus.dahl@sas.ac.uk</a>
Esche, Edward	<i>The Constant Maid</i>	Prof. Edward Esche, Dean, School of Arts and Education, Middlesex University, Middlesex University in London, The Burroughs, London NW4 4BT, tel. 020 8411 6367, email <a href="mailto:e.esche@mdx.ac.uk">e.esche@mdx.ac.uk</a>
Farmer, Alan	<i>The School of Compliment/ Complement</i>	Alan Farmer, Assistant Professor, Department of English, Ohio State University, 411 Denney Hall, 164 West 17th Avenue, Columbus, OH, 43210, tel. 614-247-8894, email <a href="mailto:farmer.109@osu.edu">farmer.109@osu.edu</a>
Gants, David	electronic text consultant	David Gants, Associate Professor of English, Department of English, Florida State University, 405 Williams Hall, Florida State University, Tallahassee, FL, 32306-1580. Tel. 850-644-4230, fax 850-644-0811, email <a href="mailto:dgants@fsu.edu">dgants@fsu.edu</a>

Giddens, Eugene	general editor <i>The Maid's Revenge</i> <i>The Traitor</i>	Prof. Eugene Giddens, Department of English, Communication, Film and Media, Anglia Ruskin University, East Rd, Cambridge CB1 1PT, tel. 01223 363271 2965 or 0845 196 2965, email <a href="mailto:Eugene.Giddens@anglia.ac.uk">Eugene.Giddens@anglia.ac.uk</a>
Grant, Teresa	general editor <i>The Witty Fair One</i>	Dr Teresa Grant, Department of English and Comparative Literary Studies, University of Warwick, Coventry CV4 7AL, tel. 0247 6523664, email <a href="mailto:t.grant@warwick.ac.uk">t.grant@warwick.ac.uk</a>
Griffith, Eva	research associate <i>Changes</i>	Dr Eva Griffith, Department of English Studies, Durham University, 77 Hallgarth St, Durham DH1 3AY, email <a href="mailto:eva.griffith@durham.ac.uk">eva.griffith@durham.ac.uk</a>
Hadfield, Andrew	editorial board <i>The Politician</i>	Prof. Andrew Hadfield, School of English, Arts B, University of Sussex, Falmer, Brighton BN1 9QN, Tel. +44 1273 877627, email <a href="mailto:a.hadfield@sussex.ac.uk">a.hadfield@sussex.ac.uk</a>
Hanabusa, Chiaki	<i>The Brothers</i>	Prof. Chiaki Hanabusa, Faculty of Business and Commerce, Keio University, 4-1-1 Hiyoshi, Yokohama 223-8521, Japan, (email works only intermittently) <a href="mailto:chiaki@fbc.keio.ac.jp">chiaki@fbc.keio.ac.jp</a>
Happé, Peter	<i>The Opportunity</i>	Dr Peter Happé, English, School of Humanities, Avenue Campus, University of Southampton, Southampton SO17 1BJ, Tel. 44 (0)23 8059 5000, fax +44 (0)23 8059 3131, email <a href="mailto:ph7@soton.ac.uk">ph7@soton.ac.uk</a>
Holland, Peter	editorial board	Prof. Peter Holland, 210 DeBartolo Performing Arts Center, Department of English, 356 University of Notre Dame, O'Shaughnessy Hall, Notre Dame, IN 46556 -5639, tel. (574) 631-0390, fax (574) 631-4795, email <a href="mailto:pholland@nd.edu">pholland@nd.edu</a>
Jansohn, Christa	<i>Love's Cruelty</i>	Prof. Christa Jansohn, Lehrstuhl f. Britische Kultur, Universität Bamberg, Kapuzinerstr. 25, 96045 Bamberg, Germany, tel. +49(0)951 863 2271, <a href="mailto:christa.jansohn@uni-bamberg.de">christa.jansohn@uni-bamberg.de</a>
Lees-Jeffries, Hester	<i>The Example</i>	St Catharine's College, Cambridge CB2 1RL, tel. 01223 339985, fax 01223 338 340, email <a href="mailto:hmm12@cam.ac.uk">hmm12@cam.ac.uk</a>
Lublin, Robert	<i>St Patrick for Ireland</i>	Robert Lublin, Assistant Professor of Theatre, Department of Performing Arts, McCormack, 2-615, University of Massachusetts Boston, 100 Morrissey Boulevard, Boston, MA 02125, tel. 617-287-5646, email <a href="mailto:robert.lublin@umb.edu">robert.lublin@umb.edu</a>
Maisano, Scott	<i>St Patrick for Ireland</i>	Scott Maisano, Assistant Professor, English Department, University of Massachusetts Boston, Wheatley 6-063, 100 Morrissey Boulevard, Boston, MA 02125, tel. 617-287-6738, email <a href="mailto:scott.maisano@umb.edu">scott.maisano@umb.edu</a>
Massai, Sonia	<i>The Grateful Servant</i>	Dr Sonia Massai, Reader in Shakespeare Studies, Department of English Language and Literature, King's College, Strand, London WC2R 2LS, email <a href="mailto:sonia.massai@kcl.ac.uk">sonia.massai@kcl.ac.uk</a>
Munro, Lucy	<i>The Gentleman of Venice</i>	Dr Lucy Munro, Department of English, Keele University, Keele, Staffordshire ST5 5BG, tel. 01782 734282, email <a href="mailto:lmunro@engl.keele.ac.uk">lmunro@engl.keele.ac.uk</a>
Ostovich, Helen	<i>The Ball</i>	Prof. Helen Ostovich, Department of English and Cultural Studies, Chester New Hall 211, McMaster University, 1280 Main Street West, Hamilton, Ontario, L8S 4L9, Canada, tel. 905-525-9140-24496, fax 905-777-8316, email <a href="mailto:ostovich@mcmaster.ca">ostovich@mcmaster.ca</a>
Parr, Anthony	<i>The Wedding</i>	Prof. Tony Parr, Department of English, University of the Western Cape, Private Bag X17, Bellville 7535, tel. 021 959 2667, fax 021 959 2202, <a href="mailto:tparr@uwc.ac.za">tparr@uwc.ac.za</a>
Ravelhofer, Barbara	general editor <i>The Triumph of Peace</i> <i>The Triumph of Beauty</i>	Barbara Ravelhofer, Reader, Department of English Studies, Durham University, 77 Hallgarth St, Durham DH1 3AY, +44 (0)191 334 2590, fax 2501, email

	<i>Cupid and Death</i>	<a href="mailto:barbara.ravelhofer@durham.ac.uk">barbara.ravelhofer@durham.ac.uk</a>
Sanders, Julie	editorial board  <i>The Lady of Pleasure</i>	Prof. Julie Sanders, School of English Studies, Trent Building, University of Nottingham, University Park, Nottingham NG7 2RD, tel. 0115 846 7040, fax 0115 951 5924, email <a href="mailto:julie.sanders@nottingham.ac.uk">julie.sanders@nottingham.ac.uk</a>
Searle, Alison	research associate  <i>The Sisters</i>	Dr Alison Searle, Department of English, Communication, Film and Media, Anglia Ruskin University, East Rd, Cambridge CB1 1PT, tel. 01223 363271-2299 or 0845 196 2299, email <a href="mailto:Alison.Searle@anglia.ac.uk">Alison.Searle@anglia.ac.uk</a>
West, Philip	<i>Poems</i> <i>Narcissus</i>	Dr Philip West, Somerville College, Oxford OX2 6HD, tel. 01865 280594, email <a href="mailto:philip.west@some.ox.ac.uk">philip.west@some.ox.ac.uk</a>
Yearling, Rebecca	<i>The Doubtful Heir</i>	13 Caronia Court, 71 Plough Way, London, SE16 7AD, tel. 07855 067 319 until June 2010: Department of English, University of Bristol, 11 Woodland Road, Clifton, Bristol BS8 1TB, tel. +44 (0)117 331 8245, email <a href="mailto:egrky@bristol.ac.uk">egrky@bristol.ac.uk</a>
Zucker, Adam	<i>The School of Compliment/</i> <i>Complement</i>	Adam Zucker, Assistant Professor, Department of English, 483 Bartlett Hall, University of Massachusetts, Amherst, MA 01003, tel. 413-545-5522, fax 413-545-3880, email <a href="mailto:azucker@english.umass.edu">azucker@english.umass.edu</a>