

# John Donne Journal

## *Studies in the Age of Donne*

### *House Style Sheet*

House style for the *John Donne Journal* is based on the 4<sup>th</sup> edition of the *MLA Handbook*, with some modifications. In contrast to more recent versions of MLA style, *JDJ* makes more extensive use of footnotes, which appear on the same pages as their points of reference. Additionally, bibliographical citations also appear as footnotes instead of appearing in a separate “Works Cited” section. See below for more discussion of these considerations.

As with other American journals, the *John Donne Journal* prefers American English punctuation, spelling, and vocabulary. Use double quotation marks (“ ”) to enclose quotations and single quotation marks (‘ ’) only for quotations within quotations. Periods and commas precede closing double and single quotation marks.

### *Numbers, Dates, and the Titles of Donne’s Works*

The numbers one through ninety-nine are spelled out in the text, except in dates, page numbers, and parts of books: “one chapter concerns” and “chapter 1 concerns.” (Please note that the words *chapter* and *part* are not capitalized.) Use Arabic numerals instead of Roman, except for introductory materials, legal citations, personal titles, or original page numbers. Inclusive page numbers are written as follows: 66–67; 100–09; 115–508.

The titles of Donne’s works either can be printed fully (e.g., “A Hymn to God My God, in my sickness”) or, if the author prefers, in abbreviated form using the official short forms (e.g. *Sickness*) developed by *The Variorum Edition of the Poetry of John Donne* (see <http://donnevariorum.tamu.edu/front-matter/> for a .pdf of the complete list of these forms.)

### *Quotations*

Set off Long quotations of more than four typed lines of prose or four lines of verse in block form, double-spaced, like so:

A Bride, before a Good night could bee say’d,  
Should vanish from her clothes into her bedd  
As Soules from bodyes steale, and are not spy’d.  
(73–78)

All other quotations are placed between quotation marks in the text. Lines of poetry (when not in a block quotation) should be separated by a virgule (/) between lines, and stanzas should be separated by two virgules (//). Line numbers should follow the quotations in parentheses—for example,

“Love, all alike, no season knowes, nor clyme, / Nor houres, dayes, moneths, which are the rags of time” (9-10).

Ellipses within the body of a quotation indicate omission (. . . or . . . . if the omission includes a period). Ellipses will take the place of all intervening punctuation (such as commas and colons), except in cases necessitating the exact transcription of a source text.

### *Editions of Primary Sources*

Given the complex textual history of Donne’s works and of those of his contemporaries, be sure to indicate the edition consulted. Upon first quoting a primary source, specify the edition quoted in a footnote:

Whenever possible quotations of Donne’s poetry come from *The Variorum Edition of the Poetry of John Donne*, gen. ed. Gary A. Stringer, (Bloomington: Indiana University Press, 1995– ). For poems not yet available in the *Variorum*, I quote from John T. Shawcross’s *The Complete Poetry of John Donne* (Garden City, NY: Doubleday, 1967).

### *Citing Sources*

The *John Donne Journal* uses footnotes for citations, including page references. In the published version, these footnotes will appear on the same pages as their original points of reference, making for ease of reference.

On first reference of a source include the complete bibliographical information:

Name, *Title* (Place of Publication: Publisher, Year), page number.

Or

Name, “Essay Title,” in *Collection Title*, ed. Name of Editor (Place of Publication, Year), page number.

Here are some representative examples:

Book:

Beal, *Index of English Literary Manuscripts*, vol. 1, part 1 (London: Mansell; New York: Bowker, 1980). (Refers to the entire book; the author’s first name is not necessary because he has been referenced in the text preceding the footnote.)

Arthur Marotti, *John Donne, Coterie Poet* (Madison: University of Wisconsin Press, 1986), p. 184. (Refers to a single page; first reference to this book.)

Lipsius, *Principals of Letter-Writing: A Bilingual Text of "Justi Lipsi Epistolica Institutio,"* ed. and trans. R. V. Young and M. Thomas Hester (Carbondale: Southern Illinois University Press, 1996), pp. 8–9. (Refers to a page range.)

Essay in an edited collection:

A. B. Chambers, "La Corona: Philosophic, Sacred, and Poetic Uses of Time," in *New Essays on Donne*, ed. Gary A. Stringer (Salzburg: Institut für Englische Sprache und Literatur, 1977), pp. 140–172.

Judith Scherer Herz, "An Excellent Exercise of Wit That Speaks So Well of Ill," in *The Eagle and the Dove: Reassessing John Donne*, ed. Claude J. Summers and Ted-Larry Pebworth (Columbia: University of Missouri Press, 1986), p. 5.

Essay in a journal:

John T. Shawcross, "But Is It Donne's? The Problem of the Titles on His Poems," *John Donne Journal* 7.2 (1988): 141–150. ("pp." unnecessary)

Article in an electronic publication:

Ronald G. Asch, "Elizabeth, Princess (1596–1662)," *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004), <<http://www.oxforddnb.com>>, accessed 24 May 2010.

Adopt the following abbreviations as necessary: vol., vols. for volume(s); n or nn for note(s); fol., fols., for folio(s); col., cols., for column(s); ms., mss., for manuscript(s); o.s., for old series; n.s., for new series.

For subsequent references of a source, print in the footnote merely the author's last name and page number (e.g., "Morrissey, p. 1116." or "Shami, pp. 12, 41."), or if referring to a different page in a work immediately just cited, "Ibid., p. 27."

Below is an example of a plausible sequence of footnotes:

<sup>4</sup> James I, *Basilikon doron. Or His Maiesties instructions to his dearest sonne, Henry the prince* (London: Felix Kyngston, for Iohn Norton, 1603), p. 110.

<sup>5</sup> See Gosse, *The Life and Letters of John Donne, Dean of St. Paul's*, 2 vols. (New York: Dodd, Mead and Co.; London: William Heinemann, 1899), 2:189, 191–192.

<sup>6</sup> James I, p. 83.

<sup>7</sup> Ibid., p. 90.

<sup>8</sup> Ibid.

Here, footnote four introduces the source; footnote five introduces another source; footnotes six, seven, and eight return to the previous source, footnote eight referencing the same page as footnote seven.

In cases where more than one title by the same author is included, insert the relevant title between the author and the page number. For example,

<sup>1</sup>Herz, “Under the Sign of Donne,” *Criticism* 43.1 (2001): 31. This essay is the first stage of Herz’s “tracking of Donne’s voiceprint.” Stage two was published later as “Tracking the Voiceprint of Donne,” *John Donne Journal* 26 (2007): 269–282, as part of a cluster of essays on Donne’s influence, along with contributions by Jonathan F. S. Post (“Donne, Discontinuity, and the Proto-Post Modern: The Case of Anthony Hecht,” pp. 283–294) and Raymond-Jean Frontain (“Registering Donne’s Voiceprint: Additional Reverberations,” pp. 295–312).

<sup>2</sup>Herz, “Tracking the Voiceprint of Donne,” p. 33.

### *Illustrations*

Permission to reprint visual sources must be secured by the author prior to publication. A credit line usually appears at the end of the relevant caption indicating copyright and permission to reprint. For example,

Fig. 1. June Wayne, “Hexastichon Bibliopolae” (Publisher’s Sextuplet), *John Donne Songs & Sonets* 1, December 1958; lithograph printed by Marcel Durassier on Rives BFK; image size: 15 1/8 x 11 1/8 in.; photo credit: unknown. Art © June Wayne/Licensed by VAGA, New York, NY. Used by permission.

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The reprinting of modern contemporary poems also might require copyright permission, in which case permission to reprint will be introduced in the form of a footnote (e.g., “Glanmore Sonnet X” from *Field Work* by Seamus Heaney. Copyright © 1979 by Seamus Heaney. Reprinted by permission of Farrar, Straus and Giroux, LLC., and by Faber and Faber, Ltd.).

Place references to illustrations between parentheses and numbered sequentially beginning with the number 1: (Fig. 1). Note uppercase “F.”