# ABELL

# CONTRIBUTOR GUIDE

MHRA 2007

# CONTENTS

# PREFACE

This new edition of the Guide for contributors supersedes all previous editions. It has been extensively revised (particularly with regard to the use of the database), and is designed as a guide as much as a reference work.

Please note that the numerical listing of the *ABELL* categories at the end of this volume consists only of current categories. As categories are now selected from a drop-down menu, it should no longer be possible to submit items with redundant category numbers.

The sections explaining the principles of classification employed for each category have been considerably revised and expanded, to enable contributors to classify items more easily. Please note in particular changes made to the description of categories 31, 82, 2002.2, 2003, 2103.2, 2103 and to the guidelines on the use of subject terms (Appendix A).

The main function of the Guide is to be of assistance to contributors compiling information; the editors would appreciate notification of any errors or omissions contributors find in the following pages.

*3 April 2007*                                                                                          JENNIFER FELLOWS

# CHAPTER 1

# GENERAL NOTES

## 1. How to use this Guide

This edition of the Contributor Guide has been prepared with all current *ABELL* contributors in mind. It is designed to offer both a convenient reference guide to the principles by which *ABELL* is compiled, and a step-by-step guide to compilation.

Important terms and principles are emphasized; attention is drawn to changes which have been made since the previous edition of the Guide (2002).

## 2. Glossary of important terms

Each of the following terms is used by *ABELL* in a particular sense.

(a) **Author**. This term is used to denote any writer who has produced work wholly or partly in the English language in a recognizably literary form. *ABELL* allows items to be classified under the heading of a particular writer only when that writer has been certified to be an **author** in this sense. In cases where contributors are uncertain as to a writer's status, the fullest possible details about that writer should be sent to the editors. Ideally that information would include the writer's dates and nationality, and the nature of his/her output.

(b) **English language and literature**. For the purposes of *ABELL*, some distinctions have had to be made between different languages of anglophone countries. Anglo-Saxon is considered to be relevant, as are historical and extant regional dialects of English in the British Isles. However, non-English-related dialects of the British Isles (Scottish and Irish Gaelic, Breton, Cornish and Welsh) are excluded. The same principle applies to countries outside the British Isles: all their English-based dialects are included, but not non-English indigenous languages. Thus Black English from the Americas is included, but *not* Native American Indian languages or Louisiana Creole. Likewise, an item dealing with traditions of Irish people might be relevant, but one dealing with Celtic legends (that is, with legends originally written in Celtic languages) would not. **English literature** is any part of the corpus of creative writing in any of these Englishes from Anglo-Saxon times to the present day.

(c) **Festschrift**. The term **Festschrift** is used by *ABELL* to denote a collection of essays by various scholars. It does not necessarily (though it may) refer to a book with a named dedicatee. A collection of essays on different topics by the same scholar would not be classified as a Festschrift by *ABELL*.

(d) **Item**. This term is applied to any piece of writing submitted for inclusion in *ABELL*. Such items may be written in any language. They may be books, articles in journals, transcripts of interviews, or computer files. The term is used in the Guide to denote everything considered for inclusion, irrespective of whether it is eventually included or not.

(e) **Review, review-article**. An article in a journal which considers one or more recent books in depth is a **review**. If it is a lengthy analysis (with an article-style title) which also contains general comments on the area of scholarship of the book(s) under review, it is deemed to be a **review-article**, which should be reported both as an article in its own right and as a review or series of reviews. The method of entering the data for reviews and review-articles is described on p. below.

Contributors are reminded that the same principles of inclusion and exclusion apply to reviews and review-articles as to other items (see section 3 below).

(e) **Scholar.** The term **scholar** is applied by *ABELL* to someone who comments upon or edits the work of authors or of other scholars. The scholar of an *article or book of literary criticism* is the person who wrote it; the scholar of an *edition* of a literary work is the person who edited the text and/or wrote an

introduction to or commentary on it; the scholar of an *interview* with an author is the person (e.g. journalist) who did the interviewing. The word **scholar** is used in the Guide only in this specialized sense.

# 3. The scope of *ABELL*

### INCLUSION CRITERIA

*ABELL* is a record of current scholarship and criticism dealing with English language and English literature, with the traditional culture of English-speaking countries, or with items immediately relevant to those subjects. (For a definition of 'English language and literature', see section 2b above.) 'Immediately relevant' means shedding light on some area of work covered by *ABELL* without actually being about that area: e.g. an article on the relationship between the arts in England in the nineteenth century.

### EXCLUSION CRITERIA

The following types of publication are *excluded* from *ABELL*.

(a) **New creative writing**, even by well-established authors, and reviews of the same – unless they also include a general discussion of the author's *œuvre*. However, an autobiography by an author is treated as criticism of that author, just as a biography of him/her by a scholar would be. Such items and their reviews may therefore be included.

(b) **Pedagogy**: works solely on the teaching of English language or literature. This also includes the treatment of English as a foreign language. Translations of works of English literature into other languages should be reported only when they include a substantial introduction or other scholarly apparatus. Items dealing with English as a second language should also be excluded. The only exception to this rule is pedagogical grammars, which may be included in *ABELL* provided that they are intended for use primarily by adults and not by children. Thus a grammar of the English language for university students would be included, whereas an article about the difficulty of teaching university students English grammar would not.

(c) **Unrevised reprints** of works already reported in *ABELL*. Conversely, *revisions* of works already reported are important and should be included. Significant new information (e.g. an American edition which has appeared since, or was missed at the time, the item was first reported), and corrections to previous erroneous citations in *ABELL* should, however, be added when a review of the work is reported.

 (d) **Unpublished work**, *including doctoral dissertations*.

### CRITERIA FOR DIFFICULT CASES

Works of particular interest in other related fields are included if they are of potential value to the specialist in English language and literature. The rule of thumb here is to *exclude* unless there is a good reason for the item's *inclusion*: for example, broad cultural histories which incorporate English literature into a much larger picture are included; cultural histories which make no specific reference to literature are not.

**Reviews** of books, and **review-articles**, should be selectively reported. Those included will normally only deal with items within the scope of *ABELL* and will provide critical discussion. *ABELL* does *not* include a review which is a straightforward summary or abstract of the book reviewed, however competent and useful. *However*, if the item is a review-article, it may sometimes be worth including for the sake of its contribution to scholarship, and yet not as a review for any of the books it discusses. This is the case when, for example, a review-article of new poetry (which as new creative work is excluded from *ABELL*) discusses previously published work by the same poets, or places their work in the context of modern poetry generally. Such items should be marked as review-articles (see p.

below), though a note should be made to the editors that no record has been made of the book(s) reviewed.

# CHAPTER 2

# CONTRIBUTING TO *ABELL*

## 1. Contributions

An invitation to contribute is sent out annually (usually in late summer or early autumn), together with a Record of Coverage listing the titles and approved abbreviations for journals to be reported. If a contributor will not be able to cover the specified journals in a given year for whatever reason, the editors would appreciate the earliest possible notice of this.

Contributors should prepare entries using the supplied FileMaker computer software. This chapter will cover the use of the software (including installation), data entry, and sending the data to the editors.

## 2. Installing the program

The FileMaker program files are available for contributors to download from http://downloads.bibl.org/ (where there are instructions for installation).

## 3. Entering records

OVERVIEW

Each type of item (Book, Festschrift, Article, ) has its own entry-form in the database. These entry-forms are opened by clicking the relevant tab (labelled 'books', 'fests' or 'articles') at the top of the program window. In each entry-form, existing records can be edited or new records added. To add a new record, click new book, new fest, or new article (as appropriate) in the top right part of the window. The database saves records automatically as data is entered.

To close the program, click on Quit at the bottom right corner of the screen.

Fields

Each entry form consists of various boxes, called 'fields'. Each field holds a particular type of data (e.g. the title field holds the title of a book, article, or Festschrift; the journal name field holds the name of the journal containing an article or review). Some fields (e.g. the title field) allow the contributor to type freely, but some (e.g. the journal name field) are more restrictive, offering a choice from a limited list which appears when the contributor moves the cursor to that field. The 'drop-down' lists that appear in some fields can be searched either by scrolling up and down or by typing the first few letters of the entry being sought.

Special characters

Where a non-English-keyboard character or symbol (such as *u*-umlaut) is required, a code representing the character or symbol should be entered by use of the 'character map' table, accessed by clicking the é button at the bottom left corner of the program window. Select the relevant character or symbol from the character map (which will disappear after the item has been selected); click in the field where the item is required, and then click on the clipboard picture next to the é button. See p. 13 below for more information on the use of special characters.

Record navigation

To navigate through existing records, click on the arrows in the top left of the window – the double arrows open the first and last records in the set being searched (<< for the first; >> for the last); the single arrows move back or forwards by one record (< to go back; > to go forwards).

Finding records

To find an existing record, or set of records, click find to the right of the navigation arrows at the top of the window – this will create a blank version of the form into which the contributor should enter (in the relevant field) the data for which s/he is searching (e.g. to find all book records with the word *diaspora* in the title, open the book entry-form, click find, type 'diaspora' in the title field, and press the Return key (usually marked ↵)). If there is only one record meeting the search criteria, then that record will display and 'Record 1 of 1' will appear at the top left of the window; if more than one record meets the criteria, then 'Record 1 of [however many records meet the criteria]' will appear, and the found set of records can be navigated using the navigation arrows. When the contributor has found the record(s) that s/he was looking for, s/he can return to the full set of records by clicking on show all books (or show all fests or show all articles) at the top left of the window (next to find).

**CATEGORIZATION**

All items should have at least one category number associated with them. The contributor should first decide what the first category is to be. By contrast to earlier *ABELL* practice, where more than one category number is necessary to classify a work contributors are asked to supply category numbers *in order of their significance to the work*. Thus a book concerned with the use of imagery in *Twelfth Night* would now have as its main category 624 William Shakespeare: Separate Works, with 82 Rhetoric and Figures of Speech as a cross-reference.

Author categories

If the category is one that requires a specific author to be entered in the author field, the contributor should enter a search term in the author field and then click on the search button next to it. Author terms that match the search criteria will appear as a list sorted by century and then alphabetically. It is often only necessary to enter only the first few characters of a name: e.g. the search term 'jam joy' will find James Joyce only.

When the correct author's name has been found, the * button to the right of it should be clicked. Doing this will fill in the main category field with the appropriate number. The contributor can now move on to enter further category details as necessary in the cross-references section on the right of the form. If the author's name cannot be found in the list, the contributor should select the category number 3016 directly from the drop-down list in the main category field and supply the author's details (name and, preferably, some biographical information) in the contributor notes field.



Work categories

If the category is one that requires a specific work (or an Old English author) to be entered in the work field, the contributor should enter a search term in the work field and then click on the search button next to it. Work terms that match the search criteria will appear as an authority list sorted by category (416, 503, 505, 511, 513, 531, 539, 624, 2002.5, 2102.5) and then alphabetically.

When the correct work title has been found, the * button to the right of it should be clicked. Doing this will fill in the main category field with the appropriate number. The contributor can now move on to enter further category details as necessary in the cross-references section on the right of the form. If the work title cannot be found in the list, the contributor should select the category number 3024 direct from the drop-down list in the main category field and supply the title of the work and the appropriate category number (e.g. 511 for an anonymous Middle English poem) in the contributor notes field.

Please note that the work field should be used *only* in association with categories 416, 503, 505, 511, 513, 531, 539, 624, 2002.5 and 2102.5. When an item has been categorized under the name of a specific author, titles of spcific works under discussion are entered as subject terms (see Appendix A below).



### Other categories

If the category is one that does not have an associated entry in the author or work field, then the contributor should decide on the appropriate category number (consult the category list in Chapter 3.F below for this purpose) and select it from the drop-down list that appears when the main category field is clicked.

If the category is one that requires an entry in the word or name field (i.e. 64, 68, 74 or 78), then that field should be filled in before the contributor proceeds to the rest of the form.



### Cross-reference categories

As many cross-reference categories should be filled out as the contributor may deem necessary (subject to the maximum of four). The procedure for filling in the category details fields for each cross-reference is the same as that described above for the main category details.



**SUBJECT TERMS**

See Appendix A below. Up to six subject terms can be associated with a book, Festschrift, Festschrift essay, or article. Subject terms are selected by entering a search term to the left of the search button at the bottom right of the screen and then clicking the search button. It is often only necessary to enter only the first few characters of a name: e.g. the search term 'moby' will find Moby-Dick only. Subject terms that match the search criteria will appear as a list; clicking on one of the numbers to the right of the required term will enter it in the appropriate subject-terms field.



**ARTICLES**

To enter a new record, click new article (top right of the window). To alter an existing record, go to it using the navigation arrows (described above), or by clicking find and entering search criteria in the relevant field(s) (described above). To delete the record currently being displayed, click delete article (top right of the window) – this will display a message asking you to confirm the action.

Title

The title of the article should be entered in accordance with the instructions on p. 14 below. A full stop should *not* be entered at the end of the title.



Scholars

The names of the scholars responsible for the article should be entered in the surname and forenames fields (see p. 19 below). The function field after the fields for the scholar's names is for scholarly

functions (see p. 21 below); clicking in this field offers the contributor a list with the full range of functions used by *ABELL*. Select the relevant function (if one is needed) from this list and click on it with the mouse (or press the Return key (↵)). If an article has **more than three scholars**, enter the details of the first scholar *only*, and click in the other scholars box.

| | scholars: surname | forenames | function |
|---|---|---|---|
| 1 | Grill | George | |
| 2 | | | |
| 3 | | | |

other scholars ⊠

## Publication details

The journal in which the article is found should be selected from the drop-down list of journals in the journal name field. If it cannot be found in the list, enter the details, including place of publication, in the contributor notes field.

Enter the volume/issue and date details in accordance with the instructions on p. 25 below, and enter the first and last pages of the article in the pp start and pp end fields (with the last page number truncated according to the instructions on p. 26 below).

journal name
Novel | Novel: a forum on fiction (Brown Univ., Providence, RI)

| vol no | issue | season | dates | year |
|---|---|---|---|---|
| 39 | 2 | | | 2006 |

| pp start | pp end | pp inter | series/notes |
|---|---|---|---|
| 155 | 78 | | |

Articles also have a series/notes field, which should be filled in in accordance with instructions on pp. 18 and 26 below.

## Categorization

See the instructions on p. 4 above.

## Subject terms

The subject terms fields should be filled in as necessary, in accordance with the instructions given on p. 6 above and on p. 61 below.

## Review-articles

For the definition and treatment of review-articles, see pp. 1 above and 27 below. Review-articles should be marked as such by clicking the review-article button at the top right of the articles entry-form.

## BOOK RECORDS

Click on the books tab at the top of the window.

To enter a new record, click new book (top right of the window). To alter an existing record, go to it using the navigation arrows (described above) or by clicking find and entering search criteria in the relevant field(s) (as described on p. 4 above). To delete the record currently being displayed, click delete (top right of the window) – this will display a message asking you to confirm the action. *Deleting a book record will result in the loss of any reviews associated with that book.*

Title and scholars

See the description of these fields under Articles above.

Publication details

There are separate fields for place & publisher, year of publication, and ISBN. For books with two sets of these details (e.g. two different ISBNs), the relevant fields should be filled in for both rows of publication details.

There is an authority file associated with the place & publisher field; this provides guidance as to the forms used for the most commonly cited publishers and is searched by entering the whole or part of the *publisher's name* in the place & publisher field and then clicking on the search button next to it. Details can be inserted from here into the field as from other such lists, but contributors are also free to type into the field (after clicking again within it) if they do not find the publisher they are seeking in the list.

The ISBN should be supplied where possible; it should be entered *without* hyphens. Where applicable, the new-style 13-digit ISBN should be given.

Pagination

The pagination of the book is entered in this field in accordance with the instructions on p. 24 below.



Edition details

These details are entered (where necessary) in this field in accordance with the instructions on p. 24 below.

Series

The drop-down lists associated with the series 1 and series 2 fields work in the same way as that for the book places & publisher field (see above). Where individual volumes within a series are usually numbered, the list contains zeroes, which should be replaced with the relevant number once the series title has been selected.

Where a book is part of a sub-series of a series, the sub-series details should be entered in the series 2 field.

<u>Category details</u>

The main category, and any cross-reference category details, should be given in accordance with the instructions given on p. 4 above.

<u>Subject Terms</u>

The subject terms fields should be filled in as necessary, in accordance with the instructions given on p. 6 above and on p. 61 below.

**BOOK REVIEWS**

Details of book reviews can only be entered via the books entry-form. This means that a record of the book must exist in the database before a review of it can be entered. Several different reviews of the same book can be linked to a single record of that book in the database. When a contributor wishes to enter the details of a review, therefore, s/he should first check to see if s/he has already entered the book into the database. It is not necessary for a contributor to enter the full details of a book merely for the purpose of entering a review of that book – the first few words of the title, *including* any leading article (*A*, *An*, *The*), and the full form of the scholar's name will suffice Category number 3000 should be selected for the main category reference.

Once the relevant book record has been found or created, the contributor should click on the add reviews button in the top part of the window – doing so opens a form for entering review details on the right-hand side of the window.

<u>Scholars</u>

The scholar names should be filled in as described under Articles (p. 6 above).

<u>Publication details</u>

See the description of these fields under Articles above.

no. of reviews 1      **Review**

| scholar 1 | surname | Harvey |
|---|---|---|
| | forenames | Elizabeth D. |

| scholar 2 | surname | |
|---|---|---|
| | forenames | |

| scholar 3 | surname | |
|---|---|---|
| | forenames | |

journal name

RQ | Renaissance Quarterly (Renaissance Soc. of America, New York)

| vol no | issue | season | dates | year |
|---|---|---|---|---|
| 59 | 2 | | | 2006 |

| pp start | pp end | pp inter |
|---|---|---|
| 637 | 8 | |

contributor notes

### Further reviews

To add another review, click on the add review button at the top of the window. When the contributor has finished adding reviews, s/he should click the back to book record button. It is not necessary to add all the reviews for a book in one go: to add another review to a book at a later point, find the book and click on the add reviews button.

It is possible to check reviews by clicking on associated reviews at the bottom right of the record for the relevant book – this will open up the form in which review details have been entered. (The first review to have been entered is shown, but it is possible to scroll through subsequent reviews for the book, using the scroll-bar on the right-hand side of the form.)

For review-articles, two records should be created: one as a review, and one as a review-article (see pp. 1 above and 27 below).

### FESTSCHRIFTEN

The mode of entry for a Festschrift is precisely the same as that described for books above.

It is possible to check the essays or reviews associated with a Festschrift by clicking the Essay or Review button at the bottom right of the record for the relevant Festschrift – this will open up the form in which essay or review details have been entered. (The first item to have been entered is shown, but it is possible to scroll through subsequent items associated with the Festschrift, using the scroll-bar on the right-hand side of the form.)

NB Deleting a Festschrift record will result in the loss also of any reviews or essays associated with that Festschrift.

### REVIEWS OF FESTSCHRIFTEN

The mode of entry for reviews of Festschriften is precisely the same as that described for reviews of books above.

### FESTSCHRIFT ESSAYS

Details of Festschrift essays can only be entered via the Festschrift entry-form. This means that a record of the Festschrift must exist in the database before details of the essays that it contains can be entered.

Once a record of the Festschrift has been created, the contributor should click on the add essays button in the top part of the window – doing so opens a form for entering essay details.

#### Scholars

The scholar names should be filled in as described under Articles above.

#### Pages

Enter the first and last pages of the essay in the pp start and pp end fields (with the last page number truncated in accordance with the instructions on p. 26 below).

#### Category details

The main category, and any cross-reference category details, should be filled in according to the instructions given on p. 4 above, but in the case of essays it is important to note that if a mistake is made in the entry of the main category details, the reset fields above button must be clicked – this will clear the main category fields and enable the contributor to re-enter the details.

#### Subject terms

The subject terms fields should be filled in as necessary, in accordance with the instructions given on p. 6 above and on p. 61 below.

#### Further essays

To add another essay, click on the back to fest record button and then on the add essay button at the top of the window. It is not necessary to add all the essays for a Festschrift in one go: to add another essay at a later point, find the Festschrift record and click on the add essay button.

## 4.   Sending completed records

When the contributor is ready to send off his/her completed records, s/he should click the Export Records at the bottom right of the window.

This will save the records as a text file called 'contrib.txt' in the same folder as the database. This text file *should be renamed*, perhaps with the contributor's name and the date (e.g. Kelly_2Apr), and can then be sent (either as an e-mail attachment or on a disk) to the appropriate editor (see p. 59 below).

Records that have been saved in a text file for sending out in this way, will be marked near the top left of the screen as having been exported, and the date on which the text file was created will be given. If a

later batch of records is sent, the text file will not include records that are marked as already having been exported.

CHAPTER 3

GUIDELINES

## A. GENERAL

### 1. Special codes

The following codes are used to indicate changes of typeface and other important information on the computer.

To indicate a change to **italics**, contributors should type [i]. To indicate a change back to **roman**, the code is [r]. Italics should be used for titles within titles, and for words in a language other than that of the title as a whole. Therefore contributors should type, e.g.:

> A study of [i]A Portrait of the Artist as a Young Man[r] as a [i]Bildungsroman[r]

> [i]Stream of consciousness[r] in den Romanen von Virginia Woolf

In the printed version of *ABELL*, these will appear thus:

> A study of *A Portrait of the Artist as a Young Man* as a *Bildungsroman*.

> *Stream of consciousness* in den Romanen von Virginia Woolf.

Similarly, a change to **small capitals** is indicated by [b], and a change back to lower case by [/b].

**Special characters** should now be entered by use of the 'character map' table, accessed by clicking the é button at the bottom left corner of the program window (see p. 3 above). These insert a code representing the symbol or character at the appropriate point in the text.

For **number spans** *within a single field*, as in page or date ranges, contributors should enter the en-dash code ([nd]):

> English literature 1900[nd]1950

> Books [b]i[/b][nd][b]iii[/b] of [i]The Faerie Queene[r]

These will appear in the printed version of the book as

> English literature 1900–1950.

> Books I–III of *The Faerie Queene*.

Contributors are asked to take special care in transcribing names that appear in full capitals in the source-material, if these contain letters that would take accents in their lower-case form: e.g. 'RENE' should be transcribed as 'Rene[ac]'.

Please make a note for the editor if you cannot find the code for the character or diacritic you require.

### 2. Adding further notes

The contributor notes field should be used to draw attention to potential difficulties or to add supplementary information which may be of use to the editors. Such notes might concern any of the following.

(a) A name or title which looks as if it may have been **mistyped or misspelt**. An example might be

> Fishe, Guy

If the contributor has no reason to suspect inaccuracy in the source, a note such as 'Fishe sic (not Fisher)' should be made.

If the contributor knows the dubious name or word to be an **error** (having, for example, verified it elsewhere), it should still be typed in *as it appears in the item being reported*, and a note added to the editors explaining how it is inaccurate: e.g. 'This man is really called Fisher, but the journal has misspelt it.' Contributors are asked to remember that *ABELL*'s policy is to quote names and titles exactly as they appear in the source being reported.

(b) If an item is about an **author** or work not included in the appropriate lookup tables: see the notes on categories 3016 and 3024 (pp. 58 and 58 below). If an author shares his/her name with another author in the *ABELL* list, it may be necessary to add, for example, 'Not the same as Captain John Smith (1580–1631).'

(c) **Misleading titles** etc. Contributors are asked to add a confirmatory note if, for example, the title of an item is very general but the assigned category is very specific (e.g. one main author); if the title implies a category to which a cross-reference would be superfluous; if the title mentions an author by an ambiguous surname (e.g. Gray, Eliot) and it is not clear which one is meant; and in general in all cases where the information supplied does not look unambiguous and consistent to someone who has not read the item.

## B.   TITLES AND THE TITLE FIELD

### 1.  Contents of the title field

The title field is occupied by the **full title** of the item *as it appears in the journal/book (for an article) or on the title page (for a book)*. Please note that the title of an article should *not* be transcribed from the contents list, or that of a book from the front cover. The title is typed in accordance with the ordinary prose conventions of the language in which it appears.

### 2.  Use of capital letters

Contributors should note that most anglophone journals capitalize the first letter of the principal words in titles of articles, and that this capitalization should be changed for the purposes of *ABELL*. Thus a typical article title would be:

> The Treatment of London and Other Cities in *The Way We Live Now* and Other Novels by Anthony Trollope

For the purposes of *ABELL*, this should be typed as follows:

> The treatment of London and other cities in [i]The Way We Live Now[r] and other novels by Anthony Trollope

Words should not have a capital letter in English titles except in the following cases.

(a) The *pronoun I*

(b) *Proper names* and their derivatives, e.g.:

> The fruits of one's labor in Miltonic practice and Marxian theory

(c) *Names of institutions*, wars, collections, etc.: e.g.

> A history of the Cambridge University Press

> Loyalist resolve: patient fortitude in the English Civil War

> A guide to the Solomon Collection of Oxford University

(d) Names of specific *political parties and movements* of any kind: e.g.

>William Morris and the Socialists

>The Eugenics Movement and modern prose

(e) *Points of the compass* when they refer to a particular region or a hemisphere, or part of the USA: e.g.

>Folklore of the West Midlands

>The decline of the West

>Anti-slavery literature in the South

If it is not clear what region is meant (e.g. in Lawrence and the South), please add an explanatory note.

(f) *Foreign words which would take a capital* in their own language: e.g.

>Festschrift

For words which have not yet come to be considered part of the English language, however, italics should also be used: e.g.

>*Literaturgeschichte*

(g) Words which have a general sense and a particular sense, when the particular rather than the general sense is meant (care should be taken with such words):

>Black (if referring to people rather than to black humour, etc.)

>Blues (the music)

>Church (unless referring to a specific building)

>Classical (only when referring to Greeks and Romans)

>Colonial (when referring to seventeenth-century America)

>Commonwealth (when referring to the seventeenth-century Cromwellian republic or to the British Commonwealth)

>Communist

>Crown (when the monarchy rather than the item of regalia is meant)

>Earth (when referring to the planet)

>Empire (when referring to, e.g., the British or Roman Empire, rather than to a more abstract political concept)

>Enlightenment (when referring to the philosophical movement)

>Expressionism, Expressionist

>Fall (of man)

>Far East

>Garden of Eden

>Heaven, Hell (when treated as actual places)

>Holocaust (in the context of Nazism)

>Mass (and other Church offices)

>Middle Ages

Middle East

Middle English

Modern English (with reference to language)

Modernism, Modernist (for the specific twentieth-century movement *only*)

Near East

New Criticism

New Historicism

New Journalism

Old English

Oriental

Reformation (for the sixteenth-century reform of the Church)

Renaissance (for the late medieval movement)

Restoration (as applied to the English monarchy in the seventeenth century)

Romance (languages)

Romantic (as applied to the movement in the arts and philosophy in the late eighteenth and early nineteenth centuries)

Satan, Satanic (if it refers to Satan as an entity rather than figuratively)

Transcendentalism, Transcendentalist

West/Western (when designating a broad geographical or cultural area, as in 'American West', 'Western Civilization')

White (if referring to people rather than white lies, etc.; cf. Black)

Conversely, *in lower case*:

biblical

gothic (unless referring to the Goths)

new English

roman (type)

romantic (unless referring to works by Wordsworth, Keats, etc.)

utopian (unless referring to More's *Utopia*)

western (for the film genre)

### 3.  Titles within titles

(a) Titles within titles are set by *ABELL* in *italics*, indicated by [i] to begin and [r] to end them. The most important thing is to remember to show where titles within titles *do* appear, especially in cases such as the following:

A new look at Hamlet's religion

where it is unclear whether Hamlet the character or *Hamlet* the play is meant. Please add the [i] and [r] around it if the play is meant, and make a note 'Hamlet the character, not the play' if the character is meant.

(b) For a title within a title, all words other than articles, conjunctions and prepositions should be *capitalized*. Thus:

> A study of Conrad's [i]Heart of Darkness[r]

This applies to the titles of short stories, poems, etc., even if the source places these within quotation-marks rather than italicizing them.

(c) The overall **titles of projects or series of novels** are capitalized but do not appear in italics as they are not actually titles of individual works: e.g.

> the Raj Quartet

However, titles *given by the author* to a serial work are also italicized: e.g.

> *A Dance to the Music of Time*

(d) Sections of Joyce's *Ulysses* should be given both capital letters and quotation-marks, but not italics: e.g.

> 'Circe'; 'Oxen of the Sun'

(e) For the *Canterbury Tales*, the overall title is italicized, but the titles of individual tales are capitalized but not italicized: e.g.

> Chaucer's satires on the Church in the [i]Canterbury Tales[r]

> An old joke: the tale behind the Nun's Priest's Tale

## 4. Rules for foreign languages

(a) As for English, titles in foreign languages should be typed as ordinary prose of the language in which they appear. In Romance languages, proper nouns take a capital, but their derivatives do not; in German, all nouns take a capital, but their derivatives do not. Accents should be retained, or added in cases where the typographical needs of the source have omitted them. This even applies to accents on capital letters in languages where the usual practice would be to omit them, as in French (see p. above).

(b) For **titles within titles** in foreign languages, the **capitalization** rules followed should be those of the appropriate language. Thus in French, for example, the first noun of a title takes a capital if the title has begun with an article. In Latin, only the first word of a title, and the names of persons or places take capitals. *However*, if the title is in Latin but the work for which it is the title is in English, the capitalization rules followed are those of English. Thus:

> A study of Newman's [i]Apologia pro Vita Sua[r]

### TRANSLATION OF FOREIGN TITLES

Titles in all languages other than English, French, German, Italian, Spanish or Latin should be followed immediately by a translation into English, placed within parentheses: e.g.

> Polska w oczach Conrado-logo[ac]w. (Conrad's Polish footprints.)

### TRANSLITERATION OF TITLES

Titles in **non-Roman alphabets** should be transliterated, using the Library of Congress conventions; these are specified in *ALA-LC Romanization Tables: Transliteration Schemes for Non-Roman Scripts*, ed. Randall K. Barry (Washington, DC: Library of Congress, Cataloging Distribution Service, 1997); ISBN 0-8444-0940-5. See also http://www.loc.gov/catdir/cpso/roman.html.

## 5. Quotations within titles

Quotations within titles should be placed within **single quotation-marks** (even if the source uses double quotation-marks). Quotations within quotations should be placed within double quotation-marks.

Peculiarities of such quotations should be retained *if they appear in the original.* These might include the absence of apostrophes, old spellings of words, oddities of capitalization, indications of line-breaks between lines in quoted poetry, and some italicization. However, contributors are requested not to reproduce peculiarities introduced by the house-style of a journal, where these can be identified as such.

## 6. Punctuation

*ABELL* standardizes punctuation in the following cases.

(a) A **colon** (followed by a single space) is used between a title and a **subtitle**: e.g.

> Turning others' leaves: Astrophil's untimely defeat

This applies even in languages which would normally use a full stop here: e.g.

> Chomsky. Das Haar in der Suppe

becomes

> Chomsky: das Haar in der Suppe

It also applies to journals set out like newspapers, with headers and subheads. Thus

> SHAKESPEARE
>
> The man and his work

becomes

> Shakespeare: the man and his work

Details that are relevant to the journal rather than to the article itself should be omitted unless they form part of a proper scholarly series, in which case the information should be moved into the series/notes field. Thus

> The Martyn Harris column
>
> Arthur Miller

would be entered as

> Arthur Miller

but

> Profile of a publisher, number 5: Joseph Mallaby Dent

would be entered thus:

> Joseph Mallaby Dent [in the title field]
>
> BMC | Book and Magazine Collector (London)
>
> 12     3      1992
>
> 31     7
>
> Profiles of publishers, 5 [in the series/notes field]

(b) For **alternative titles** of a book or article, *ABELL* prefers a semi-colon after the first title, a comma after the 'or', and an initial capital for the second title: e.g.

> Mrs Rochester; or, The madwoman in the attic

Contributors are asked *not* to add a full stop to the end of a title.

(c) Words used to represent only themselves should be italicized: e.g.

> A contrastive study of [i]can[r], [i]may[r], [i]must[r], and their Czech equivalents

(d) Double quotation-marks should be changed to single ones, unless they are being used within single ones.

(e) In other respects, the punctuation of the original should be followed.

# C.  SCHOLARS AND THE SCHOLAR FIELDS

## 1.  Contents of the scholar fields

**DEFINITION OF SCHOLAR**

The **scholar** of a work is that person who has written a critical work, or edited, compiled, annotated or introduced a text. See p. 1 above.

**WORKS WITH NO SCHOLAR**

For works where **no scholar is credited** (as is often the case for short articles, for book reviews or for facsimile reprints of rare texts), the form 'Anon.' should be entered as the scholar's surname.

## 2.  Form of the scholar entry

**SCHOLAR'S NAME**

(a) The **name** of the scholar should be typed in the scholar fields with *initial capital* letters and the rest of the name in *lower case*. Thus:

> Ricks     Christopher

(b) The surname is usually the last single name of the scholar's given name. Where there is a **prefix** such as de, von, ap, and so on, *ABELL*'s policy is to treat this as part of the surname. Thus:

> ap Gruffudd       Llywelyn

In the index to the printed version of the Bibliography, all names that include such prefixes will be alphabetized together. Names beginning with variations on 'Mac' are treated as though they all began with 'Mac'. However, care should be taken to type them in as they are actually spelt, with particular attention to which letters are capitals. Thus

> Macdonald
>
> McDonald
>
> MacDonald
>
> Mac Donald
>
> mac Donald

are all possible. (Please confirm by means of a note in the contributor notes field where a space is required after the prefix, as in the two last examples above.)

(c) **Compound surnames** are treated thus:

| Rojo y Blanco | Pablo |
|---|---|
| Conti Camaiora | Luisa |

(d) In some languages, notably **Hungarian** and some **Oriental** languages, the normal order for citing names is surname followed by first name(s). These should be typed in the normal *ABELL* way with surname first – thus for Li Chung-Sook the surname should be entered as 'Li' and the first names as 'Chung-Sook'.

(e) Accents and other diacritics should be added if they have been omitted from the journal or other source for purely typographical reasons (e.g. where it is a journal's house-style to omit accents from capital letters). Contributors should note that the practice of *ABELL* is to **include accents on capitals**.

(f) **Academic titles** (Dr, Professor, MA, etc.) should be *excluded*. Details of membership of **religious orders** (Father, SJ, OSB, Sister, etc.) are retained only when the scholar writes using the religious title and only one other name. In these cases the title is treated as though it were the first name, e.g.:

| Gilbert | Father |
|---|---|

However, the following are retained: **non-academic titles** such as **Sir**; **Jr**, **Sr**, **III** (for American family names; and so on). Any such title is appended to the surname (in the case of reviewers), e.g.:

| Smith, Jr, | Mervyn |
|---|---|

or to the forename (for all other scholars), separated by a comma, e.g.:

| Hamilton | Augustus, [b]iii[/b] |
|---|---|

(g) If the scholar's name is a **pseudonym**, it should be enclosed within inverted commas (NB that the standard keyboard apostrophe should be used for both opening and closing inverted commas) and entered entirely in the surname field. Thus:

| 'Old Buckaroos' |
|---|

| 'Jane Smith' |
|---|

(h) In cases where the name consists of *only* a **set of initials**, such as J.A.F., this should be entered (in the surname field) exactly in the order given in the source, but with no spaces between the initials and the periods. Thus:

| Smith | R. D. |
|---|---|

but

| J.A.F. |
|---|

This is often the case in reviews of books. If, however, there is a note at the beginning of the reviews explaining, for example, that E.S.B. stands for Elizabeth Sarah Brown, all reviews credited to E.S.B. may be entered under her full name.

The same will apply if a note at the beginning of the reviews credits them all to a named scholar, and the individual reviews themselves carry no further credits.

**Anonymous** reviewers should be reported as Anon. in the surname field.

(i) After the foregoing rules have been observed, the name of the scholar should be given in the *exact form in which it appears in the book or journal. ABELL* lists and indexes items by the same author not according to a name authority file, but in each variation that appears. Contributors are requested to

ensure that all such details are correctly reported; the following forms might all appear for a single scholar:

B.A.R.

Richards, B. A.

Richards, Bernard.

Richards, Bernard A.

Richards, B. Albert

**ITEMS BY MORE THAN ONE SCHOLAR**

Note that:

(a) In the case of two or more scholars with the **same surname**, this name is repeated. Thus:

| Opie | Iona |
|------|------|
| Opie | Peter |

(b) If **more than three scholars** are credited with the work, they should not be listed individually. Instead, the first scholar *only* should be named, and the other scholars box should be clicked.

**SCHOLARLY FUNCTIONS**

(a) The scholarly function for each scholar is selected from the drop-down list to the right of the name fields. The most common of the scholarly functions listed in the function field is 'ed.' for editor. For works with more than one editor, the singular form 'ed.' is applied to each scholar. The term 'ed.' is taken to include 'introd.' and other similar functions, and there is no need to be more specific. However, a distinction is made between editors if they claim to perform **different functions**, e.g.:

| Smith | A. | textual ed. |
|-------|-----|------------|
| Jones | B. | assoc. ed. |

(b) In a departure from recent practice, a scholar with a function such as 'introd.', 'foreword' or 'preface' is credited in the scholar fields *only* if there is no other scholar associated with the book. Thus a book edited by Tom Collins and with an introduction by Jack Daniels would appear thus:

| Alcoholism in literature. Introd. by {s. Jack Daniels} |
|--------------------------------------------------------|

| Collins | Tom | ed. |
|---------|-----|-----|

(c) The procedure for projects which have one or more **general editors**, and different editors for each individual volume, is that the general editor(s) *and* the particular editor for the volume are credited in the scholar fields (with the general editor(s) first). Thus:

| The index of Middle English prose: handlist 15, Manuscripts in Midland libraries |
|----------------------------------------------------------------------------------|

| Edwards | A. S. G. | gen. ed. |
|---------|----------|----------|
| Edden | Valerie | ed. |

This applies to all unified projects and series. For less unified series such as the Critical Heritage series (where individual volumes are unnumbered and deal with separate authors rather than with different aspects or chronological phases of a single topic), the item should be classified only under the editor(s) of the individual volume(s).

(c) For **editions of authors'** (as opposed to scholars') works, the name of the scholar should be entered in the scholar fields as usual. The name of the author may well not appear in the title, and there is no need to add it unless it does appear. Thus the entry for an edition of poems by Tennyson might appear as:

| Collected poems |

| Ricks | Christopher | ed. |

Whose poems are being collected will, of course, be apparent from the main author category assigned. It is therefore vital to remember to fill in the main author category in such cases.

When an edition of a literary work is being reported, it is important that the name of the author whose work is being edited should *not* appear in any of the scholar fields

(d) Most of the published **interviews** reported in *ABELL* are with authors, who therefore form the main subject heading for the item. The scholar fields are therefore used for the name of the interviewer, whose position is analogous to that of an editor; 'Interview' should be added in the series/notes field in cases where it is not immediately obvious (i.e. already stated in the title). Thus:

| Face to face |

| Smith | Geraldine |

| ERev | English Review (Oxford Univ.) |

| 3 | 2 | 1992 |

| 27 | 43 |

| Interview |

but

| A conversation with Anthony Burgess |

| Smith | Geraldine |

| ERev | English Review (Oxford Univ.) |

| 3 | 4 | 1992 |

| 1 | 16 |

# D.  PUBLICATION DETAILS FIELDS

## 1. Books

The publication details fields relevant to books are: place & publisher; year; isbn; pagination; edition details; series 1 and series 2. Individual volumes of a multi-volume work should be treated as separate books. Reviews of books are entered via the books entry-form on the database (see p. 9 above).

### PLACE AND PUBLISHER

On filling in the place & publisher field from the authority list, see p. 10 above. Where the required publisher is not found in the list, the field is filled in as follows, with the place first, separated from the name of the publisher by a colon:

Swansea: Tydfil

Where a single publisher publishes from more than one location, both places are entered in the same field:

Aldershot; Burlington, VT: Ashgate

University Presses

It is *ABELL*'s policy to standardize the name of the publisher and the place(s) of publication in the following cases:

Cambridge University Press

should be cited as

Cambridge; New York: CUP

and

Oxford University Press

should be cited as

Oxford; New York: OUP

Publication details for all other university presses, whether in anglophone countries or not, should be standardized, so that they consist of the place(s) of publication, followed by a colon, followed by the name of the university, followed by UP. Thus:

Baltimore, MD; London: Johns Hopkins UP

Lewisburg, PA: Bucknell UP

Berkeley; London: California UP

Place of publication

(a) In the last of the examples given above, no state details are necessary for Berkeley as they are contained in the name of the university press. Except in such cases, state or territory abbreviations should be added for all **American places** except New York, all **Canadian places** except Montreal, Ottawa, Toronto and Vancouver, and all **Australian places** other than Adelaide, Brisbane, Canberra, Melbourne and Sydney. For a list of the correct abbreviations, see Appendix B (p. 63 below).

(b) For places of publication elsewhere in the world, there is no need to add the name of the country in which it is situated if it is the capital or one of the principal cities. However, for **lesser-known places**, or where there may be confusion, the name of the country (or of the British county where appropriate) should be added: e.g.

Cheongju, Korea

Romsey, Hants.

(e) In all cases, the accepted **English form** of the name of the city and country should be used if one exists: e.g.

Florence *not* Firenze

This entails dropping any accents that the standard English has not retained. Thus:

Orleans *not* Orléans

If there is no such standard English form of the name, the native-language form of the name should be used, retaining any accents that occur in that name, but transliterating into the Roman alphabet in accordance with the Library of Congress conventions (see p. 17 above).

**DATE**

The **year of publication** should be included *at all times*.

**ISBN**

The ISBN should be entered *without hyphens*; where applicable, the new-style 13-digit ISBN should be given.

**PAGINATION**

The number of pages in the book should be entered in this field. Lower-case roman numerals are used for preliminary pages (these should always be included whenever they exist), and arabic numerals for the main pages of the book. The abbreviation 'pp.' should *not* be included in the field. Thus an entry might take the form:

xii, 374

Where individual volumes of a multi-volume work are treated as separate books, but the pagination is continuous through all the volumes, the following form should be used for an individual volume:

375[nd]634

**EDITION DETAILS**

Details relating to the number or nature of an edition should be entered in the edition details field.

If the book has been published in a **limited edition**, the form is:

Limited ed. of 200 copies

For **new editions** of a book, contributors are asked to add the date of the *first edition* if at all possible; this is usually mentioned in the course of a review of a revised edition. Thus:

Third ed.: first ed. 1989

**SERIES TITLE**

If the book reported is part of a named series, the series title should be entered in the series 1 field of the database. The definite article is omitted from the beginning, and the standard *ABELL* abbreviations (see p. 64 below) should be used; otherwise the series title should be given in full, following the same conventions for capitalization etc. as apply to the title of the book. If the book reported has a number in the series, this should be given as an arabic numeral, whatever form is used in the book. Thus:

Penguin classics

Twayne's US authors

Cambridge studies in medieval literature, 5

Some books appear in a series within a series. In such cases the major series details are entered in the series 1 field, and those of the sub-series in the series 2 field. Thus:

Garland reference library of the humanities, 1873      Children's literature and culture, 18

## 2. Festschriften

(a) A book may be classified as a Festschrift, provided that the essays are **by more than one scholar**.

(b) Each volume of this kind requires an entry for the book as a whole under the appropriate category. This entry should give the title, the names of the editor(s), and the publication details as for any other book.

(c) The volume as a whole will also need to be cross-referenced to the appropriate category or categories for its principal subject-matter; do *not* cross-reference to a category that applies to only one of the volume's constituent essays.

(d) Once a record for the Festschrift volume has been made, separate records for each of its component essays can be made. Each essay that is to be reported in *ABELL* needs a separate entry under its own appropriate category. This entry should carry the scholar's name, the title of the essay, and the pagination for this particular essay. The method for associating an essay record with the Festschrift to which it belongs is described in the previous chapter (see p. 11 above).

(e) Essays covering more than one subject or author should have their own cross-references.

(f) Essays that fall outside the scope of *ABELL* should be ignored, but the book as a whole should be reported as a Festschrift even if it contains only one or two relevant essays.

(g) All entries relating to any one Festschrift or collection should be kept together and not submitted in separate batches.

## 3.  Articles

The details entered in the publication fields for articles are the journal's **abbreviation and title** in the form validated by *ABELL*, the **volume number** (and, where applicable, the **issue number**), the **date** of that volume or issue, and the **pagination** of the article.

### JOURNAL TITLE

*ABELL* now uses a one-word title or an abbreviation for every journal. These appear (together with the full title and the publication details) in the drop-down list of journals in the journal name field of the database, and on the contributor's Record of Coverage. Contributors should consult the editors if they are unsure of the abbreviation for a journal.

If the publication is not in the drop-down list of journals in the database, the full title and the place of publication should be supplied as a note to the editors: e.g.

> Studies in English Literature (Cracow)

This is very important. Contributors are encouraged to send details of articles from journals not previously covered, but unless the full publication details are given, *ABELL* will not be able to include the item.

### VOLUME AND ISSUE NUMBER

These details are entered in the relevant fields of the database. Double issues should be noted as:

> 1 / 2

The practice of citing sources by volume and issue number should be followed wherever possible, even when the numbers are large: e.g.

> Essays

> 113    23 / 24

Where there is **no volume or issue number**, the issue field should be left blank, and the year should be entered in the volume field:

> Studies

> 1994

or, in the case of a journal which publishes several numbered issues a year, starting with no. 1 each year, fill in the issue and year fields:

| Studies |
|---|

| | 1 | | 1994 |
|---|---|---|---|

If, *and only if*, there is neither a volume nor an issue number, the season or month should be given, as follows:

| Apollo |
|---|

| | | Spring | 1994 |
|---|---|---|---|

The forms used for the months are: Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec.

**DATE**

When the issue spans **two years**, the form is:

| 1993 / 94 |
|---|

| 1999 / 2000 |
|---|

| 2005 / 06 |
|---|

Issues of **newspapers** etc. should be identified by completing the dates field. Thus:

journal name

TLS | Times Literary Supplement (London)

| vol no | issue | season | dates | year |
|---|---|---|---|---|
| | | | 17 July | 2006 |

**PAGE NUMBERS**

The initial page number of an article should be entered in the pp start field, and the final page number in the pp end field. The final page number should be shortened by omitting the repetition of figures. Thus:

| 52 | | 8 | *not* | 52 | | 58 |
|---|---|---|---|---|---|---|

| 100 | | 6 | *not* | 100 | 06 | *or* | 100 | 106 |
|---|---|---|---|---|---|---|---|---|

An exception is made for figures between 10 and 19, where the 1 should be repeated: e.g.

| 14 | | 17 | *not* | 14 | | 7 |
|---|---|---|---|---|---|---|

| 115 | | 19 | *not* | 115 | | 9 |
|---|---|---|---|---|---|---|

In the case of works with interrupted page spans, the pp inter field should be used. In such cases, the first page and the last page should be entered in pp start and pp end as described above, and the details of the intervening pages should be entered in pp inter. For example, an article whose page span should appear in the printed text as

1, 6, 9, 12

should be entered thus:

| 1 | | 6, 9 | | 12 |
|---|---|---|---|---|

Note that the pp inter field is placed last on the screen, after the pp end field, and note also that the punctuation should only be typed between the numbers in the pp inter field. Works occupying two or

more runs of pages should be treated similarly; for example, an article whose page span should appear in the printed text as

 58–62, 65–8

should be entered thus:

| 58 | 59[nd]62, 65[nd]7 | 68 |

Where the pagination skips only one page, this should be ignored: for example

 1, 3, 5, 7, 14–18

should be entered thus:

| 1 | 2[nd]7, 14[nd]17 | 18 |

**SERIES/NOTES**

Where the subject-matter of an article is not obvious from the title, or where an article is part of a series of articles (see p. 18 above), a *brief* note should be added in the series/notes field.

## 4. Reviews and review-articles

Reviews are selectively reported (see p. 2 above).

Review-articles (see p. 1 above) are reported in the same way as articles (though the review-article button at the top right of the articles entry form should be clicked); it will usually be necessary to create a review record for each of the books discussed in the review-article.

It is not necessary when reporting a review to give full details of the book under review: the name(s) of the scholar(s) should be given in full, together with their functions, but the title of the book may be abbreviated to the first few words, and further publication details are not required (see p. 11 above).

The same rules apply for the publication details of the review record itself as apply to those of articles (see p. 25 above).

For an **anonymous review**, enter Anon. as the *surname* of the first scholar.

**Two or more reviews** of the same book should be reported as separate items. This is a departure from previous *ABELL* practice.

Books for which the review is adjudged too scanty to be included should have entries made for them if they do not appear to have been covered by *ABELL* so far.

## 5. Other forms of publication

Increasingly, items covered by *ABELL* appear in some form other than the printed word. The following forms should be noted:

 5 fiches

 2 reels (microfilm)

 4 floppy disks

 1 CD-ROM

If an **online** rather than a printed form of a journal is being cited in *ABELL*, the publication details used are those used by the journal itself.

# E. CLASSIFICATION OF ITEMS

## 1. Category marks

Items for inclusion in *ABELL* are classified by means of one or more category-marks. The category-mark consists of a number and a descriptive categorization (e.g. 66 Syntax of Contemporary English), and it determines the place that the item will occupy in *ABELL*. Contributors are entreated to study the possible classifications closely and to assign categories only after careful consideration. A full list of categories appears in Section F below (p. 30).

An item should only be assigned to a particular category if it is likely to be of use to a scholar working in the general field covered by that category. Thus a passing reference to a work of literature, or its use as an illustrative example, is not sufficient to justify an entry under its author.

### AUTHOR CATEGORIES

(a) To qualify as an **author** for *ABELL* purposes, a writer must fulfil two criteria.

(1) He or she must be a writer **in English**. In the case of a writer who employs English and one or more other languages, *ABELL* is interested only in items that deal wholly or partly with that writer's English work: e.g. the *English-language work* of Karen Blixen ('Isak Dinesen'). Note that Samuel Beckett's practice of translation of most of his work from French into English also entitles his work to be automatically included in *ABELL*; an item would only be excluded if it dealt entirely with his work as it appeared in French. For Middle English and Renaissance authors who wrote as much in Latin as in English, more flexibility is needed, and they often count as authors for *ABELL* purposes. In cases of doubt, the best policy is (as always) to consult the most recent possible editions of *ABELL* for examples.

(2) The writer must have produced work in a recognizably **literary form** (regardless of merit), *or* of recognized **literary merit** (regardless of form). Not all writers of discursive prose qualify as authors. In cases of writers of letters, diaries, memoirs, tracts, sermons, speeches, travel accounts, and histories, contributors should first consult previous editions of *ABELL* wherever possible, and then be prepared to consider each case individually. In general, the earlier the writer, the more likely it is that *ABELL* will want to include him/her as an **author**, as such works from earlier centuries are more often the province of the linguistician or the literary critic than of the historian. If an item deals with any literary or linguistic aspect of such writings, where the writer has not been adjudged an author in the *ABELL* sense, that item should be included under the relevant genre and period category (this will usually be a Biography or Prose category).

Care should be taken with the following authors, who will come within the scope of *ABELL* only when their 'literariness' rather than their thought is being considered:

> Thomas Hobbes; John Locke; George Berkeley; David Hume; Thomas Jefferson; Adam Smith; George Washington; William James; Abraham Lincoln; Charles Darwin; John Ruskin; John Dewey.

A stylistic analysis of the Gettysburg Address is of interest to *ABELL*; a study of its place in American politics is not. An analysis, based on the manuscript, of the probable date of composition of an essay by Adam Smith will be included in *ABELL*; a study of its place in his philosophy will not. Important studies of the contribution of one or more of these authors to the criticism or culture of their time should be included in *ABELL* under the relevant Literary Theory category, with a cross-reference under the author heading.

(b) Contributors are asked to be careful when filling in the author categories, and to be particularly wary when dealing with authors with common surnames. If a title does not make it clear which of several similarly named authors is being considered (e.g. one of the two poets named Oliver Goldsmith) the editors would appreciate a confirmatory note in the contributor notes field.

(c) If the author of a literary work is not known, the item should be classified according to its type and period: for example, an item dealing with the anonymous play *Arden of Faversham* would go under 602 Drama and the Theatre, and one about an anonymous verse lampoon on Charles II under 710 Poetry. The titles of such works should be used as subject terms. Pre-sixteenth-century anonymous works are treated slightly differently, however: see the notes below on the Old and Middle English categories (pp. and below). If the item attributes the work to a particular author, and deals in any detail with the reasons for that attribution, the item should carry a cross-reference to that author, and the subject term 'Attribution' should be used.

(d) If an author's name does not appear in the list of recognized authors, it should *not* be typed into the author field. In such cases, the contributor should check that the author in question conforms to the criteria listed in (a)–(c) above, then select category number 3016 and make a note in the contributor notes field, supplying sufficient detail to identify the author. Where the contributor is able to supply the author's dates, the source of this information should be indicated.

**WORK**

The work fields are used for categories 420, 503, 505, 511, 513, 531, 539, 624, 2002.5and 2102.5 *only*. As with authors (see above), only validated forms from the 'work' authority file should be entered in these fields. Where the title of a work is missing from the list, category number 3024 should be selected, and the title in question should be noted in the contributor notes field. In the case of film titles the contributor should give the date of the film where possible (see under p. below).

**WORD/NAME**

The word/name field is used *only* for categories 64, 68, 74 and 78. For the form of entry here, see under the specific discussion of those categories below.

**RELATED STUDIES CATEGORIES**

The Related Studies categories (414, 514, 614, etc.) should be used sparingly, for items with a significant bearing on English language or literature, and only when the main categories do not apply. If the work being reported has a precise and substantial component which entitles it to be classed in one of the other *ABELL* categories, it should be classified accordingly *without* a cross-reference to the Related Studies category. Guidelines on the use of each different Related Studies category will be found below.

## 2. Cross-references

Many articles and books will carry only one category-mark, because they cover one main author, or the literature of one period. Where cross-references are needed, the following rules should be observed.

(a) The **maximum number of entries** for a single item is **five** (i.e. one main entry + four cross-references). If an item deals with more than five topics or authors, a more general category (or categories) should be used. Thus an item dealing with eight Victorian poets should be classified under 910 Poetry; while one that covers a variety of eighteenth-century authors writing in different genres would be placed under 800 General.

(b) When reporting a general work on (say) modern fiction, a single entry, under 2004 Fiction, will often suffice. If, however, a large proportion of the work concerns one modern novelist in particular, especially a less well-known one, a cross-reference to that author would be helpful.

# F. CATEGORIES

## 1. Bibliography

6 General Studies

For general works on **bibliography**, including manuals, where relevant to English language or literature. Author, genre and period bibliographies should be classified according to their subject-matter, but should be assigned the subject term 'Bibliography'.

10 Binding

This category includes works on the art and craft of **bookbinding**: studies and descriptions of the bindings of English or foreign books which are relevant to English language or literature. Work on materials and the care and restoration of books should appear here only if it cannot be categorized as 14 Book Production, Printing, and Typography or 15 Manuscripts. Work on the binding of a particular copy of a book should be cross-referenced to 18 Collecting and the Library if it includes discussion of the owner and of his/her particular tastes and requirements in binding.

12 Book Illustration

This category is for items about the **illustration** and **illustrators** of English literary works. Include here work on **dust jackets** and on **emblem books**.

The following should be *excluded* from this category.

(1) Items on **manuscript illumination** should be placed under 15 Manuscripts.

(2) Items on the **layout and design** of books generally, as distinct from illustration specifically, should be placed under 14 Book Production, Printing, and Typography.

(3) Work on **bookplates** should be classified as 18 Collecting and the Library.

(4) **Graphic work** inspired by literature counts as creative work, and studies of it are excluded from *ABELL* unless it was actually used to illustrate the literary work as well.

Many items here will require a cross-reference to the author or type of work illustrated. Thus an item on illustrated editions of works by Lewis Carroll will need a cross-reference to him; work on an illustrator of modern children's books who is not also their author will require a cross-reference to 2006 Literature for Children. In the latter case, the name of the illustrator should be given as a subject term. Items about the book illustration of someone who is recognized as an *ABELL* author should be cross-referenced to that author, irrespective of whether it deals with his illustrations for his own work or for that of another author: for example, an article on Mervyn Peake's illustrations for *The Hunting of the Snark* would be classified under 12 Illustration, 916 Authors (with 'Carroll, Lewis' (Charles Lutwidge Dodgson) as the author) and 2016 Authors (with Peake, Mervyn as the author). The single exception to this rule is William Blake. Items dealing with Blake's illustrations should be categorized only under Blake as author, unless they would be of general interest to students of book illustration in general. Work on the illustration of Kelmscott Press editions of English literary works should be cross-referenced under 26 History of Publishing and Bookselling and/or 916 Authors (with Morris, William (1834–1896) as the author) – depending on the primary focus of the item in question; here it would be appropriate to include 'Kelmscott Press' as a subject term.

14 Book Production, Printing, and Typography

This category is for items about the physical production and design of printed books, where clearly relevant to English language or literature. Items dealing with the **materials** used in book production may also be included. This category is quite distinct from 20 Textual Studies, which is intended for

textual studies of books, rather than physical ones. Most of the items in the 14 Book Production, Printing, and Typography category will not have any textual information about the books whatsoever. Most items that deal with **private presses** should be categorized only under the appropriate publishing category, 26 History of Publishing and Bookselling or 28 Contemporary Publishing and Bookselling; only items of sufficient **technical** interest should be listed here as well.

15 Manuscripts

This category includes studies and descriptions of **manuscripts** as physical objects: works on **palaeography**, **codicology**, **illumination** (here rather than in 12 Book Illustration) and **materials**. The manuscripts in question must have a direct relevance to English language or literature. Cross-references to 20 Textual Studies may be needed if textual study is also involved. In many cases further cross-reference to an author will also be required.

18 Collecting and the Library

This category is for items about **bibliophilia**, **collections** (whether extant or dispersed, and whether those of an individual or a library) and **bookplates**. Booksellers' **exhibition and sale catalogues** dealing with items within the scope of *ABELL* should also be included; these may require cross-reference under a category appropriate to the subject of the exhibition or sale. Thus work dealing specifically with an individual copy of a book would have an entry here, with a cross-reference to the relevant author or genre category, and, where appropriate, to another bibliographical category (see the note on 10 Binding above). Include also items on the **collectibility** of the works of particular authors, or of different types of work, with a suitable cross-reference.

Work on libraries which is relevant to the general culture of the anglophone world should be classified here, but items on library administration, or guidance on reading, should be *excluded*.

20 Textual Studies

**Textual studies** of printed books, manuscripts or typescripts; comparisons between different editions or versions of a book; work on **editorial procedure**. This category is for all studies, *excluding* actual editions, which deal with any aspect of the relationship between the content of early versions and the content of the final version of a work relevant to English language or literature. Cross-reference to the author(s) concerned is necessary. Items dealing with the physical as well as the intellectual side of the progression from manuscript or other early versions to later editions should also have a reference under 14 Book Production, Printing, and Typography or 15 Manuscripts, whichever is relevant. *Exclude* textual studies of Shakespeare; these go under 618 William Shakespeare: Editions and Textual Criticism.

26 History of Publishing and Bookselling

The **history of publishing and bookselling**, where relevant to English language or literature. Include biographies of deceased publishers and booksellers, and work on any publishing house, series or private press, whether extant or not, *if* the subject is treated *historically*. The names of such people, presses, etc., should be included as subject terms. Items dealing with **censorship** and issues of **copyright**, litigation, and so on, are also classified under this heading, with a cross-reference where appropriate to a particular author, period or genre. This category and the following one are *mutually exclusive*; any historical element in the item qualifies it for listing under 26 History of Publishing and Bookselling, and it should *not* be cross-referenced under 28 Contemporary Publishing and Bookselling.

28 Contemporary Publishing and Bookselling

This category is for studies of **contemporary publishers and booksellers**, if not at all historical, and for work on present-day practices and trends in publishing and bookselling, including the current

output of private presses. Relevant subject terms should be supplied. It is also used for items that attempt to predict future developments in the publishing industry. An increasing number of items in this category will require cross-reference to 31 Language, Literature, and the Computer. This category and 26 History of Publishing and Bookselling are *mutually exclusive*; no cross-reference between them is required.

## 2. Scholarly method

### 30 Scholarly Method

Include works on **methods and techniques** of scholarly research, **manuals** on the preparation of books and theses, and **style books**, whether printers' or editorial. This is a small category, and few of the items in it will need to be cross-referenced; but it should be noted that, unlike many other categories, it includes both subject-specific advice and guides to the preparation of scholarly material in general, irrespective of content.

### 31 Language, Literature, and the Computer

This category is primarily for work on the use of computers in literary or linguistic studies and should be regarded as an extension of 30 Scholarly Method. These two categories are *mutually exclusive*. References will sometimes be required under 28 Contemporary Publishing and Bookselling or 20 Textual Studies (e.g. for items that deal with electronic publishing or editing) or under a linguistic category (e.g. for the use of computers in corpus linguistics). *Exclude* works that deal primarily with the use of computers for the purposes of teaching English language and literature; studies of computer games and interactive media – these should be classified under Radio, Television, Interactive Media (category 2003 or 2103); general discussions of the role of computers in contemporary culture; computers in literature; studies of online diaries etc.

## 3. Periodical publications

### 33 Newspapers and Other Periodicals

**Newspapers**, **magazines**, and other periodicals. Only material directly relevant to English language and literature should be included: for example, a study of the language of editorials in the popular press should be included here and under 87 Stylistics of Non-Literary Texts, but a study of the historical allegiances of the *Times* should be excluded. There is no need to cross-reference from this category for items that deal with the periodicals of a given age to the Related Studies category of that age. However, items dealing with the relationship between a particular author and periodicals should be cross-referenced to that author. (The Critical Heritage series and similar works that quote extensively from periodical publications do not need to have an entry here, as they do not deal with the periodicals as such.) Where an item deals with a particular periodical publication, the title of that publication should be given as a subject term.

*Exclude* work on the serial publication of fiction, which should just be entered under the relevant author(s), and all items for which the periodicals themselves are not the primary focus.

## 4. English language

### GENERAL

### 41 General Studies

This category is for items dealing with the **English language** generally. Contributors are asked to check that such items do deal with English (and do not merely use examples from English to illustrate more general or theoretical arguments) and that they cannot be placed under a more specific category.

46 History and Development of English

Include here items that deal with the **history and development of the English language** in particular, unless a more specific category (e.g. 63 Historical Morphology of English) is appropriate. Studies of Old, Middle and Early Modern English should be placed under this category.

47 History of Linguistics

This category is for all items that deal with the **history of linguistics** as a discipline in English-speaking countries. Items dealing with the teaching of linguistics should, however, be *excluded*. Items on the work of particular anglophone linguistic scholars may be included; the names of such scholars should be included as subject terms.

<div align="center">

**PHONETICS AND PHONOLOGY**

</div>

51 Historical Phonetics and Phonology of English

Items dealing with the **history and development** of the **phonetics or phonology of the English language** should be placed in this category. Work on the phonetics or phonology of non-contemporary English should be included.

52 Phonetics and Phonology of Contemporary English

This category is for all items that deal with the **phonetics** or **phonology** of **contemporary English**.

56 Spelling, Punctuation, Handwriting

This category is for all items dealing with English **orthography** (spelling), **punctuation** or **handwriting**, including items dealing with **graphemes** and individual **letter graphs**. *Include* items dealing with **alphabet books**. *Exclude* items dealing with **runes** (which should be placed under 414 Related Studies).

<div align="center">

**GRAMMAR**

</div>

62 Morphology of Contemporary English

This category is for all items that deal with aspects of the **morphology** (word structure, word formation) of **contemporary English**, unless they deal with a single word or morpheme which can be quoted and classified under 64 Single Morphemes.

63 Historical Morphology of English

This category is for all items that deal with the **morphology** (word structure, word formation) of **non-contemporary English**, and for studies of development, growth or change in the morphology of the English language. *Include* items dealing with the inflexion of Old or Middle English nouns; *exclude* items dealing with the historical variations of a single word or morpheme (see 64 Single Morphemes).

64 Single Morphemes

This category is for items that deal with the **morphology of single English words or morphemes**, including prefixes and suffixes, or up to three such words or morphemes, if they can be listed individually. Contributors are asked to remember that all items classified in this category must carry at least one entry in the word/name field.

There is no need to cross-reference these items to either of the other Morphology categories (62 and 63). Cross-reference from this category will rarely be required, though, for example, an item dealing

with Milton's use of the morpheme *un-* would require a cross-reference to John Milton under <u>716 Authors</u>.

### 66 Syntax of Contemporary English

This category is for all items that deal with the **syntax** (phrase or group or clause or sentence structure) of **contemporary English**. Many of the items that qualify for inclusion here will call themselves grammatical studies; some will call themselves semantic studies; but this category is usually adequate. *Exclude* items dealing with a single syntactic unit (see <u>68 Single Syntactical Items</u>).

### 67 Historical Syntax of English

This category is for all items dealing with the **syntax** (phrase or group or clause or sentence structure) of **non-contemporary English**, or with **historical variations** in English syntax. Exclude items dealing with a single syntactic unit (see <u>68 Single Syntactical Items</u>).

### 68 Single Syntactical Items

This category is for all items dealing with individual English words (such as conjunctions), or possibly phrases (e.g. 'if he would have'), that are **treated as units of syntax** and can be listed individually. There is no need to cross-reference to either of the other <u>Syntax</u> categories (67 and 68). Contributors are asked to remember that all items classified in this category must carry at least one entry in the word/name field.

Most items here will not need any cross-references at all, unless they deal with the use of a single syntactic item in the work of a particular author. Please note the difference between this category and <u>74 Single Words and Phrases</u>: 68 is for words treated as units of syntax; 74 is for the etymology or the semantics of individual words.

**VOCABULARY**

### 71 Vocabulary of Contemporary English

This category is for all items about the **vocabulary of contemporary English**: such items might deal with **slang**, **jargon** or **lexis**.

*Exclude* items dealing with:

(1) figures of speech or imagery in the English language (<u>82 Rhetoric and Figures of Speech</u>);

(2) etymology (<u>73 Historical Vocabulary of English</u>);

(3) the vocabulary of English in previous eras, or the history or development of English vocabulary (<u>73 Historical Vocabulary of English</u>);

(4) the semantics of a single word or phrase, or of two or three related words or phrases (<u>74 Single Words and Phrases</u>);

(5) dictionaries of slang or of the vocabulary associated with a given geographical area or a particular profession (<u>76 Dictionaries of English</u>).

### 73 Historical Vocabulary of English

This category is for items dealing with **etymology** and with aspects of **historical development**, refinement or variation in the **vocabulary** of the English language.

*Include* items on historical lexicology and the theory of the growth of English vocabulary. *Exclude* items on lexicography (<u>75 General</u>) and those dealing with the development or etymology of a single word or phrase, or of two or three related words or phrases (<u>74 Single Words and Phrases</u>).

<u>74 Single Words and Phrases</u>

This category is for items dealing with the present-day **meaning**, or the changes, historical variations or development in meaning, of a **single word or phrase**, or of two or three related words or phrases which can be referred to individually. Contributors are asked to remember that all items classified in this category must carry an entry in the word/name field.

For items dealing with two or more individual words, the procedure should be to list these separately (each with the heading <u>74 Single Words and Phrases</u>) unless they are variant forms of the same word, in which case they should be listed together, e.g. eyot/ait.

Few items here will need cross-references under other categories. However, items dealing with the semantic range of a particular word in the work of a particular author should have an entry under that author. Words that exist only in a dialect form of English should carry a cross-reference to the appropriate <u>Dialect</u> category (90–94).

<div align="center">

**LEXICOGRAPHY**

</div>

<u>75 General</u>

This category is for all items that are about **lexicography** or the theory or practice of making **dictionaries of English**, and for surveys of different English dictionaries. Where the focus of an item is on a specific dictionary, or dictionaries, the titles of such works and/or the name of their editors/compilers should be given as subject terms. *Exclude* dictionaries themselves and reviews thereof (<u>76 Dictionaries of English</u>). *Include* theoretical works, provided their main focus is on the English language, and general textbooks of lexicography.

<u>76 Dictionaries of English</u>

This category is *only* for **dictionaries of English** and reviews of the same. *Include* reference works *on the English language* that take the form of dictionaries (i.e. that are arranged alphabetically), alphabetical glossaries of subdivisions of English, and dictionaries of specialized English vocabulary. *Exclude* dictionaries of quotations, and works such as *The Oxford Companion to English Literature*; these should be placed under the appropriate literary categories. Items (which are not actually reviews) about dictionaries of English should be classified under <u>75 General</u>.

<div align="center">

**NAMES**

</div>

<u>77 General</u>

This category is for all items that deal with **onomastics** (the origins and etymology of **proper names**), where relevant to English language and literature. Such items may be general and theoretical (provided that the English language is their main focus) or specifically about, for example, the etymology of an English place-name. *Include* items dealing with English place-names that have developed from other (e.g. Scandinavian) languages; with, for example, the theory of naming characters even in non-literary endeavours (such as television commercials), or with the etymology of brand names, provided these are located in anglophone countries. The nature of the names under discussion (e.g. place-names or eponyms) should be indicated in the subject terms fields. *Exclude* items dealing with a single name or two or three related names (<u>78 Single Names</u>). This category and <u>78 Single Names</u> are *mutually exclusive*.

<u>78 Single Names</u>

This category is for **individual proper names** that are given special treatment in an item and can be listed separately. *Include* items dealing with English proper names of any kind: e.g. place-names, personal names, pseudonyms, or names of fictional persons or places. Note that for items dealing with

individual names in works of literature, either the names themselves or the works of literature should be English. This category and 77 General are *mutually exclusive*.

Contributors are asked to remember that all items classified in this category must carry at least one entry in the word/name field.

For items dealing with more than one name, the procedure should be to list the names separately (each with the heading 78 Single Names) unless they are variations on the same name, in which case they should be listed together, e.g. Krebs/Crab.

<div align="center">

**MEANING**

</div>

80 Semantics

This category is for items dealing with the **semantics (**or **meaning)** of English, where a more specific classification is not appropriate. Not every item that carries the word 'semantic' in its title, or in the title of the journal in which it appears, needs an entry here: an item about the meaning of parts of English syntax, for example, should be placed under 66 Syntax of Contemporary English and does not require a cross-reference here; a semantic analysis of the work of a particular author should be classified under the appropriate author and perhaps under 86 Stylistics of Literary Texts. Items dealing with **semiotics**, **proxemics** and **gestures** should be included here, provided that they are primarily concerned with the English language.

This category should be used with care. It is intended for items that deal with the meaning of English and cannot be easily classified elsewhere. Most of the items in this category will not have any cross-references.

81 Pragmatics

This category is for all items dealing with the **pragmatics** of the English language – meaning in use, meaning in relation to speakers and hearers, point of view, speech acts, and politeness. Items dealing with theme–rheme, focusing, or left or right dislocation should usually be classified under 66 Syntax of Contemporary English. Not every item with the word 'pragmatic(s)' in its title or in the title of the journal in which it appears needs to be classified here. Most of the items that belong here will be theoretical; most will not need to be cross-referenced.

82 Rhetoric and Figures of Speech

This category is for items that deal with **figures of speech** (metaphor, tropes, irony, and so on). Items dealing with the history or variation in usage of a particular metaphor may be included here, with a cross-reference if necessary: e.g. an item on the use of metaphors of kingship in seventeenth-century drama should be classified here, with a cross-reference under 702 Drama and the Theatre. For items dealing with particular rhetorical tropes or types of imagery (e.g. prosopopoeia, fish imagery), the subject matter should be indicated by the subject terms.

Please note the *distinction between imagery and symbolism*: imagery, as *ABELL* uses the term, operates at the linguistic level, while symbolism operates on a broader, thematic level: thus 'My heart is like a singing bird' is an image, whereas Egdon Heath in *The Return of the Native* and dust in *Our Mutual Friend* are symbols. Items classified under 82 will almost always require a subject term such as 'Metaphor', 'Water Imagery' or 'Hyperbole' (and vice-versa).

Not all items with 'rhetoric' or 'metaphor' in the title necessarily belong in this category.

<div align="center">

**MEDIUM & REGISTER**

</div>

84 Spoken Discourse

This category is for items that deal with spoken texts, spoken language, or the nature of **spoken communication**. *Include* items that deal comparatively with spoken and written media (e.g. changes made to the text of a sermon in its spoken performance). Theoretical items dealing with the techniques used by speakers of English may also be included here – even ones dealing, for example, with the ways in which folktales are told, if the emphasis is primarily on the telling (e.g. on the use of oral formulae). *Exclude* items analysing the style of spoken narratives where the spokenness is much less important than the text: thus most items dealing with the texts of sermons belong under 87 Stylistics of Non-Literary Texts.

Many items that carry the word 'discourse' in their title or in the title of the journal in which they appear should not be classified here; *all* items that deal with the discourse of *written texts* should be classified under the appropriate category/categories for the text(s) concerned. The discourse of non-literary texts should be classified under 87 Stylistics of Non-Literary Texts.

## 86 Stylistics of Literary Texts

This category is for items dealing with the style of English literature from a linguistic stance, and for general items about **English literary stylistics**. *Include* works that deal with the lexical choices made by a particular author (with a cross-reference to that author) or in particular texts. *Exclude* more general studies of literary imagery, which should be classified under 82 Rhetoric and Figures of Speech, and of matters such as dramatic structure or narrative technique.

## 87 Stylistics of Non-Literary Texts

This category is a parallel category to 86 Stylistics of Literary Texts, for stylistic analyses of **non-literary texts**. Include here all items dealing with aspects of the style or vocabulary or structure of any non-literary anglophone text. Include also treatments of non-literary works: e.g. a stylistic analysis of a speech by a politician or of the means used to manipulate the consumer in a television commercial – provided it does not deal mainly with the text as spoken narrative (84 Spoken Discourse).

### DIALECTS AND VARIETIES OF ENGLISH

Cross-references between categories 90–98 and other language categories are expected to be rare, regardless of whether an item deals with syntax, vocabulary or any other aspect of the dialect or variety of English in question. The main exception to this rule is that items dealing with regional accents will also require entries under the appropriate Phonetics category (51 or 52).

Occasionally an item might deal with, for example, the use of a specific dialect in the work of a particular author, in which case a cross-reference under that author will be required.

## 90 General

This category should be used for **general or theoretical works on dialect** that contribute something to the study of English dialects. Items that compare dialects from two or more dialect category areas should also be entered here.

## 91 Dialects of the British Isles

This category is for all items that deal with regional **dialects** and variations of English found in any part of the **British Isles**. The subject terms field should be used here for greater specificity (e.g. Northumberland Dialect).

## 92 Dialects of North America

This category is for items that deal with regional **dialects** and variations of English found in any part of **North America**. *Exclude*, however, items that are specifically on pidgins or creoles; these should be classified under 96 Pidgins and Creoles.

## 93 Dialects of the Rest of the World

This category is for all items that deal with regional **dialects** and variations of English found in **any part of the world outside the British Isles and North America**, except pidgin and creole English. The largest number of such items deal with Antipodean dialects. The dialect under discussion should be given as a subject term (e.g. New Zealand English). Please note carefully the difference between this category and 94 English as a World Language.

## 94 English as a World Language

This category is for items that deal with **English as a world language**, an international language or a cross-cultural language. In other words, whereas the other dialect categories deal with varieties of English in use in specific areas of the world, the items that belong here treat English as a *lingua franca*. Please note carefully the difference between this category and 93 Dialects of the Rest of the World.

## 96 Pidgins and Creoles

This category is for items dealing with **pidgin and creole** forms of English; in almost every case this will be the only category such items need.

## 98 Sociolinguistics

This category is intended for items on **sociolinguistics** – i.e. the influence of social factors on the way in which language is treated or used or understood. *Include* general and theoretical works, provided that they are clearly relevant to English. Few items will need to be cross-referenced. *Exclude* items on slang, cant or jargon (which should be classified under 71 Vocabulary of Contemporary English) or on the social implications of the use of specific dialects such as African American Vernacular English (which should be classified under the appropriate dialect category, e.g. 92 Dialects of North America).

## 104 Translation and Comparative Linguistics

This category is for items on the theory and practice of **translation** or on **comparative or contrastive linguistics**, where these are clearly relevant to English. *Include* linguistic comparisons between English and other languages; where it is not clear from the title of the item what languages are being discussed, contributors should add this information in the series/notes field. *Exclude* comparative studies of different varieties of English (which should be assigned to a dialect category); also translations of literary texts. Items dealing with such translations should be included here only if they are *specifically linguistic* in their focus; otherwise they should be classified under the author of the text. Few items here will require cross-reference to another linguistic category, the exception being those that deal in depth only with a specific aspect of language (e.g. syntax).

# 5. Traditional culture, folklore and folklife

This section of *ABELL* is concerned with the traditional cultures of English-speaking countries: customs, practices, legends and occupations, where these are treated as folklore and not as history or psychology. Items included should be of reasonable interest to students of English language and literature. It should be noted that the non-English-language folklore of English-speaking countries is *excluded* from consideration: thus an item dealing with the Celtic mythology of ancient Britain would be excluded, as would an item about the traditions of indigenous American peoples. The general principle that distinguishes folklore from other literary output is that it is not time-specific: it remains in the same form for centuries, usually without benefit of canonization as literature. Thus a mummers' play is traditional drama (118 Dance and Drama), whereas a mystery play (specific to pre-Reformation England) is not.

## 108 General Studies

This category is for **general and theoretical works** that are of relevance to **English folklore**, and that do not have a more specific classification because they do not deal with a particular kind of folklore or with a particular area. Items dealing with material relevant to more than three of the other folk categories should also be entered here. Studies that are not specifically about English folklore should be omitted.

## 110 Area Studies and Collections

This category is for studies of the **folklore of a particular area** (e.g. Yorkshire, Tennessee, New South Wales, the American South) where the material covered is not confined to one of the type-specific categories below. Items dealing with the folklore of a whole country should be classified under 108 General Studies. Please note that the *type* of folklore takes precedence over the *area*: thus Wisconsin folksongs should be placed under 116 Song, Music, Ballad, and Sussex proverbs under 112 Proverbs, Proverbial Expressions, Riddles, Rhymes, Dites, rather than here. The region concerned should be indicated in the subject terms field (e.g. Sussex Folklore).

## 112 Proverbs, Proverbial Expressions, Riddles, Rhymes, Dites

This category includes all studies and collections of minor spoken genres such as insults, short jokes, family sayings, and flytings. If the jokes or rhymes are lengthy or take the form of a sustained narrative, they should be classified under 114 Narrative instead of here.

## 113 Written and Printed Materials, Inscriptions, Epitaphs, Graffiti

This category is for **inscriptions**, **epitaphs**, **graffiti**, and other written or printed counterparts of the non-narrative genres listed under 112 Proverbs, Proverbial Expressions, Riddles, Rhymes, Dites.

## 114 Narrative

This is usually the largest of the folk categories. It is used for studies and collections of **folk narratives** of all kinds: myths, legends, folktales, anecdotes, long jokes, monologues and urban legends. *Include* studies of fairy-tales (here rather than under 124 Children's Traditions). *Exclude* examinations of non-English-language narratives in translation, unless those translations have gained currency in the English-speaking world in their own right (e.g. Snow-White, Little Red Riding Hood); narrative ballads (116 Song, Music, Ballad) items dealing with the techniques employed by anglophone story-tellers (84 Spoken Discourse); children's traditional tales (124 Children's Traditions).

## 116 Song, Music, Ballad

This category is for collections and studies of **traditional song**. The bias of *ABELL* here is towards music that originated out of traditional cultures. *Include* items on **ballads**, traditional music of underclasses through the ages, and non-commercial twentieth-century American 'Blues' music (when the primary focus is on the lyrics). Some folk-song artists (e.g. Woody Guthrie) are *ABELL* authors in their own right; items about their music will require cross-references to the appropriate author category. *Exclude* most current commercial folk-music.

## 118 Dance and Drama

This category is for the **dance and drama of traditional English-language cultures**: ritual drama, mummers' plays, morris-dancing, step-dancing, sword-dancing, and so on. In the case of items dealing with dances, the focus should be on the dance as drama, or on how those dances exemplify the folk culture of a particular set of people.

<u>120 Custom and Belief</u>

This category is for studies and descriptions of **traditional custom and belief**: seasonal customs, rites of passage, occupational customs, idiosyncratic behaviour pertaining to a particular area or site (such as Stonehenge); superstitions, omens, divination, ghosts and witchcraft. If the item deals with traditional narratives about, e.g., ghosts or the justification for superstitious behaviour, it should be classified under <u>114 Narrative</u> instead of here.

<u>122 Material Culture, Techniques and Occupations, Folk Arts and Crafts</u>

This category is for items dealing with **traditional techniques, occupations and crafts**. There will be few such items that are relevant to English language and literature. Examples might be a consideration of the texts of traditional samplers or quilts; folk art with literary associations, or a study of the terminology of a particular folk art or craft. A cross-reference to a dialect category or even to a specific author (e.g. Thomas Hardy, Mary Webb) may sometimes be required.

<u>124 Children's Traditions</u>

This category is for all studies of the **traditional cultures of children**, whether narrative, graffiti, riddles, or belonging to a particular region. All items specific to children should be listed here rather than in any of the foregoing categories. *Exclude* studies of fairy-tales, which should be classified under <u>114 Narrative</u>.

# 6. English literature

## GENERAL LITERARY STUDIES

Categories 126–141 are the general literature categories used by *ABELL*. Items that concern up to three periods (see categories 400–2116) may be given one main entry (under the earliest of these periods) and two cross-references; for items dealing with **more than three periods**, these general categories should be used.

<u>126 General</u>

**General literary studies**. *Include* items (including anthologies) that cover **more than three periods and more than three genres** (otherwise list such items under the more specific headings); items on literature in relation to another subject (e.g. on literature and religion). *Exclude* work on the arts or culture in general: this should be classified under <u>140 Related Studies</u> if it deals with more than three periods, and under the <u>Related Studies</u> category for the relevant century if not.

<u>130 Drama and the Theatre</u>

**Drama** and **theatre** of **more than three periods**.

<u>132 Fiction</u>

**Fiction**, including novels, short stories and prose romances, of **more than three periods**.

<u>133 Literature for Children</u>

For work on **children's literature** of **more than three periods**. Only scholarly work should be included. *Exclude* works on horn-books, alphabets, primers, and other school-books, unless of real literary interest; items on picture-books which have no substantial textual component.

<u>134 Poetry</u>

**Poetry** of **more than three periods**, including technical works about prosody or versification, and theoretical works on the nature of poetry as an art-form. *Include* anthologies of poetry from several periods.

136 Prose

**Prose** of **more than three periods**. For the purposes of *ABELL*, Prose *excludes* the more specific categories of Fiction (the novel, short stories) and Biography and Autobiography (biographical writings, letters, diaries); it *includes* essays, literary letters, travel writing, and non-fiction narratives of literary merit or linguistic interest. *Include* here anthologies of prose from several periods.

137 Biography and Autobiography

**Biography and autobiography** of **more than three periods**. This category incorporates work about biography, letters, diaries, and the art of biographical writing considered generally. Studies of biography during a particular period should be classified under the Biography and Autobiography category for the relevant century. Studies of the biographical writings of five or fewer particular individuals should be listed only under those individuals, if they qualify as authors for *ABELL* purposes. Studies of an individual who does *not* qualify as an author, but whose biographical writings are of relevance to the study of English language or literature, should be classified under the Biography and Autobiography heading for the period during which he/she was active. *Include* anthologies of biographical writing (e.g. excerpts from letters or diaries) from several periods. *Exclude* from this category actual biographies, or collections of the letters or diaries of an individual. An autobiography by an author is treated as criticism of that author, as is a biography of him/her by a scholar. Such items and their reviews should therefore be classified under the relevant author(s). Biographical dictionaries of authors etc. should be classified according to their content: i.e. a biographical dictionary of nineteenth-century American poets should be placed under 910 Poetry.

140 Related Studies

For work relevant to (but not specifically on) English language and literature, and covering **more than three periods**. Such items will generally deal with English language or literature as part of a much wider subject area, such as popular culture or feminism.

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

141 Literary Theory

Items dealing with **literary theory**, **literary criticism**, etc., of **more than three periods**, or treated as a genre. This category only includes works *about* literary criticism, and not works *of* literary criticism, which are classified according to their subject-matter.

<div align="center">

**PERIOD CATEGORIES**

</div>

*ABELL* divides English literature into seven sections arranged chronologically. Each section has roughly the same set of categories within it (e.g. 502 Drama and the Theatre, 602 Drama and the Theatre, and so on), with some categories for special cases. However, it should be noted that the principles of selection do differ in different periods. In particular, the earlier the period, the more likely it is that items of marginal relevance to English language or literature would be included. It is unlikely, for example, that autobiographical writings of present-day monks would be of relevance to students of twentieth-century literature; but surviving work by a twelfth-century monk in England might qualify for 514 Related Studies. Similarly, many more pieces of travel writing would be included under 612 Prose than under 2012 Prose; and works on iconography in the visual arts are more likely to be included under 514 Related Studies than under 914 Related Studies.

It should also be noted that each writer whom *ABELL* has accepted as an author has been assigned to *one* of these periods, regardless of whether his/her literary output spans the turn of a century.

<div align="center">

**OLD ENGLISH**

</div>

<u>400 General</u>

This category is for **general studies** of works written in English **before the Norman Conquest** (1066). Only items on Old English literature too general in their scope to be classified under <u>416 Authors and Anonymous Works</u>, and those dealing with more individual authors or works than can be covered by the maximum number of *ABELL* cross-references, should be included here. Where a single genre of Old English writing is being discussed, this should be indicated by the use of an appropriate subject term (e.g. Old English Poetry).

<u>414 Related Studies</u>

For studies in other disciplines, such as history, theology, art, legend, archaeology, with a direct bearing on pre-1066 English literature; also for items dealing with relevant literature in languages other than English, including Latin literature produced in England, and work on runes (even if mainly linguistic).

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

<u>416 Authors and Anonymous Works</u>

This category is for items dealing with studies, editions and translations of the work of **pre-1066 authors** who wrote in English and whose identity is known, and for those on **individual anonymous works** (including *Beowulf* and *The Fight at Finnsburh*) of the same period. Unlike the <u>Author</u> categories for later periods (516, 616, etc.), Old English authors are listed together with works in the work field's authority list. Works commonly attributed to a particular author should be classified under that author, even if the attribution is not certain (e.g. an article about *Elene* would be classified under Cynewulf, and *Elene* would appear as a subject term). Where a new attribution of an anonymous work is being made, the item should be entered under both the title and the putative author of the work in question. This is also the procedure for items that deal partly with anonymous works, partly with works whose authors are known. The title of the work should be selected from the work field's authority list; if the title cannot be found in the list, contributors are asked to select category number 3024, to leave the work field blank and to supply the title in the contributor notes field. *Exclude* items on authors who wrote entirely in Latin; these should be classified under <u>414 Related Studies</u>.

<div align="center">

**MIDDLE ENGLISH AND FIFTEENTH CENTURY**

</div>

This section is divided up more like those for later centuries. Since a good deal of Middle English literature is anonymous, however, the genre sections have been subdivided into <u>General Studies</u> and <u>Separate Anonymous Works</u>. For the latter, the work fields will be used. Note that the new genre categories should only be used for *anonymous* Middle English literature: work attributed to a named author should be classified under the name of that author.

<u>500 General</u>

This category is for general studies of works written in English during the period **1066–1500**. Only items on Middle English literature too broad in their scope to be classified under any of the subsequent genre categories (502–539 below), and those dealing with more individual authors, works or genres than can be covered by the maximun number of *ABELL* cross-references, should be included here.

<u>502 Drama and the Theatre</u>

This category is for general studies of **English drama** of the period **1066–1500**. Only items on Middle English drama too broad in their scope to be classified under 503 below, and those dealing with more

individual dramatic works than can be covered by the maximum number of *ABELL* cross-references, should be included here.

Items that deal with post-medieval productions of dramatic works of this period should *not* be cross-referenced under the <u>Drama and the Theatre</u> category (602, 702, etc.) of the period of the production unless they are of special interest to the student of the drama of that period. It should be borne in mind that the original date of the dramatic work is the deciding factor in assigning it a category, *not* the date of the particular production of that item. Work on Latin liturgical drama should be classified under <u>514 Related Studies</u>.

<u>503 Drama: Separate Anonymous Works</u>

This category is for items that deal with *five or fewer* **Middle English dramatic works**; items that deal with more than five should be classified under <u>502 Drama and the Theatre</u>. The title of the work should be selected from the work field's authority list; if the title cannot be found in the list, contributors are asked to select category number 3024, to leave the work field blank and to supply the title in the contributor notes field. Note that, for example, *Towneley Cycle* is a subject sub-heading; the Towneley Shepherds' Play would not be given a separate heading.

<u>504 Romance: General Studies</u>

This category is for general studies of **English romances**, both verse and prose, of the period **1066–1500**. Only items on Middle English romance too broad in their scope to be classified under 505 below, and those dealing with more individual romances than can be covered by the maximum number of *ABELL* cross-references, should be included here.

<u>505 Romance: Separate Anonymous Works</u>

This category is for items that deal with *five or fewer* anonymous Middle English romances; items that deal with more than five should be classified under <u>504 Romance: General Studies</u>. The title of the work should be selected from the work field's authority list; if the title cannot be found in the list, contributors are asked to select category number 3024, to leave the work field blank and to supply the title in the contributor notes field.

<u>510 Poetry: General Studies</u>

This category is for general studies of **English poetry** of the period **1066–1500**. Only items on Middle English poetry too broad in their scope to be classified under 511 below, and those dealing with more individual poetical works than can be covered by the maximum number of *ABELL* cross-references, should be included here. *Exclude* work on verse romances, which should be classified under 504 or 505 above.

<u>511 Poetry: Separate Anonymous Works</u>

This category is for items that deal with *five or fewer* anonymous works of Middle English verse; items that deal with more than five should be classified under <u>510 Poetry: General Studies</u>. The title of the work should be selected from the work field's authority list; if the title cannot be found in the list, contributors are asked to select category number 3024, to leave the work field blank and to supply the title in the contributor notes field. Note that, for example, *Harley Lyrics* is a subject sub-heading; an individual lyric would not be given a separate heading unless it does not form part of a collection.

<u>512 Prose: General Studies</u>

This category is for general studies of **English prose** of the period **1066–1500**; it will probably be concerned chiefly with saints' lives, sermons, prose devotional literature, and the like. Only items on Middle English prose too broad in their scope to be classified under 513 below, and those dealing with

more individual prose works than can be covered by the maximum number of *ABELL* cross-references, should be included here. *Exclude* work on prose romances, which should be classified under 504 or 505 above.

513 Prose: Separate Anonymous Works

This category is for items that deal with *five or fewer* anonymous works of Middle English prose; items that deal with more than five should be classified under 512 Prose: General Studies. The title of the work should be selected from the work field's authority list (if the title cannot be found in the list, contributors are asked to select category number 3024, to leave the work field blank and to supply the title in the contributor notes field. Note that, for example, *Katherine Group* is a subject sub-heading; *Seinte Iulienne* would not be given a separate heading.

514 Related Studies

For studies in other disciplines, such as history, theology, art, legend, with a direct bearing on Middle English literature; also for items dealing with relevant literature produced in England in languages other than English (e.g. Anglo-Norman, Latin).

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

516 Authors

This category is for items dealing with studies, editions and translations of the work of **authors** (other than Chaucer or the *Gawain*-Poet) **who wrote in Middle English** and whose identity is known. It should also be used for works commonly attributed to a particular author, even if the attribution is not certain. Where the attribution is doubtful or is being challenged, the main entry should be under the relevant genre category (e.g. 510 Poetry: General Studies), with a cross-reference here. This is also the procedure for items that deal partly with anonymous works, partly with works whose authors are known.

The name of an author should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the author's name (and, where possible, his/her dates and nationality) in the contributor notes field.

Authors who wrote in Britain during this period in languages other than Middle English (e.g. Anglo-Norman or Latin) should be classified under 514 Related Studies.

530 Geoffrey Chaucer: General Scholarship and Criticism

This category is for **general studies** of the **life or works of Geoffrey Chaucer**. Only items on Chaucer too broad in their scope to be classified under 531 below, and those dealing with more individual works than can be covered by the maximum number of *ABELL* cross-references, should be included here. Please note that there is no need to add Chaucer's name in the author field.

531 Geoffrey Chaucer: Separate Works

This category is for items dealing with *five or fewer* **separate works by Chaucer**. The forms of the titles used as headings are those of *The Riverside Chaucer*; they should be selected from the work

field's authority list. Note that *Canterbury Tales* is a subject sub-heading; an individual tale would not be given a separate heading (though if the item focuses primarily or exclusively on a particular tale or tales, this information should be given in the subject terms fields).

Please note that the overall title of the *Canterbury Tales* is italicized, but the titles of individual tales are capitalized but not italicized: e.g.

> Chaucer's satires on the Church in the *Canterbury Tales*

> An old joke: the tale behind the Nun's Priest's Tale

(Note that the definite article remains lower-case in both instances.)

Please note that there is no need to add Chaucer's name in the author field.

## 538 The *Gawain*-Poet: General Scholarship and Criticism

This category is for **general studies** of the life or works of the so-called **Gawain-Poet or Pearl-Poet**. The two terms are interchangeable, so any *general* works on the poet under either of those appellations would go here. As with Chaucer, there is no need to make an entry in the author field.

## 539 The *Gawain*-Poet: Separate Works

This category is for items dealing with the **individual works** usually attributed to the **Gawain-Poet**: *Sir Gawain and the Green Knight*, *Pearl*, *Patience*, *Cleanness* (or *Purity*), and *St Erkenwald*. The forms of titles used as headings are included in the work lookup tables (anything on *Purity* or *Clannesse* would go under *Cleanness*). As with Chaucer, there is no need to make an entry in the author field.

### LATER CENTURIES

The remaining *ABELL* categories all belong to a specific century. Contributors are asked to ensure that items dealing with the literature of more than one century are classified in all the appropriate categories, even when the period of overlap is very small: e.g. an article entitled 'English poetry 1780–1905' would require classification under 810 Poetry, 910 Poetry and 2010 Poetry). Each author whom *ABELL* has accepted as such is, however, assigned to only one century: thus there is no need to cross-reference between centuries for authors (such as Henry James) who were active in two.

### SIXTEENTH CENTURY

## 600 General

This category is for **general studies** of the literature of the **sixteenth century**; it covers items on more sixteenth-century authors or genres than can be covered by the maximum number of *ABELL* cross-references. Items on anonymous works should be classified under the appropriate genre category (e.g. an article on *Arden of Faversham* would go under 602 Drama and the Theatre), with a cross-reference to the appropriate author under 616 if an attribution is being made.

## 602 Drama and the Theatre

This category is for items on **anonymous sixteenth-century English drama** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 616 Authors. Items that deal with later productions of dramatic works of this period should *not* be cross-referenced under the Drama and the Theatre category of the period of the production unless they are of special interest to a student of the drama of that period. It should be borne in mind that the original date of the dramatic work is the deciding factor in assigning it a category, *not* the date of the particular production of that item.

## 604 Fiction

This category is for items on **anonymous sixteenth-century English fiction** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 616 Authors.

## 606 Literature for Children

This category is for items dealing with **anonymous sixteenth-century English literature aimed at children**, and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 616 Authors. There will be very few entries in this category, such literature consisting mainly of school-books.

## 610 Poetry

This category is for items on **anonymous sixteenth-century English poetry** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 616 Authors. *Include* items dealing with ballads of the period if these appear in written form rather than being oral and folk-orientated (some items may be both, in which case the main entry will go under 116 Song, Music, Ballad, with a cross-reference here).

## 612 Prose

This category is for items dealing with non-fictional, non-(auto)biographical, non-literary-critical **prose of the sixteenth century**, such as travel writing, 'eye-witness'-style narratives, and essays. *Include* also items that deal with the literary aspects or pretensions of such non-literary prose as sermons, treatises or scientific works. Note that some writers of such prose (e.g. John Knox) are classified by *ABELL* as authors, while others (e.g. John Dee) are not. Where there is doubt as to the writer's status, his/her name should be added in the contributor notes field (if it does not appear in the title), so that the editors can decide on a classification.

## 613 Biography and Autobiography

This category is for items that deal with **biography and/or autobiography**, including diaries and journals, written in English in the **sixteenth century**. Biographical items *about* particular authors should be classified under those authors instead. This category is for items that deal with biography as a literary form.

## 614 Related Studies

For studies in other disciplines, such as history, theology, philosophy, art, with a direct bearing on sixteenth-century English literature; also for items dealing with relevant literature produced in England in languages other than English (e.g. Latin).

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

## 615 Literary Theory

This category is for items about the **literary theory** and **literary criticism** produced during this period, and editions of the same. (Works of theory *about* sixteenth-century literature should be classified under the appropriate sixteenth-century genre or author category.) Items that deal with the critical theories of a particular sixteenth-century author should go here; they should be cross-referenced under the appropriate author category, and the subject term 'Critical Writings' should be used.

<u>616 Authors</u>

This category is for items dealing with studies, editions and translations of the work of up to five particular **sixteenth-century authors** who wrote in English and whose identity is known. It should also be used for works commonly attributed to a particular author, even if the attribution is not certain. Where the author is conjectured but the item is challenging the attribution, the main entry should be under the appropriate genre category (e.g. <u>602 Drama and the Theatre</u>), with a cross-reference here. This is also the procedure for items that deal partly with anonymous works, partly with works whose authors are known.

The name of an author should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the author's name (and, where possible, his/her dates and nationality) in the contributor notes field.

Authors who wrote in England during this period in languages other than English (e.g. Latin) should be classified under <u>614 Related Studies</u>.

<u>618 William Shakespeare: Editions and Textual Criticism</u>

This category is for **editions and textual studies** of works by **Shakespeare**. These should *not* be entered under <u>20 Textual Studies</u> but they *should* be cross-referenced to <u>624 William Shakespeare: Separate Works</u> where appropriate. Note that the author field is not used for this category.

<u>620 William Shakespeare: General Scholarship and Criticism</u>

Include here studies of Shakespeare's life, thought and work. Only general items, and those dealing with more individual plays than can be covered by the maximum number of *ABELL* cross-references, should be included here. Note that the author field is not used for this category.

<u>622 William Shakespeare: Productions</u>

Include discussion of past productions, including the original ones; also useful reviews of modern productions, including film versions (e.g. Kenneth Branagh's *Hamlet*, Baz Luhrmann's *Romeo + Juliet*). These will *not* require cross-reference to <u>2002.5 Individual Films</u>; the subject term 'Film Productions' should be used. Note, however, that material about films that are based on Shakespeare's plays but do not use the Shakespearean text as screenplay (e.g. Julie Taymor's *Titus*, Andrew Lazar's *10 Things I Hate about You*) should be categorized under <u>2002.5 Individual Films</u> rather than here, though a cross-reference to <u>624 William Shakespeare: Separate Works</u> will often be required.

Items on the Elizabethan playhouse should be entered under <u>602 Drama and the Theatre</u> though they may require cross-reference here. Items that deal with later productions of Shakespeare's plays should *not* be cross-referenced under the <u>Drama and the Theatre</u> category of the period of the production unless they are of special interest to a student of the drama of that period. By contrast to former *ABELL* practice, items in this category *should* be cross-referenced to <u>624 William Shakespeare: Separate Works</u>, unless they deal with more than four of his plays.

<u>624 William Shakespeare: Separate Works</u>

This category is for items that deal with individual Shakespeare plays (subject to the maximum number of *ABELL* cross-references); items that deal with more than four should be classified under <u>620 William Shakespeare: General Scholarship and Criticism</u>. Contributors are asked to remember that all items classified in this category must carry an entry in the work field.

<div align="center">

**SEVENTEENTH CENTURY**

</div>

<u>700 General</u>

This category is for **general studies** of the literature of the **seventeenth century**; it covers items on more seventeenth-century authors or genres than can be covered by the maximum number of *ABELL* cross-references. Items on anonymous literature should be classified under the appropriate genre category (e.g. an article on *Eikon Basilike* would go under 712 Prose), with a cross-reference to the appropriate author if an attribution is being made.

## 702 Drama and the Theatre

This category is for items on **anonymous seventeenth-century English drama** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 716 Authors. Items that deal with later productions of dramatic works of this period should *not* be cross-referenced under the Drama and the Theatre category of the period of the production unless they are of special interest to a student of the drama of that period. It should be borne in mind that the original date of the dramatic work is the deciding factor in assigning it a category, *not* the date of the particular production of that item.

## 704 Fiction

This category is for items on **anonymous seventeenth-century English fiction** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 716 Authors.

## 706 Literature for Children

This category is for items dealing with **anonymous seventeenth-century English literature aimed at children** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 716 Authors.

## 710 Poetry

This category is for items on **anonymous seventeenth-century English poetry** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 716 Authors. *Include* items dealing with ballads of the period if these are literary rather than folk-orientated (some items may be both, in which case the main entry will go under 116 Song, Music, Ballad, with a cross-reference here).

## 712 Prose

This category is for items dealing with non-fictional, non-(auto)biographical, non-literary-critical **prose of the seventeenth century**, such as travel writing, 'eye-witness'-style narratives, and essays. *Include* also items that deal with the literary aspects or pretensions of such non-literary prose as sermons, treatises or scientific works. Note that some writers of such prose (e.g. Thomas Hobbes, John Locke) are treated by *ABELL* as authors, *when literary and stylistic aspects of their prose are under discussion*, but not when the focus is on their philosophical or political ideas. Where there is doubt as to the writer's status, his/her name should be added in the contributor notes field (if it does not appear in the title), so that the editors can decide on a classification.

## 713 Biography and Autobiography

This category is for items that deal with **biography and/or autobiography**, including diaries and journals, written in English in the **seventeenth century**. Biographical items *about* particular authors should be classified under those authors instead. This category is for items that deal with biography as a literary form.

## 714 Related Studies

For studies in other disciplines, such as history, theology, philosophy, art, with a direct bearing on seventeenth-century English literature; also for items dealing with relevant literature produced in England in languages other than English (e.g. Latin).

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

### 715 Literary Theory

This category is for items about the **literary theory** and **literary criticism** produced during this period, and editions of the same. (Works of theory *about* seventeenth-century literature should be classified under the appropriate seventeenth-century genre or author category.) Items that deal with the critical theories of a particular seventeenth-century author should go here; they should be cross-referenced under the appropriate author category, and the subject term 'Critical Writings' should be used.

### 716 Authors

This category is for items dealing with studies, editions and translations of the work of up to five particular **seventeenth-century authors** who wrote in English and whose identity is known. It should also be used for works commonly attributed to a particular author, even if the attribution is not certain. Where the author is conjectured but the item is challenging the attribution, the main entry should be under the appropriate genre category (e.g. 712 Prose), with a cross-reference here. This is also the procedure for items that deal partly with anonymous works, partly with works whose authors are known.

The name of an author should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the author's name (and, where possible, his/her dates and nationality) in the contributor notes field.

Authors who wrote in England during this period in languages other than English (e.g. Latin) should be classified under 714 Related Studies.

### EIGHTEENTH CENTURY

### 800 General

This category is for **general studies** of the literature of the **eighteenth century**; it covers items on more eighteenth-century authors or genres than can be covered by the maximum number of *ABELL* cross-references. Items on anonymous literature should be classified under the appropriate genre category (e.g. 804 Fiction), with a cross-reference to the appropriate author under 816 if an attribution is being made.

### 802 Drama and the Theatre

This category is for items on **anonymous eighteenth-century English drama** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 816 Authors. Items that deal with later productions of dramatic works of this period should *not* be cross-referenced under the Drama and the Theatre category of the period of the production unless they are of special interest to a student of the drama of that period. It should be borne in mind that the original date of the dramatic work is the deciding factor in assigning it a category, *not* the date of the particular production of that item.

### 804 Fiction

This category is for items on **anonymous eighteenth-century English fiction** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 816 Authors.

## 806 Literature for Children

This category is for items dealing with **anonymous eighteenth-century English literature aimed at children** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 816 Authors.

## 810 Poetry

This category is for items on **anonymous eighteenth-century English poetry** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 816 Authors. *Include* items dealing with ballads of the period if these are literary rather than folk-orientated (some items may be both, in which case the main entry will go under 116 Song, Music, Ballad, with a cross-reference here).

## 812 Prose

This category is for items dealing with non-fictional, non-(auto)biographical, non-literary-critical **prose of the eighteenth century**, such as travel writing, 'eye-witness'-style narratives, and essays. *Include* also items that deal with the literary aspects or pretensions of such non-literary prose as sermons, treatises or scientific works. Note that some writers of such prose (e.g. Edmund Burke) are classified by *ABELL* as authors, while others (e.g. Charles Burney) are not. Where there is doubt as to the writer's status, his/her name should be added in the contributor notes field (if it does not appear in the title), so that the editors can decide on a classification.

## 813 Biography and Autobiography

This category is for items that deal with **biography and/or autobiography**, including diaries and journals, written in English in the **eighteenth century**. Biographical items *about* particular authors should be classified under those authors instead. This category is for items that deal with biography as a literary form.

## 814 Related Studies

For studies in other disciplines, such as history, theology, philosophy, art, with a direct bearing on eighteenth-century English literature; also for items dealing with relevant literature produced in England in languages other than English (e.g. Latin).

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

## 815 Literary Theory

This category is for items about the **literary theory** and **literary criticism** produced during this period, and editions of the same. (Works of theory *about* eighteenth-century literature should be classified under the appropriate eighteenth-century genre or author category.) Items that deal with the critical theories of a particular eighteenth-century author should go here; they should be cross-referenced under the appropriate author category, and the subject term 'Critical Writings' should be used.

816 Authors

This category is for items dealing with studies, editions and translations of the work of up to five particular **eighteenth-century authors** who wrote in English and whose identity is known. It should also be used for works commonly attributed to a particular author, even if the attribution is not certain. Where the author is conjectured but the item is challenging the attribution, the main entry should be under the appropriate genre category (e.g. 804 Fiction), with a cross-reference here. This is also the procedure for items that deal partly with anonymous works, partly with works whose authors are known.

The name of an author should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the author's name (and, where possible, his/her dates and nationality) in the contributor notes field.

Authors who wrote in England during this period in languages other than English (e.g. Latin) should be classified under 814 Related Studies.

### NINETEENTH CENTURY

900 General

This category is for **general studies** of the literature of the **nineteenth century**; it covers items on more nineteenth-century authors or genres than can be covered by the maximum number of *ABELL* cross-references. Items on anonymous literature should be classified under the appropriate genre category (e.g. 906 Literature for Children), with a cross-reference to the appropriate author under 916 if an attribution is being made.

902 Drama and the Theatre

This category is for items on **anonymous nineteenth-century English drama** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 916 Authors. Items that deal with later productions of dramatic works of this period should *not* be cross-referenced under the Drama and the Theatre category of the period of the production unless they are of special interest to a student of the drama of that period. It should be borne in mind that the original date of the dramatic work is the deciding factor in assigning it a category, *not* the date of the particular production of that item. Work on music hall or minstrelsy in the nineteenth century should be classified under 914 Related Studies.

904 Fiction

This category is for items on **anonymous nineteenth-century English fiction** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 916 Authors.

906 Literature for Children

This category is for items dealing with **anonymous nineteenth-century English literature aimed at children** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 916 Authors. *Exclude* items on picture-books that have no substantial textual component.

910 Poetry

This category is for items on **anonymous nineteenth-century English poetry** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references

under 916 Authors. Items dealing with music-hall verse monologues should be classified under 914 Related Studies.

912 Prose

This category is for items dealing with non-fictional, non-(auto)biographical, non-literary-critical **prose of the nineteenth century**, such as travel writing, 'eye-witness'-style narratives, and essays. *Include* also items that deal with the literary aspects or pretensions of such non-literary prose as sermons, treatises or scientific works. Note that some writers of such prose (e.g. Charles Darwin, Henry Mayhew) are treated by *ABELL* as authors, when literary and stylistic aspects of their prose are under discussion, but not when the focus is on their sociological or scientific ideas. Where there is doubt as to the writer's status, his/her name should be added in the contributor notes field (if it does not appear in the title), so that the editors can decide on a classification.

913 Biography and Autobiography

This category is for items that deal with **biography and/or autobiography**, including diaries and journals, written in English in the **nineteenth century**. Biographical items *about* particular authors should be classified under those authors instead. This category is for items that deal with biography as a literary form.

914 Related Studies

For studies in other disciplines, such as history, theology, philosophy, art, legend, with a direct bearing on nineteenth-century English literature; also for items dealing with literature produced in England in languages other than English.

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

915 Literary Theory

This category is for items about the **literary theory** and **literary criticism** produced during this period, and editions of the same. (Works of theory *about* nineteenth-century literature should be classified under the appropriate nineteenth-century genre or author category.) Items that deal with the critical theories of a particular nineteenth-century author should go here; they should be cross-referenced under the appropriate author category, and the subject term 'Critical Writings' should be used.

916 Authors

This category is for items dealing with studies, editions and translations of the work of up to five particular **nineteenth-century authors** who wrote in English and whose identity is known. It should also be used for works commonly attributed to a particular author, even if the attribution is not certain. Where the author is conjectured but the item is challenging the attribution, the main entry should be under the appropriate genre category (e.g. 906 Literature for Children), with a cross-reference here. This is also the procedure for items that deal partly with anonymous works, partly with works whose authors are known.

The name of an author should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the author's name (and, where possible, his/her dates and nationality) in the contributor notes field.

Authors who wrote in the British Isles during this period in languages other than English (e.g. Welsh) should be classified under 914 Related Studies.

## TWENTIETH CENTURY

2000 General

This category is for **general studies** of the literature of the **twentieth century**; it covers items on more twentieth-century authors or genres than can be covered by the maximum number of *ABELL* cross-references.

2002 Theatre

This category is for all such studies, editions and compilations of **twentieth-century English theatre**, including editions and compilations of theatrical drama, as cannot be covered by the maximum number of *ABELL* cross-references under 2016 Authors. Items on radio or television drama should be classified under 2003 Radio and Television, those on cinema under 2002.2, 2002.5 or 2002.7. Items on performance artists should be *excluded*, unless there is a sufficiently strong textual/verbal element to make their work of interest to students of English-language drama.

2002.2 Cinema: General

Only items on **cinema** too general in their scope to be classified under 2002.5 or 2002.7, and those dealing with more individual films or directors than can be covered by the maximum number of *ABELL* cross-references, should be included here. The primary focus should be on film as English-language drama. *Exclude* material on silent film (except, possibly, where this is dramatizing a work written in English), on documentary film, on foreign-language cinema, on business or technical aspects of film-making, or on general Hollywood gossip; reviews of the latest releases should also be excluded. *Include* serious biography of directors (under 2002.7), but not of actors (unless they are also directors).

2002.5 Individual Films

This category is for items that deal with *five or fewer* separate English-language films; items that deal with more than five should be classified under 2002.2 Cinema: General. The forms of titles used as headings will be those of the Internet Movie Database (http://www.imdb.com) and will be added to the authority list in the work field on an *ad hoc* basis. The heading will always include the date of the film: e.g. *Casablanca* (1942), *Jane Eyre* (1944), *Jane Eyre* (1996).

The title of the film should be selected from the work field's authority list; if the title cannot be found in the list, contributors are asked to select category number 3024, to leave the work field blank and to supply the title, date and director of the film in the contributor notes field.

Note that film productions of Shakespeare's plays are classified under 622 William Shakespeare: Productions and will *not* be cross-referenced here.

2002.7 Directors

This category will be used for items that concentrate on the *œuvre* of a particular director and are too general in their scope to be dealt with under 2002.5 Individual Films. Serious biography of directors should also be included here. Directors' names (again using the forms of the Internet Movie Database) will be added to the authority list in the author field on an *ad hoc* basis.

The name of an director should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the director's name in the contributor notes field.

2003 Radio, Television, Interactive Media

This category will be used for work on **radio and television**, with emphasis on English-language drama transmitted via these media, or on **computer games and other interactive media**. Given the more local, less international nature of radio and television (as compared to cinema), contributors are urged to be very selective in their coverage here. *Exclude* items on reality television, news broadcasting (except where the focus is linguistic, in which case <u>84 Spoken Discourse</u> might be used), documentary programmes.

## 2004 Fiction

This category is for all such studies, editions and compilations of **twentieth-century English fiction** as cannot be covered by the maximum number of *ABELL* cross-references under <u>2016 Authors</u>.

## 2006 Literature for Children

This category is for items dealing with **twentieth-century English literature aimed at children** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under <u>2016 Authors</u>. *Exclude* items on picture-books that have no substantial textual component.

## 2010 Poetry

This category is for all such studies, editions and compilations of **twentieth-century English poetry** as cannot be covered by the maximum number of *ABELL* cross-references under <u>2016 Authors</u>. Items dealing with the lyrics of commercial popular song should be classified under <u>2014 Related Studies</u>.

## 2012 Prose

This category is for items dealing with non-fictional, non-(auto)biographical, non-literary-critical **prose of the twentieth and twenty-first centuries**, such as travel writing, 'eye-witness'-style narratives, and essays. *Include* also items that deal with the literary aspects or pretensions of such non-literary prose as sermons, treatises or scientific works. Note that some writers of such prose (e.g. Sir Winston Churchill) are classified by *ABELL* as authors, while others (e.g. Jan Morris) are not. Where there is doubt as to the writer's status, his/her name should be added in the contributor notes field (if it does not appear in the title), so that the editors can decide on a classification.

## 2013 Biography and Autobiography

This category is for items that deal with **biography and/or autobiography**, including diaries and journals, written in English **since the beginning of the the twentieth century**. Biographical items *about* particular authors should be classified under those authors instead. This category is for items that deal with biography as a literary form.

## 2014 Related Studies

For studies in other disciplines, such as theology, philosophy, art, media studies, with a direct bearing on twentieth-century English literature; also for items dealing with literature produced in England in languages other than English (e.g. Cornish).

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

## 2015 Literary Theory

This category is for items about the **literary theory** and **literary criticism** produced during this period, and editions of the same. (Works of theory *about* twentieth-century literature should be classified under the appropriate genre or author category.) Items that deal with the critical theories of a particular twentieth-century author should go here; they should be cross-referenced under the appropriate author category, and the subject term 'Critical Writings' should be used.

### 2016 Authors

This category is for items dealing with studies, editions and translations of the work of up to five particular **twentieth-century authors** who wrote in English and whose identity is known. It should also be used for works commonly attributed to a particular author, even if the attribution is not certain. Where the author is conjectured but the item is challenging the attribution, the main entry should be under the appropriate genre category (e.g. 2012 Prose), with a cross-reference here.

The name of an author should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the author's name (and, where possible, his/her dates and nationality) in the contributor notes field.

Authors who wrote in the British Isles during this period in languages other than English should be classified under 2014 Related Studies.

### TWENTY-FIRST CENTURY

### 2100 General

This category is for **general studies** of the literature of the **twenty-first century**; it covers items on more twenty-first-century authors or genres than can be covered by the maximum number of *ABELL* cross-references.

### 2102 Theatre

This category is for all such studies, editions and compilations of **twenty-first-century English theatre**, including editions and compilations of theatrical drama, as cannot be covered by the maximum number of *ABELL* cross-references under 2116 Authors. Items on radio or television drama should be classified under 2103 Radio and Television, those on cinema under 2102.2, 2102.5 or 2102.7. Items on performance artists should be *excluded*, unless there is a sufficiently strong textual/verbal element to make their work of interest to students of English-language drama.

### 2102.2 Cinema: General

Only items on **cinema** too general in their scope to be classified under 2102.5 or 2102.7, and those dealing with more individual films or directors than can be covered by the maximum number of *ABELL* cross-references, should be included here. The primary focus should be on film as English-language drama. *Exclude* material on silent film (except, possibly, where this is dramatizing a work written in English), on documentary film, on foreign-language cinema, on business or technical aspects of film-making, or on general Hollywood gossip; reviews of the latest releases should also be excluded. *Include* serious biography of directors (under 2102.7), but not of actors (unless they are also directors).

### 2102.5 Individual Films

This category is for items that deal with *five or fewer* separate English-language films; items that deal with more than five should be classified under 2102.2 Cinema: General. The forms of titles used as headings will be those of the Internet Movie Database (http://www.imdb.com) and will be added to the

authority list in the work field on an *ad hoc* basis. The heading will always include the date of the film: e.g. *Casablanca* (1942), *Jane Eyre* (1944), *Jane Eyre* (1996).

The title of the film should be selected from the work field's authority list; if the title cannot be found in the list, contributors are asked to select category number 3024, to leave the work field blank and to supply the title, date and director of the film in the contributor notes field.

Note that film productions of Shakespeare's plays are classified under 622 William Shakespeare: Productions and will *not* be cross-referenced here.

## 2102.7 Directors

This category will be used for items that concentrate on the *œuvre* of a particular director and are too general in their scope to be dealt with under 2102.5 Individual Films. Serious biography of directors should also be included here. Directors' names (again using the forms of the Internet Movie Database) will be added to the authority list in the author field on an *ad hoc* basis.

The name of an director should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the director's name in the contributor notes field.

## 2103 Radio, Television, Interactive Media

This category will be used for work on **radio and television**, with emphasis on English-language drama transmitted via these media, or on **computer games and other interactive media**. Given the more local, less international nature of radio and television (as compared to cinema), contributors are urged to be very selective in their coverage here. *Exclude* items on reality television, news broadcasting (except where the focus is linguistic, in which case 84 Spoken Discourse might be used), documentary programmes.

## 2104 Fiction

This category is for all such studies, editions and compilations of **twenty-first-century English fiction** as cannot be covered by the maximum number of *ABELL* cross-references under 2116 Authors.

## 2106 Literature for Children

This category is for items dealing with **twenty-first-century English literature aimed at children** and for all such studies, editions and compilations as cannot be covered by the maximum number of *ABELL* cross-references under 2116 Authors. *Exclude* items on picture-books that have no substantial textual component.

## 2110 Poetry

This category is for all such studies, editions and compilations of **twenty-first-century English poetry** as cannot be covered by the maximum number of *ABELL* cross-references under 2116 Authors. Items dealing with the lyrics of commercial popular song should be classified under 2114 Related Studies.

## 2112 Prose

This category is for items dealing with non-fictional, non-(auto)biographical, non-literary-critical **prose of the twenty-first century**, such as travel writing, 'eye-witness'-style narratives, and essays. *Include* also items that deal with the literary aspects or pretensions of such non-literary prose as sermons, treatises or scientific works. Note that some writers of such prose (e.g. Sir Winston Churchill) are classified by *ABELL* as authors, while others (e.g. Jan Morris) are not. Where there is doubt as to the writer's status, his/her name should be added in the contributor notes field (if it does not appear in the title), so that the editors can decide on a classification.

## 2113 Biography and Autobiography

This category is for items that deal with **biography and/or autobiography**, including diaries and journals, written in English **since the beginning of the the twentieth century**. Biographical items *about* particular authors should be classified under those authors instead. This category is for items that deal with biography as a literary form.

## 2114 Related Studies

For studies in other disciplines, such as theology, philosophy, art, media studies, with a direct bearing on twenty-first-century English literature; also for items dealing with literature produced in England in languages other than English (e.g. Cornish).

Items with a substantial component that can be assigned to one or more *ABELL* categories, even if that component constitutes only a small proportion of the item as a whole, should be placed under the appropriate category (or categories) instead.

## 2115 Literary Theory

This category is for items about the **literary theory** and **literary criticism** produced during this period, and editions of the same. (Works of theory *about* twenty-first-century literature should be classified under the appropriate genre or author category.) Items that deal with the critical theories of a particular twenty-first-century author should go here; they should be cross-referenced under the appropriate author category, and the subject term 'Critical Writings' should be used.

## 2116 Authors

This category is for items dealing with studies, editions and translations of the work of up to five particular **twenty-first-century authors** who wrote in English and whose identity is known. It should also be used for works commonly attributed to a particular author, even if the attribution is not certain. Where the author is conjectured but the item is challenging the attribution, the main entry should be under the appropriate genre category (e.g. 2112 Prose), with a cross-reference here.

The name of an author should be selected from the author field's authority list; if the name cannot be found in the list, contributors are asked to select category number 3016, to leave the author field blank and to supply the author's name (and, where possible, his/her dates and nationality) in the contributor notes field.

Authors who wrote in the British Isles during this period in languages other than English should be classified under 2114 Related Studies.

### 'DUMMY' CATEGORIES

The following 'dummy' categories are for use where, for one of the reasons indicated below, a final *ABELL* classification has not been applied.

## 3000 Incomplete book records

This category should be used for books which have not had a final *ABELL* category or categories assigned to them. This may be because the contributor has created a short book record to which to attach a review, or because the book is being reported from a secondary source which does not give adequate information for a precise classification.

<u>3016 Authors to be validated</u>

This category should be used when a contributor is reporting an item on an author whose name is not included in the author field's authority list; the author field should be left blank, and the author's name (and, where possible, his/her dates and nationality) should be supplied in the contributor notes field.

<u>3024 Works to be validated</u>

This category should be used in association with the works categories (i.e. 416, 503, 505, 511, 513, 531, 539, 624, 2002.5 and 2102.5) when a contributor is reporting an item on a work whose title is not included in the work field's authority list; the work field should be left blank, and the work's title (and, in the case of a film, its date) should be supplied in the contributor notes field.

## G. RECORD OF COVERAGE

Record of Coverage forms will be supplied by the editors with the annual invitation to contribute. Each contributor is asked to record the journals s/he has read for the report year and to note which were unavailable/irrelevant. An example of a completed sheet follows.

<table>
<tr><td colspan="4">Annual Bibliography of English Language and Literature<br>Published by the Modern Humanities Research Association<br>RECORD OF COVERAGE<br>for the year 2001</td></tr>
<tr><td colspan="4">CONTRIBUTOR    Michael C. Head, Esq.<br>Date    27 July 2001</td></tr>
<tr><th>ABBREV/<br>JOURNAL</th><th>VOL. &amp;<br>YEAR</th><th>ISSUES</th><th>REMARKS</th></tr>
<tr><td>**HT**<br>History Today</td><td>*51, 2001*</td><td>*1-12*</td><td>*Complete*</td></tr>
<tr><td>**TLS**<br>Times Literary Supplement</td><td>*2001*</td><td>*All*</td><td>*Complete*</td></tr>
<tr><td>**YES**<br>Yearbook of English Studies</td><td>*31, 2001*</td><td></td><td><u>*Not covered*</u></td></tr>
</table>

# H.  DELIVERY OF CONTRIBUTIONS

When a contributor has finished a batch of data s/he should click the envelope picture at the bottom right corner of the screen, which will convert the data into a text file (see p. above). The resulting text file should be sent by e-mail to the relevant editor (Bruce Sajdak for contributors in North America, or Jennifer Fellows for all other contributors). The addresses are:

Jennifer Fellows
Academic Editor *ABELL*
University Library
West Road
Cambridge CB3 9DR
UK
abell@bibl.org


Bruce T. Sajdak
Associate American Editor *ABELL*
79 South Street
Northampton, MA 01060
USA
sajdak@comcast.net

# APPENDIX A

# SUBJECT TERMS

The subject terms fields relate to the electronic versions of the bibliography; subject terms will not appear or be indexed in the printed volumes of *ABELL*. Contributors should assign subject terms to indicate the subject-matter of the item being reported, *where this is not apparent from the ABELL categories assigned*. Such terms might indicate titles of works discussed, critical approach, etc. Thus an article entitled 'A postmodernist approach to Coleridge's use of metaphor in *The Ancient Mariner*', which included discussion of Coleridge's literary relations with Wordsworth, would be categorized under Coleridge, Wordsworth and 82 Rhetoric and Figures of Speech and would be assigned the subject terms 'Postmodernism', 'Metaphor' and 'The Ancient Mariner'.

The criteria for determining what and how many terms to assign will be similar in some respects to those for categorization: thus a brief mention of *Kubla Khan* in the fictional article above wouldn't be enough for it to merit a subject term. The maximum number of subject terms that can be applied to any one item is six. If more than six different works or topics get enough discussion to merit a subject term each, contributors should confine themselves to more general terms (as with categories): thus for an article discussing more than six of the individual stories in *Dubliners*, the subject term 'Dubliners' would have to suffice. Please note that where the title of a work begins with a definite or indefinite article, it will be alphabetized in the list of subject terms according to that article; also that titles are not italicized.

The subject terms fields will not allow contributors to type in values that are not in the associated authority lists. These lists are maintained by the *ABELL* editors in collaboration with Chadwyck-Healey; they contain many terms that relate not to *ABELL* but to other publications included in the Literature Online database – hence the variant forms or partial duplication of some terms. *ABELL*'s preference is for shorter, simpler subject terms: for example, an article on the depiction of Australia in US fiction would have the subject terms 'Australian Setting' and 'American Fiction' rather than 'Australia In American Fiction'. Subject terms are used by *ABELL* for *greater specificity*, rather than to place a subject within a broader context: a book on Leslie Marmon Silko, therefore, would not be given the subject term 'Native American Literature' just because it was about a Native American writer, but only if Silko's work was being discussed within the context of Native American writing more generally. Such broader terms should be used only in combination with the more general *ABELL* categories (e.g. 'African American Poetry' with 2010 Poetry). In some instances it will not be necessary to assign any subject terms at all.

Where a contributor is unable to find the appropriate subject term in the list, s/he should make a note to the editors in the contributor notes field: e.g.

> Add ST: Cousin Phillis

Where two or more terms are being added, these should be separated by the 'pipe' character: e.g.

> Add STs: Sybil; or, The Two Nations|Chartism|Coningsby; or, The New Generation

Please note also the following points:

 (i) All subject terms *must* be entered from the authority list. Enter *the first few characters* of one or more words from the term sought: e.g. 'conj ang' for *The Conjugial Angel*, 'sar phil' for *Sarah Phillips*.

(ii) Do *not* use single-word terms (e.g. 'Biography') if that word also occurs within the *ABELL* category heading. Conversely, a subject term such as 'Native American Biography' or 'Women's Life Writing' might be used for greater specificity.

(iii) If an item discusses, for example, a film adaptation of *Pride and Prejudice*, there is no point in entering 'Pride and Prejudice' as a subject term in addition to selecting a 2002.5 category for a film of the same name.

(iv) Do not use broader terms where a more specific one is available (e.g. 'Italy' where Italian theatre is being discussed, or 'American Literature' where the item is about American poetry). If you feel that a more specific term than is available in the dropdown list would be appropriate, ask for it to be added.

(v) When a personal name needs to be added as a subject term, the form used should ideally be that used by the Library of Congress. (Note that in the subject terms, though not in the *ABELL* author headings, the conventions of punctuation are also in accordance with Library of Congress practice: e.g. 'Abrahams, Lionel, 1928nd '.)

(vi) When the title of a work needs to be added as a subject term, try to find a reputable validation (e.g. Library of Congress or Litrature Online) for the form and spelling of the title, *paying special attention to whether it should begin with a definite or indefinite article*. (This will not always be apparent from the item being reported.) For a title that consists of a single personal name (e.g. *Emma*), the subtitle should also be supplied where there is one.

(vii) Please note the distinction between imagery and symbolism: imagery, as we use it, operates at the linguistic, rhetorical level and is associated with *ABELL* category 82; symbolism operates on a broader, thematic level (see p. 38 above). Items classified under category 82 will almost always require a subject term such as 'Metaphor', 'Water Imagery' or 'Hyperbole' (and vice-versa).

# APPENDIX B

## ABBREVIATIONS

**State and Territory abbreviations**

### USA

| | | | | |
|---|---|---|---|---|
| Alabama | AL | | Montana | MT |
| Alaska | AK | | Nebraska | NB |
| Arizona | AZ | | Nevada | NV |
| Arkansas | AR | | New Hampshire | NH |
| California | CA | | New Jersey | NJ |
| Canal Zone | CZ | | New Mexico | NM |
| Colorado | CO | | New York State | NY |
| Connecticut | CT | | North Carolina | NC |
| Delaware | DE | | North Dakota | ND |
| District of Columbia | DC | | Ohio | OH |
| Florida | FL | | Oklahoma | OK |
| Georgia | GA | | Oregon | OR |
| Guam | GU | | Pennsylvania | PA |
| Hawaii | HI | | Puerto Rico | PR |
| Idaho | ID | | Rhode Island | RI |
| Illinois | IL | | South Carolina | SC |
| Indiana | IN | | South Dakota | SD |
| Iowa | IA | | Tennessee | TN |
| Kansas | KS | | Texas | TX |
| Kentucky | KY | | Utah | UT |
| Louisiana | LA | | Vermont | VT |
| Maine | ME | | Virgin Islands | VI |
| Maryland | MD | | Virginia | VA |
| Massachusetts | MA | | Washington | WA |
| Michigan | MI | | West Virginia | WV |
| Minnesota | MN | | Wisconsin | WI |
| Mississippi | MS | | Wyoming | WY |
| Missouri | MO | | | |

### Canada

| | | | | |
|---|---|---|---|---|
| Alberta | Alta | | British Columbia | B.C. |

| | | | | |
|---|---|---|---|---|
| Manitoba | Man. | | Ontario | Ont. |
| New Brunswick | N.B. | | Prince Edward Island | P.E.I. |
| Newfoundland | Newfld | | Quebec | Que. |
| Nova Scotia | N.S. | | Saskatchewan (Saskatoon) | Sask. |

## Australia

| | | | | |
|---|---|---|---|---|
| Australian Cap. Territory | A.C.T. | | South Australia | S. Australia |
| New South Wales | N.S.W. | | Tasmania | Tas. |
| Northern Territory | N.T. | | Victoria | Vic. |
| Queensland | Qld | | Western Australia | W. Australia |

## Miscellaneous abbreviations

Unless shown with a capital, these abbreviations take one only at the beginning of an entry or a sentence or when forming part of a proper name; 'pp.' never takes one. Note that contractions, and abbreviations in capitals, take no point.

| | | | | |
|---|---|---|---|---|
| add. | additional | | OUP | Oxford University Press |
| anon. | anonymous | | p./pp. | page/pages |
| assn | association | | pub. | publication, published |
| bibl. | bibliography | | pubs | publications |
| *c*. | *circa* (about) | | repr. | reprint, reprinted |
| cf. | compare | | rev. | reviewed |
| CUP | Cambridge University Press | | Soc. | Society |
| Dept | Department | | Sr | Senior |
| EETS | Early English Text Society | | supp. | supplement |
| facsim./facsims | facsimile/facsimiles | | trans. | translated, translation |
| *ibid*. | in the same place | | UK | United Kingdom |
| *idem* | the same | | Univ. | University |
| incl. | including | | UP | University Press |
| Inst. | Institute | | US | United States (of America) |
| Jr | Junior | | vol./vols | volume/volumes |
| ME | Middle English | | *vs* | versus |
| MS | manuscript | | | |
| MSS | manuscripts | | | |
| no./nos | number/numbers | | | |
| ns | new series | | | |
| OE | Old English | | | |
| orig. | original, originally | | | |

# APPENDIX C

## SOME SUBJECTS WITH CATEGORY-MARKS

| | |
|---|---|
| advertising language | 87 Stylistics of Non-Literary Texts |
| aesthetics | |
| —— literary | e.g. 615 Literary Theory |
| —— of particular periods | e.g. 614 Related Studies |
| —— of several periods | 140 Related Studies |
| African and Asian English | 93 Dialects of the Rest of the World |
| alphabet books | 56 Spelling, Punctuation, Handwriting |
| Anglo-Latin literature | e.g. 414 Related Studies |
| Anglo-Norman language and literature | 514 Related Studies |
| anonymous works | |
| —— *Ancrene Wisse* | 513 Prose: Separate Anonymous Works |
| —— *Beowulf* | 416 Authors and Anonymous Works |
| —— *Cleanness* | 539 The Gawain-Poet: Separate Works |
| —— eighteenth-century | e.g. 804 Fiction |
| —— *Finnsburh* fragment | 416 Authors and Anonymous Works |
| —— Middle English drama | 502–503 Drama |
| —— Middle English poetry | 510–511 Poetry |
| —— Middle English prose | 512–513 Prose |
| —— Middle English romance | 504–505 Romance |
| —— nineteenth-century | e.g. 906 Literature for Children |
| —— Old English | 416 Authors and Anonymous Works |
| —— *Patience* | 539 The *Gawain*-Poet: Separate Works |
| —— *Pearl* | 539 The *Gawain*-Poet: Separate Works |
| —— *Purity*: see *Cleanness* | |
| —— *St Erkenwald* | 539 The *Gawain*-Poet: Separate Works |
| —— *Sir Gawain and the Green Knight* | 539 The *Gawain*-Poet: Separate Works |
| —— seventeenth-century | e.g. 712 Prose |
| —— sixteenth-century | e.g. 602 Drama and the Theatre |
| —— twentieth-century | e.g. 2012 Prose |
| —— twenty-first-century | e.g. 2112 Prose |

dialects of English

—— dictionaries                                          <u>76 Dictionaries of English</u>

                                                         × relevant <u>Dialect</u> category

—— in Australasia                                        <u>93 Dialects of the Rest of the World</u>

—— in Britain                                            <u>91 Dialects of the British Isles</u>

—— in India                                              <u>93 Dialects of the Rest of the World</u>

—— in North America                                      <u>92 Dialects of North America</u>

diaries

—— of authors                                            e.g. <u>916 Authors</u>

—— of particular periods                                 e.g. <u>913 Biography and Autobiography</u>

—— of several periods                                    <u>137 Biography and Autobiography</u>

dictionaries

—— of dialects                                           <u>76 Dictionaries of English</u>

                                                         × relevant <u>Dialect</u> category

—— of English                                            <u>76 Dictionaries of English</u>

directors                                                <u>2002.7 Directors</u>

discourse                                                <u>84 Spoken Discourse</u>

dites                                                    <u>112 Proverbs, Proverbial Expressions, Riddles, Rhymes, Dites</u>

drama

—— Middle English                                        <u>502</u>–<u>503 Drama</u>

—— of particular periods                                 e.g. <u>602 Drama and the Theatre</u>

—— of several periods                                    <u>130 Drama and the Theatre</u>

—— traditional                                           <u>118 Dance and Drama</u>

dust jackets                                             <u>12 Book Illustration</u>

editorial procedure                                      <u>20 Textual Studies</u>

eighteenth-century literature

—— general                                               <u>800 General</u>

—— authors                                               <u>816 Authors</u>

—— biography, autobiography                              <u>813 Biography and Autobiography</u>

—— children's                                            <u>806 Literature for Children</u>

—— critical theory                                       <u>815 Literary Theory</u>

—— drama                                                 <u>802 Drama and the Theatre</u>

—— fiction                                               <u>804 Fiction</u>

—— poetry                                                <u>810 Poetry</u>

twentieth-century literature

—— general          2000 General

—— authors          2016 Authors

—— biography, autobiography          2013 Biography and Autobiography

—— children's          2006 Literature for Children

—— critical theory          2015 Literary Theory

—— drama          2002 Theatre

—— fiction          2004 Fiction

—— poetry          2010 Poetry

—— prose          2012 Prose

—— related studies          2014 Related Studies

twenty-first-century literature

—— general          2100 General

—— authors          2116 Authors

—— biography, autobiography          2113 Biography and Autobiography

—— children's          2106 Literature for Children

—— critical theory          2115 Literary Theory

—— drama          2102 Theatre

—— fiction          2104 Fiction

—— poetry          2110 Poetry

—— prose          2112 Prose

—— related studies          2114 Related Studies

typography          14 Book Production, Printing, and Typography

versification

—— of particular periods          e.g. 610 Poetry

—— of several periods          134 Poetry

vocabulary

—— dictionaries          76 Dictionaries of English

—— general          71 Vocabulary of Contemporary English

—— historical          73 Historical Vocabulary of English

—— individual          74 Single Words and Phrases

—— Middle English          73 Historical Vocabulary of English

—— Old English          73 Historical Vocabulary of English

—— word-formation

     contemporary          62 Morphology of Contemporary English

historical         <u>63 Historical Morphology of English</u>

individual words       <u>64 Single Morphemes</u>