

***The British Academy***  
***Auctores Britannici Medii Aevi***  
**SERIES GUIDELINES**

***About the Series***

*Auctores Britannici Medii Aevi* (ABMA) is a British Academy series, managed by a committee (the Medieval Texts Editorial Committee) which reports to the British Academy's Publications Committee. MTEC is chaired by Dr Cecilia Trifogli, and the Project Director for ABMA is John Marenbon, who is the person to be contacted initially with proposals or enquiries ([jm258@cam.ac.uk](mailto:jm258@cam.ac.uk); Trinity College, Cambridge, CB2 1TQ).

There are three stages for submitting a proposal, but we hope that the first and the third are very simple.

***Submitting a Proposal***

***1. Initial Proposal***

Editors who are planning, beginning or in the middle of work on an edition which they would like to be published in ABMA are invited to contact the Project Director informally, and to tell him about the nature of the edition and the timetable. If the planned edition seems suitable for ABMA, then the details of it will be reported to the next MTEC meeting and, if approved, it will be added to the list of projected publications. The editor(s) will be encouraged to proceed to a Full Proposal as soon as the edition is sufficiently advanced – in some cases, the Project Director will advise them to do so immediately.

***2. Full Proposal***

Editors should submit the following information: -

Work(s) being edited – name(s) and position(s) of (and, optionally, further information on) editor(s) - manuscripts used for edition – will there be a translation? – estimated length of the whole book and what proportion of that will be the introduction – timetable for the project (this should be reasonably precise and reliable).

We also require at this stage a minimum of ten pages of the edition, with apparatus and, where applicable, with translation, and a discussion of the principles that have been using in making the edition. We welcome, however, the submission at this stage of longer samples or of whole editions.

The materials submitted will be carefully examined by members of the Medieval Texts Committee, and on the basis of their advice, the Committee will decide whether to accept the proposed edition for the series, subject to approval of the complete edition when it is received and the incorporation of any changes and corrections which may be required by MTEC. (It is MTEC's practice for one or more members to go over carefully the complete editions that are submitted.)

### ***3. Official Acceptance***

Only the British Academy Publications Committee (on the recommendation of MTEC) has the authority to accept an edition for publication in *ABMA*, and it requires that proposals are for editions that are finished, or nearly so. Once, it has accepted a Full Proposal, MTEC will, at the appropriate stage, so long as the edition has been satisfactorily completed, make the formal proposal to the Publications Committee. We are confident that in all normal circumstances, once a Full Proposal has been accepted by us, and if the editor(s) carry out what they have promised, we shall be able to publish the edition in *ABMA*.

### ***Style Sheet***

We would normally expect an edition to have the following elements: (i) an introduction; (ii) the edited text, with (iii) an apparatus of variant readings and (iv) an apparatus of quotations and allusions; (v) a facing English translation; (vi) an index of quotations and allusions; (vii) an index of persons and subjects. Editions might also include an index of key Latin words, and an appendix or appendices.

i. The Introduction At the minimum, an Introduction should contain a brief account of the author and the setting of the work edited, along with a description of the manuscripts and the transmission of the text and an explanation of the editorial principles followed. *ABMA* welcomes, in principle, longer Introductions, which include contextual and analytical discussion of the texts edited.

ii. The Text Editors are encouraged to use their judgements in balancing consistency and clarity with a presentation of the peculiarities of particular manuscripts. There is no firm rule for the series about orthography, paragraphing or punctuation, but in their Introduction editors should explain and justify their decisions. The following practices should, however, be followed:

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- tironian 7 and & should be read as *et*
- abbreviations should be silently extended
- cross-references should be clearly indicated
- editorial additions (e.g. for scribal omissions) should be in angled brackets < >; editorial deletions should be in square brackets [ ]. This convention should be indicated in the list of abbreviations, and normally such additions and deletions should be recorded in the apparatus
- lacunae should be indicated unambiguously (e.g. by a series of dots) and recorded in the apparatus

Editors are encouraged to discuss any queries over such matters of presentation with the Project Director.

iii. The Apparatus of Variants Only significant variants should be recorded. Marginal notes, erasures, changes of hand or ink may also be recorded in this apparatus.

iv. The Apparatus of Quotations and Allusions Any comments by the editor should be brief and in longer discussion can be included in the Introduction or in an appendix. Use English forms of Greek and Latin names (e.g. 'Aristotle', 'Jerome').

v. The Facing English Translation Usually, editions in the series will include a translation into English, which will be printed so as to face the original. In some cases, however, the committee responsible for *ABMA* may agree to publish without a translation, because it would be impracticable to produce one, or because the work is of a very specialized sort, where a translation would find few users. Prospective editors should speak to the Project Director if they do not wish to include a translation.

vi, vii. Indexes Editors should be careful to indicate clearly whether entries refer to pages, lines or numbered sections in the editions.

*ABMA* does not demand camera-ready copy (although if editors can supply such copy, at the stage when the final form of the volume has been agreed on, then this is usually very helpful). Editors will normally be expected, rather, to submit (an) electronic file(s) of their editions, in one of the standard programmes. They are asked to ensure that all annotation is linked electronically (using footnote and/or endnote programmes) to the text. They are invited and encouraged to discuss any particular queries about presentation with the Project Director, who will arrange for them to consult the British Academy's Publication Officer where necessary.

A PDF of some pages from a recent *ABMA* volume (Harclay, *Quaestiones*, ed. M. Henninger) are attached, so as to give a general idea of the practices adopted in the series, though for different works different editorial decisions will be appropriate.