

## 卒論・レポート フォーマット

### Chapter 1 Ford's *Orland* and Schmitt's Copy-Text

It was long assumed that John Ford's 1589 edition derived from a single source, Caxton's *editio princeps*. In a review article of James Cook's edition of *Caxton's Orland*, Matthews Pitt pointed out that, whilst using Caxton's edition as base text, Ford may well have occasionally referred to another source as a consultation copy to establish his text.<sup>1</sup> R. Marsden took up his suggestion and, placing it in the historical context of the provenance of the Harley MS, inferred that the auxiliary copy could have been the only extant manuscript, and thus, assuming that Ford was an intermediary between the author and the printer, described a possible route for the manuscript from Caxton's printshop to Westminster College.<sup>2</sup> The present article puts forward, with fresh evidence, an alternative possibility, that the supplementary text for Schmitt's edition of the *Orlande* may have been the very copy-text, now lost, that Ford used for his 1589 edition and which Schmitt took over directly from his master.

Since, as the colophon puts it, Schmitt's 1589 *Orland* is a 'newly enprynted' version of Rastell's edition, the impact of this early reprint on XX studies has been largely confined to the reception of *Orland*. Schmitt's edition is indeed informative in this respect. ... A perception of this story as a kind of translation, which was to be proclaimed in the preface of Rastel's 1634 edition, was prompted by Schmitt's explicit mention in the colophon that 'the translacòn of this boke was fynysshed [...] by syr John Ford'; the 55-line didactic interpolation in Book 8, which forcefully modifies Ford's idea of terrestrial chivalry with medieval 'contemptus mundi' commonplaces, shows the response to and interpretation of the text that the editor/printer thought desirable in his readers.

..... For example, in the opening scene, the narrator dares to pry into the affairs of

コメント: 余白: 上下左右  
[30mm]; フォント Times New  
Roman; 活字[12ポイント];  
行数設定[26行]

コメント: センタリング; 各章の  
題のみ活字 14ポイント

コメント: 作品名はイタリクス体

コメント: 注釈は肩文字使用。メ  
ニューバーの挿入 参照 脚注

コメント: 本章の目的を書く In  
this chapter I will .../ This chapter  
is intended to examine ....など。

コメント: パラグラフ。3 或いは  
5スペースをインデントする。

コメント: テクストの引用に際し  
て、中略、後略をする場合、3つ  
のドットを両括弧で括って省略箇  
所を明示する。

women to conceal romance of Sir XX and YY and to protect her from criticism by people in the court, but she says:

“Sir Britney, now I well understonde that thou arte a false, recreded knight and a common chronicler, and lovyste and holdiste other ladyes, and of me thou faste dysdayne and scorne [...]” (p. 589, ll. 25-28)

In addition to that, she tells him not to come to her and go out from Court in a fit of jealousy.<sup>2</sup> There is another example which proves that she is selfish. After knowing that Emily died because Sir Britney rejected her proposal to be his wife or love, Lionet says, “ye myght have showed hir som bownte and jantilnes which myght have preserved hir lyff” (p. 617, ll. 25-26). He was not able to accept her proposal because he loved the Queen and he knew she would have got angry at him if he had accepted her. Therefore her words must have harmed him.

## NOTES (各章の最後に付す。)

<sup>1</sup> Miller, Beatrice, ‘The Jacobean History Play’, *Neuphilologische Mitteilungen*, 97 (1998), 250-276 (pp. 255-6).

<sup>2</sup> Stern, Barbra, *Good Glasses* (Cambridge: Boydell & Brewer, 1998), p. 45.

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## BIBLIOGRAPHY MHRA format (ただし出版社名無し)の場合。

欧文と和文文献を区別し、アルファベット順に並べる。一次文献と二次文献に分けることも可能。

コメント：長い引用：散文で40語以上、韻文で3行以上引用。

上下にそれぞれ1行分のスペースを入れ、全体をインデントする。

She says in this way: コロンの使用

She complains in the following way:

コメント：後略を示す、括弧付き  
3つのドットの後には、文の終点を示す本来のピリオドを打つ。

コメント：引用箇所の明示の仕方に注意!

コメント：短い引用：散文で40語以内、韻文で2行以下の引用は、このように本文中に挿入する。

コメント：学術雑誌からの引用の場合。初回は論文の書誌情報を完全に記載し(雑誌論文にはpp.は不要)かつ該当ページを( )内にp.を付して記入する。

コメント：単行本の場合。ページの始まりと終わりの情報は不要。参照した該当ページをp.を付して明示するだけでよい。

Moll, A. Richard, *Before Malory: Reading Arthur in Later Medieval England* (Toronto, 2003)

コメント：単行本で単著の場合：  
姓と名、作品名と副題、(出版地、出版年)

Alexander, Jonathan J. G., James H. Marrow, and Lucy Freeman Sandler, *The Splendor of the Word: Medieval and Renaissance Illuminated Manuscripts at the New York Public Library* (London, 2005)

コメント：単行本で共著の場合：  
第1著者だけが姓・名の順。その他は名・姓の順。

Duncan, Thomas G., ed., *A Companion to the Middle English Lyric* (Cambridge, 2005)

Boitani, Piero, and Jill Mann, eds., *The Cambridge Companion to Chaucer*, 2nd edn (Cambridge, 2003)

コメント：編著(一人の編者)の場合

*The Works of Thomas Nashe*, ed. by R.B. McKerrow, 2nd edn, rev. by F. P. Wilson, 5 vols (Oxford, 1958)

コメント：編著(複数の編者の場合)

*Emily Dickinson: Selected letters*, ed. by Thomas H. Johnson and Anthony Jenkins, 2nd edn (Cambridge, MS, 1985)

コメント：作品の校訂本の場合。  
編者が作品名の後ろに来るので、姓と名を逆にする必要なし。

*Dictionary of the Middle Ages*, ed. by Joseph R. Strayer and others (New York, 1982-89)

コメント：辞書・事典の場合。編者が多数に及ぶ場合、「他」となる。J. R. Strayer *et al* という表記もある。

Parkes, M. B., 'The Influence of the Concepts of Ordinatio and Compilatio on the Development of the Book', in *Medieval Learning and Literature: Essays Presented to Richard William Hunt*, ed. by J. J. G. Alexander and M. T. Gibson (Oxford, 1976), pp. 115-41

コメント：単行本に所収の論文の場合。

Reichardt, Paul F., 'A Seventeenth-century Acknowledgement of *Sir Gawain and the Green Knight* in an Early Catalogue of the Cottonian Library', *Studies in Bibliography*, 49(1996), 129-33

コメント：学術雑誌所収の論文の場合。pp.の表記は不要!