

# Early Theatre Style Sheet Supplement – DOIs and Citation in the CrossRef System

## Introduction

*Early Theatre* is a member of CrossRef, the well-known Digital Object Identifier (DOI) registration agency for scholarly and professional publications. Through our adoption of the DOI citation system, *Early Theatre* more effectively facilitates access to your peer reviewed scholarly work. Our membership in CrossRef creates tangible benefits for the dissemination of your scholarship, including:

1. Persistent, reliable links to your work. Although a DOI looks similar to and operates much like a URL, it will never change once assigned—even if your online scholarship moves or *Early Theatre* ceases publication.
2. More traffic directed to your online publications. All CrossRef member journals are required to include CrossRef-registered DOIs in reference lists. This means that in the future, all articles, chapters, or books citing your work will be required to include the DOI assigned to your piece in *Early Theatre*—a DOI which will then lead researchers directly to the relevant article.
3. The editors of *Early Theatre* are able to better assess the journal’s impact on the field. Because all CrossRef members are required to include DOIs which lead directly to the cited work, we are able to see who is citing *Early Theatre*, including your work, how frequently, and in what contexts.

All members of CrossRef are required to include Digital Object Identifiers where available. This means that **when authors submit material to *Early Theatre* for consideration, the references must now include, where available, DOIs.**

Below, we outline exactly what this means for authors when preparing the end-notes they submit for contributions to *Early Theatre*.

## End-note Citation with Digital Object Identifiers (DOIs)

1. When compiling end-notes, remember that citations must include DOIs where they are available.
2. Often, article citations will include DOIs. The journal *Renaissance Drama*, for instance, lists DOIs for its articles, along with other bibliographic information on its website, as can be seen [here](#):

**Missing Parts in *The Shoemaker's Holiday***

ALANNA SKUSE, *University of Reading*

These silken fellows are painted images—outsides, outsides, Rose, their inner linings are torn.

(II:40–41)<sup>1</sup>

In 1599, Philip Henslowe recorded in his diary that he had paid “thomas dicker” the sum of three pounds for a play about “the gentle craft”; that is, about shoemaking.<sup>2</sup> This play, which became *The Shoemaker's Holiday*, reworked Thomas Deloney's 1598 *The Gentle Craft*, building on its story of Simon Eyre, the London shoemaker who becomes Lord Mayor, and adding the new subplot of injured shoemaker Ralph/Rafe and his lost wife Jane.<sup>3</sup> The play would have been performed sometime in 1599, and seemingly played well, since it was acted by the Admiral's Men for Queen Elizabeth on New Year's Day, 1600.<sup>4</sup>

Despite sounding, and feeling, very much of its own time, *The Shoemaker's Holiday* has remained among the most popular of the era's citizen comedies, with several twentieth- and twenty-first-century productions, and a substantial body of criticism devoted to the play's structure,<sup>5</sup> characterization of the “gentle craft,”<sup>6</sup>

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**ARTICLE CITATION**

Alanna Skuse, "Missing Parts in *The Shoemaker's Holiday*," *Renaissance Drama* 45, no. 2 (Fall 2017): 161-179.

<https://doi.org/10.1086/694329>

**MOST READ**

*Of all published articles, the following were the most read within the past 12 months*

**Horatio's Philosophy in *Hamlet***  
Hui

**Reading Materiality: The Literary Critical Treatment of Physical Texts**  
Walker

**The Representation Market of Early Modern England**  
Bruster

3. If a DOI is not present in the publisher's bibliographic citation, **authors must still check that cited sources do not carry a DOI** using CrossRef's DOI Lookup Tool, available in the "Search Metadata" window at: <https://www.crossref.org>.

4. Format your end-notes according to *Early Theatre's* Style Sheet, being sure to **add a DOI (where available) at the end of the reference**. Citations now look like the following examples, all of which include 'https://doi.org/' in the string:

Paul Werstine, *Early Modern Playhouse Manuscripts and the Editing of Shakespeare* (Cambridge, 2013), 9, <https://doi.org/10.1017/CBO9781139103978>.

Peter Stallybrass and Margreta de Grazia, 'The Materiality of the Shakespearean Text', *Shakespeare Quarterly* 44.3 (1993), 266, <https://doi.org/10.2307/2871419>.

5. NB: if a DOI that you find looks like this -- DOI: 10.1093/actrade/9780198122463.book.1 -- please add 'https://doi.org/' to the beginning of the string to yield a DOI end-note citation that looks like this:

<https://doi.org/10.1093/actrade/9780198122463.book.1>.

If you have further questions, please contact the journal editors directly, via email; we are happy to help.