

Studies in Medievalism

Style Sheet

Please be aware that all essays on the theme of a volume should be approximately 3,000 words (including notes), all general articles should be 6,000 to 12,000 words (including notes), and you should adhere to the following guidelines in preparing and submitting your paper:

- 1) Please send your paper to the editor(s) by e-mail as an attachment in Word.
- 2) Please omit your name and all other indications of your identity from all versions other than the final one of an accepted paper.
- 3) Please convert your entire paper to a 12-point Times New Roman font. Please italicize all section headings and separate them by one blank line from the section to which they apply and from all preceding sections by two blank lines.
- 4) Please double space your entire paper, including the notes. Please justify it only on the left side, please frame it with 1-inch margins at the top and bottom and 1 1/4-inch margins at left and right, and please make sure it is formatted for “U.S. Letter” paper, not European “A4” paper.
- 5) Please do not include headers, footers, or page numbers.
- 6) Please leave only one space, not two, after full stops, such as periods, colons, etc.
- 7) Please use single inverted commas only for quotations within quotations. Otherwise, please use double inverted commas. If possible, please use a system that distinguishes opening from closing inverted commas. If that is not possible, please use your regular double inverted comma to open quotations, and two single inverted commas to close them (i.e., "...'). Quotation marks should not be used for stylistic purposes, e.g., to signal irony, the knowing use of a commonplace, etc. These purposes should be accomplished by appropriate word choice.
- 8) As is standard in American usage, please place punctuation other than colons and semi-colons inside closing inverted commas, unless the closing inverted commas distinguish a letter of the alphabet, the heading for a category, or other such designations, as in #10 below.
- 9) All quotations longer than fifty words should be indented half an inch on the left and right, separated from the text that came before it by a colon and a blank line, and separated from the text that comes after it by a blank line. Use tabs, not the space bar, to indent text.
- 10) Please use American spelling conventions, e.g., “program” not “programme”, “humor” not “humour”, “analyze” not “analyse”.
- 11) Please italicize foreign words within your text and, where necessary, give a translation in parentheses after the quotation. For long quotations and/or quotations in particularly unusual or archaic foreign languages, please give the English translation in your main text, followed by the

original quotation in parentheses or in your notes. Please use square brackets to designate alterations to quotations and to all texts within parentheses, unless, of course, you are altering a text already in square brackets, in which case you should place that alteration within normal parentheses.

12) Dates should conform to the following: June 9–10, 1814–15; 1860s; ottocento; ca. 1815 (please observe the use of a long dash in designating a range of numbers, i.e., “–”, not “-”). References to centuries should be spelled out, e.g., “nineteenth century.” When used as an adjective, the century should be hyphenated, e.g., “nineteenth-century architecture.” For dates that do not follow the Gregorian calendar, please give the Gregorian date followed by the original date in parentheses. Of course, dates in quotations should follow the form given in the source.

13) Please spell out whole numbers to ninety-nine, and use figures from 100, as well as for all measurements, e.g., forty-three plates measuring 43.3 cm. each in diameter.

14) Dashes should be used sparingly and should be separated by a space from the words they follow and precede, as in “then he gave his name – Smith.”

15) In abbreviating, please add a period after truncations, as in “ed.,” “fol.,” and “no.” see also #18 below).

16) Please do not insert a space between punctuation marks that denote omissions, e.g., “...”, not “. . .”, and please put brackets around ellipses that you introduce to quotes, as suggested in #11 above.

17) Capital letters should be used as sparingly as possible: for names of people and places, and conventional honorifics (e.g., “Christian” and “Muslim”). Otherwise “northern Spain,” “the king,” “the king of France,” “the bishop of Chartres” (though please note that the first “C” in “Church” should be capitalized when referring to Catholicism, as opposed to a Christian house of worship). Please note that personal titles should only be capitalized when they precede the name, e.g., “King William.”

18) Footnote references in your main text should be designated by a superscript Arabic numeral placed after all punctuation in the passage to which it applies, and the footnote itself should begin with the same, superscript number, immediately followed by your remarks and/or information on your source(s). First references in the notes themselves should be modeled after examples a-h below. Please note the following in particular: it is normally necessary to include only the first place of publication listed on the title page; the country or state should be included if confusion is possible; post-office abbreviations should be used for states; “p.” and “pp.” should be omitted before the page numbers cited, except in complex references; the full range of pages for an article or chapter should be given, with particularly relevant pages immediately thereafter and in parentheses or preceded by the abbreviation “esp.”; and series titles should not be italicized. In abbreviating, please use “no.” and “nos.” for number(s), “fig.” and “figs.” for figure(s), “pl.” and “pls.” for plate(s), “n.” and “nn.” for note(s), “col.” and “cols.” for column(s),

“chap.” and “chaps.” for chapter(s), “vol.” and “vols.” for volume(s), “fol.” and “fols.” for folio(s). Spell out “Book”, “Part”, “line”, “lines”, “verse”, and “verses”.

a) For a book:

1. Reginald Horsman, *Race and Manifest Destiny: The Origins of American Racial Anglo-Saxonism* (Cambridge, MA: Harvard University Press, 1981), 18–23.

b) For a reprinted book:

1. Caroline F. E. Spurgeon, *Five Hundred Years of Chaucer Criticism and Allusion 1375–1900* (Cambridge: Cambridge University Press, 1925; repr. New York: Russell & Russell, 1960), 14.

c) For an edited book:

1. *Ossian Revisited*, ed. Howard Gaskill and F. Smith (Edinburgh: Edinburgh University Press, 1991), 17–25, esp. 14.

d) For a dissertation:

1. Daniel Zamani, “In Search of the Holy Grail – Medieval Tropes and the ‘Occultation of Surrealism’ in the Work of André Breton, ca. 1928–1957,” unpublished dissertation, University of Cambridge (2017).

e) For an article in an edited book:

1. Geraldine Barnes, “The Fireside Vikings and the ‘Boy’s Own’ Vinland: Vinland in Popular English and American Literature (1841–1926),” in *Reinventing the Middle Ages and the Renaissance: Constructions of the Medieval and Early Modern Periods*, ed. William F. Gentrup (Turnhout: Brepols, 1998), 147–65 (148–49).

f) For an article in conference proceedings:

1. Johan Kerling, “Franciscus Junius, 17th-Century Lexicography and Middle English,” in *LEXeter ’83 Proceedings: Papers from the International Conference on Lexicography at Exeter, 9–12 September 1983*, ed. R. R. K. Hartmann (Tübingen: Max Niemeyer Verlag, 1984), 92–100 (95).

g) For an article in a journal:

1. W. H. Carpenter, “Recent Work in Old Norse,” *American Journal of Philology* 3.2 (1882): 77–80 (77).

h) For an article in a collection already cited:

1. D. E. Meek, "The Gaelic Ballads of Scotland: Creativity and Adaptation," in *Ossian Revisited*, 19–48.

i) For a multi-volume collection:

1. H. Perry Chapman, *Rembrandt's Nose*, 4 vols. (Ithaca, NY: Cornell University Press, 1999), 2:16–22.

j) For an internet source:

1. Jennifer Bain, "Hildegard on 34th Street: Chant in the Marketplace," *Echo: A Music-Centered Journal* 6.1 (2004), <<http://www.echo.ucla.edu/Volume6-issue1/bain/bain1.html>>, last accessed September 7, 2017.

2. Cassidee Moser, "How the Beatles Influenced the Halo Theme Song," *IGN*, March 23, 2016, <<http://www.ign.com/articles/2016/03/23/how-the-beatles-influenced-the-halo-theme-song>>, last accessed September 7, 2017.

19) For subsequent references to a source, please give the last name of the (main) author or editor, followed by an abbreviated version of the title, the number of the page, and, if relevant, the note to which you are referring, e.g., Horsman, *Race and Manifest Destiny*, 95 n. 12. In cases where the author or editor is not known, please begin with the abbreviated version of the title. Please do not use "idem" or "ibid".

20) For a source that is central to your paper and often cited therein, please give full bibliographical information upon first mention of it and thereafter give parenthetical page references to it in your main text.

21) All contributions should be accompanied by the minimum number of illustrations necessary for the reader to understand the author's analysis and arguments. Frequently reproduced works of art should be omitted if at all possible. Illustrations must be given consecutive figure numbers and cited in appropriate places in the text, i.e., "(Fig. 1)", before punctuation. If the images are being supplied electronically (Tiff or Jpg files), the author should check that they are the right size, which is at least 120 x 180 mm., and the right, resolution, which is at least 300 dpi for photographs and 1200 dpi for line drawings, etc.

22) Authors are responsible for obtaining all illustrations to which they refer, as well as the copyright permissions for those illustrations and for textual excerpts that fall outside the standards of fair academic use. Authors are also responsible for observing specific institutional requests concerning citations in the caption, including the photo credit. All derivative work (e.g., reproductions or redrawings of ground plans and other renderings of architecture) must be so identified, along with the source of the original. Authors are responsible for obtaining permission to make such reproductions and redrawings from publishers. **If suitable copies of and official permissions for the illustrations have not been obtained by the submission deadline for a volume, the paper will not be considered for that volume.**

23) A separate list of illustrations must accompany the article when submitted. Captions should be worded as briefly and directly as possible. In sequential illustrations of the same monument, information such as the location and the artist may be omitted. Thus:

FIGURE 1. Charles Barry and A. W. Pugin, Houses of Parliament, London (photo: author).

FIGURE 2. Dome of the Rock, Jerusalem, plan (after James Snyder, Henry Luttikhuisen, and Dorothy Verkerk, *Snyder's Medieval Art*, 2nd ed. 2006, fig. 10.4).

FIGURE 3. Lindisfarne Gospels, London, British Library, MS Cotton Nero B IV, fol. 25v, St. Matthew (photo: British Library, by permission).

FIGURE 4. Coppo di Marcovaldo, *Madonna del Bordone*, Siena, Santa Maria dei Servi (photo: Istituto Centrale di Restauro, Rome).

FIGURE 5. *Madonna del Bordone*, detail of head (photo: Alinari/Art Resource, NY).

24) For further specifications with regard to the formatting and sending of illustrations, please see the “Guide for Authors” at the Boydell & Brewer website.

25) For all other questions, please consult the editor(s) or refer to the *Chicago Manual of Style*.