



Style Guide (English)

May 2022

Please familiarize yourself with this style guide while preparing your manuscript for submission. On acceptance of an article, the author will be expected to apply these guidelines to the best of their ability before submitting a final draft. Articles not conforming to *Renaissance and Reformation* style may be returned to the author for additional work.

The conventions outlined in this style guide reflect the interdisciplinary spirit of *Renaissance and Reformation*, which seeks to make the research it publishes accessible to a broad community of humanities scholars—a goal we urge authors to keep in mind.

Articles published in *Renaissance and Reformation* follow the 17th edition of *The Chicago Manual of Style* (CMOS). In addition, please note the following recommendations. In the case of a discrepancy between this document and CMOS, follow the *Renaissance and Reformation* style guide.

File Format

The journal accepts the following file formats for submission: DOC, DOCX, and RTF.

Presentation

- Main text: 12-point Times New Roman font, double-spaced, and left justified. The first paragraph after a section break is left aligned, with an indent at the start of each subsequent paragraph.
- Footnotes and block quotations: 10-point Times New Roman font and left justified.
- Insert page numbers in the top right corner. Do not insert the author's name (for the purpose of a double-blind review).

Main Elements

- Title, centred, bolded, and in headline style (e.g., **Vernacular Books and Religious Dissent in Early Modern Italy**).
- English abstract (100–150 words), in italics. The author may (but is not required to) translate the English abstract into French.
- Keywords in the following format: Keywords: John Marston; Dutch Courtesan; William Shakespeare; Merchant of Venice
- Main text (i.e., not including footnotes or Works Cited list), about 8,000 words unless the editor has agreed to a different length.
- Section headings, if desired, bolded and in sentence style (e.g., **The sacred charisma(s) of Vittoria**).
- Citations in the form of footnotes and a Works Cited list. Details of our citation style are below.

Spelling

Use Canadian English following the *Canadian Oxford Dictionary*, 2nd edition (e.g., colour, among [not amongst], realize, analyze [and other -ize spellings], travelled, etc.).

Quotations and Translations

Quotations from any source (primary, secondary, and classical) in a language other than English or French must be accompanied by an English or French translation. The translation may appear either in the main text (in parentheses) or in the footnotes. Both original and translation must be cited in full (including edition and page numbers). Author's translations should be followed by "(my translation)." If most or all translations are by the author, write "all translations are mine unless otherwise noted" or "all translations are mine" in a footnote immediately following the first author's translation.

Quotations of fewer than fifty words (approximately three lines) in both main text and footnotes should be in double quotation marks. Quotations of **more than fifty words** in the main text only (not in footnotes) should be set as a block quote (drop down a double space and indent the whole quotation, using Times New Roman 10 and omitting double quotation marks).

Ellipses must be marked "[...]" (e.g., "Therefore, since brevity is the soul of wit, [...] I will be brief"). Please note that the use of square brackets is to signal that the omission is editorial, not a feature of the original text. Any changes or additions to quotations should also appear in square brackets: Polonius's next statement is indeed brief, precisely as he claims it will be: "Your noble son [Hamlet] is mad" (2.2.92).

Numbers and Dates

- Spell out whole numbers from zero through one hundred (e.g., nine; fifty-five; one hundred; 101; 203; 6,984).
- Use numerals for percentages (e.g., 3 percent, 90–95 percent).
- Refer to parts of works as follows: chapter 4, part 2, book 3.
- Use day-month-year style for dates (e.g., 12 January 1482).
- Spell out centuries (e.g., sixteenth century), but use numerals for decades (e.g., the 1560s).
- Use an en dash (–) to connect numbers or dates when replacing "to" as follows: see chapters 15–17; Genesis 6:13–21; the years 1434–63 were significant (but, "from 1434 to 1463").

Capitalization, Punctuation, and Emphasis

Capitalization: Capitalize centuries in Italian whether employed as noun or adjective (so "Cinquecento," not "cinquecento"). Capitalize "Reformation" but not its derivative forms (e.g., reform, reformer).

Comma: Use the serial (or Oxford) comma; that is, use a comma before "and" in the last item of a list (e.g., enter Horatio, Marcellus, and Bernardo).

Em dash: Use a closed em dash (—), not a hyphen (-) or en dash (–), to set off parenthetical information (e.g., Because the manuscript had not been fully copied—let alone illuminated—further details are scant).

Italics: Use italics for short, non-English language terms that are not in common usage (e.g., *amour fou*, *dolce stil novo*), and for editorial emphasis within quotations, in which case the quotation must be followed by “(my emphasis).”

Quotation marks: Use double quotation marks in most cases. Single quotation marks should be used only for quotations (or titles) within a quotation; for example, “‘If so in adversity’: Mastering Fortune in Lorenzo Leonbruno’s *Calumny of Apelles*.” Commas and periods at the end of a quotation should appear inside the quotation mark; colons, semi-colons, and question marks that are not part of a quotation should appear outside.

Period: Use only one space after periods and before the start of a new sentence.

Possessives: Use an apostrophe + s for all names (even names from antiquity or those with an *eez* sound): Mary’s, Charles’s, Xerxes’s.

URLs

- Enclose the URL in brackets when embedded as a reference in the main body of the text. If the URL is an integral part of a sentence or stands alone (as in a footnote reference), no brackets are needed. Long URLs should be placed in footnotes.
- If the URL sits behind a paywall or subscription, cite either the main page or a page that offers options for access (e.g., <https://www.oed.com/> for the *Oxford English Dictionary*, or <https://www.jstor.org/stable/41917400> for a specific article in *Renaissance Drama*) rather than your own institution’s pathway to that resource.
- If a site no longer exists, add “(site discontinued)” after the URL.
- Please note that if a DOI exists, the DOI is preferred.

Citations

Please use footnotes with a Works Cited list at the end of the article. Citations in footnotes should *in most cases* follow CMOS’s Note and Bibliography style (CMOS chapter 14) using the shortened format (see examples below) and refer to an entry in the Works Cited list. Note: *Renaissance and Reformation* does not require authors to write out citations in full on first use; all citations can appear in the shortened format (e.g., Grassby, “Material Culture,” 592) with full bibliographic details given in the Works Cited list.

If the source does not give a page number, or page numbers are based on user-defined text size, include chapter or section numbers/headings where relevant.

Web resources: When citing a web resource, be sure to include links; if a DOI is available, it must be used (DOIs can be looked up via www.crossref.org/guestquery). A publication or revision date (formatted as follows: 14 July 2020) is also required; in the absence of these, use an access date.

DOIs are also requested for books and book chapters where available.

Footnote numbers and references: Use a superscript Arabic numeral in the main text to refer to the footnote. In the footnote, if there is any room for doubt, clarify what numbers in your citations mean (e.g., if 2:13 refers to book and page rather than volume and page). Use the first instance of a citation to ensure that all subsequent references to the same source are understood.

Titles: Use headline-style capitalization for English titles (e.g., *Renaissance Poets: A New Study*). Use sentence-style capitalization for non-English titles (e.g., *Les relations publiques: Dans une société en mouvances*). Italicize abbreviations for titles that are italicized in full (e.g., *OED* for *Oxford English Dictionary*).

Page ranges: Please follow *CMOS* 9.61 for inclusive numbers (e.g., 71–72; 100–104 [if it starts on 100 or 200]; 101–8 [if it starts at 101]; 321–28).

Please avoid Latin abbreviations in citations (e.g., art. cit., cf., *infra*, *idem* or *id.*, *ibidem* or *ibid.*, loc. cit., op. cit., *passim*, *supra*).

Note: *Renaissance and Reformation* differs from *CMOS* in regard to date format in citations (so “accessed 18 April 2022” instead of “accessed April 18, 2022”). Note also that *Renaissance and Reformation* does not follow *CMOS* in using the 3-em dash for repeated names on the Works Cited list; please write out the author’s full name for each entry.

Sample “Works Cited” list entries

Book with one author:

Richardson, Brian. *Women and the Circulation of Texts in Renaissance Italy*. Cambridge: Cambridge University Press, 2020. <https://doi.org/10.1017/9781108774482>.

Editor in place of author:

Griffiths, Richard, ed. *The Bible in the Renaissance: Essays on Biblical Commentary and Translation in the Fifteenth and Sixteenth Centuries*. Aldershot: Ashgate, 2001. <https://doi.org/10.4324/9781315241104>.

Editor and/or translation in addition to author:

Vives, Juan Luis. *The Education of a Christian Woman: A Sixteenth-Century Manual*. Edited and translated by Charles Fantazzi. Chicago: University of Chicago Press, 2000.

Chapter in an edited work:

Elsky, Martin. “Words, Things, and Names: Jonson’s Poetry and Philosophical Grammar.” In *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, edited by Claude J. Summers and Ted-Larry Pebworth, 31–55. Pittsburgh, PA: University of Pittsburgh Press, 1982.

Citing a multivolume work as a whole:

James, Henry. *The Complete Tales of Henry James*. Edited by Leon Edel. 12 vols. London: Rupert Hart-Davis, 1962–64. [See note 19 below.]

Citing a modern edition of a classical text:

Augustine. *The Confessions of St. Augustine*. Translated by Edward B. Pusey. New York: P. F. Collier and Son, 1909. [See note 20 below.]

Journal article:

Grassby, Richard. “Material Culture and Cultural History.” *Journal of Interdisciplinary History* 35, no. 4 (April 2005): 591–603. <https://doi.org/10.1162/0022195043327426>.

Website article:

Mabillard, Amanda. "Shakespearean Sonnet Basics: Iambic Pentameter and the English Sonnet Style." Shakespeare Online. 30 August 2000. <http://www.shakespeare-online.com/sonnets/sonnetstyle.html>.

Manuscript collection:

Egmont Manuscripts. Phillipps Collection. University of Georgia Library.

Online reference work:

Oxford English Dictionary (OED) Online. December 2020. Oxford: Oxford University Press. <https://www.oed.com/>.

Sample footnotes

¹⁴ Richardson, *Women and Circulation*, 34.

¹⁵ See Brundin, *Spiritual Poetics*, ch. 2; Nuovo, "Aldo Manuzio"; Barbieri and Zardin, *Libri, biblioteche e cultura*.

¹⁶ Jacob Rollins offers a useful critique of this method (Rollins, "Perfect Paradigms," 117–18), which informs my argument.

¹⁷ As Brundin reminds us, Colonna's poems, both love and spiritual, are "characterized by a remarkable uniformity of tone and purpose, and the transition from *amorose* to *spirituali*, imposed by early modern editors, is so smooth as to constitute no obvious shift or break in the poetic register" (Brundin, "Vittoria Colonna and the Poetry of Reform," 62–63).

¹⁸ *OED*, s.v. "reform." Accessed 23 February 2020.

¹⁹ See James, *Complete Tales*, 3:44.

²⁰ Augustine, *Confessions*, 22.

Images

If images will be necessary to the argument, please notify the editor first. If the editor agrees, the author must obtain high-resolution digital files, as well as permissions for each image, and assumes any related image or image permissions costs. Permissions must include world rights to publish in print and digital form and must be sent to mc@itercanada.ca with the final MS.

Images should not appear in the final MS; instead, please place a call-out in the text for each image. Call-outs should appear on a separate line approximately where the image will be placed in the published version: e.g., {Fig. 1 here}, followed by the caption.

Image captions must include (1) a description or title, (2) a reference to the source (e.g., full citation or "photo by the author" type of statement), and (3) any required permissions statements.

High-resolution (minimum 300 dpi) TIFF or JPG files must be sent to mc@itercanada.ca with the final MS; please include the author's name and the figure number in the file name of each image (e.g., McCue - Fig 6.jpg), ensuring the figure number in each file name corresponds to the same image's call-out in the MS.