Renaissance and Reformation/Renaissance et Réforme

Style Guide (English)
2015–2016

Please familiarize yourself with this style guide while preparing your manuscript for submission. Accepted articles will be returned to the author with the expectation that all authors will 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* journal follow the current edition of *The Chicago Manual of Style*. In addition, please note the following recommendations. In the case of a discrepancy between this document and *The Chicago Manual of Style*, follow the *Renaissance and Reformation* style guide.

File Format

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

Presentation

The text should be double-spaced and left justified, with an indent at the start of each new paragraph; notes should be in the form of footnotes (detailed below) and also double-spaced. Page numbers should appear in the top right corner, excepting the first page. As submissions undergo anonymous peer review, the author's name should not appear in the MS. An English abstract (100–150 words) should precede the main text; the author may (but is not required to) translate the English abstract into French. Article length should be approximately 8,000 words, excluding footnotes, unless permission for a shorter or longer submission has been granted by the editor. Font: Times New Roman 12 (main text); Times New Roman 10 (block quotations and footnotes).

Spelling

Use Canadian English (*Canadian Oxford Dictionary*): e.g., colour, among (not amongst), realize (and other –ize spellings), analyze.

Numbers and Dates

- Spell out whole numbers from zero through one hundred.
- 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: e.g., 12 January 1482.
- Spell out centuries: e.g., sixteenth century. However, use numerals for decades: e.g., the 1560s.
- Use hyphens (-) when employing dates adjectivally: e.g., sixteenth-century poet (but, "she wrote most of her poetry in the middle of the sixteenth century"); fifteenth- and sixteenth-century bindings (but, "the manuscripts were bound in the fifteenth and sixteenth centuries").
- Use an en dash (–) to connect numbers or dates when replacing "to": e.g., see chapters 15–17; Genesis 6:13–21; the years 1434–63 were significant (but, "from 1434 to 1463").

Punctuation and Emphasis

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

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

Dash – Use an em dash (—), not a hyphen (-) or an en dash (–), to separate a dependent from an independent clause: e.g., Because the manuscript had not been fully copied—let alone illuminated—further details are scant.

Italics – Use italics only for titles, for short non-English language terms that are not in common usage (e.g., *amour fou*, *dolce stil novo*), and for emphasis within quotations (in which case the quotation must be followed by "(my emphasis)"). Italics may not be used for emphasis outside quotations; in general, such emphasis is to be avoided, though when necessary double quotation marks may be employed.

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

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

Possessive – Use apostrophe + s for all names (even names from antiquity or with an *eez* sound): e.g., Mary's, Charles's, Xerxes's.

Citation and Notes

Use the style described in the notes and bibliography sections of the current *Chicago Manual of Style* with footnotes only (no bibliography or works cited). Footnote font: Times New Roman 10, double-spaced.

Quotations of less than 50 words (approximately three lines) should appear in the main text and footnotes in double quotation marks (see Punctuation – Quotation Marks). Quotations of more than 50 words in the main text only (not in footnotes) should be set as a block (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 the use of square brackets to signal that the omission is editorial, not a feature of the original text. Changes and additions to quotations should also appear in square brackets: e.g., Polonius's next statement is indeed brief, precisely as he claims it will be: "Your noble son [Hamlet] is mad" (2.2.92).

Electronic Sources – When there is a print edition (e.g., of a journal article or book), cite it in preference to the electronic version (see *Sample Citations* below). To cite websites, blogs, and other electronic sources not appearing in print, or references best consulted online, follow these guidelines:
- Do not include an access date when the source gives a publication date.
- If no publication date is available, give a "last modified" and/or access date before the URL or DOI.
- If the site no longer exists, add "(site discontinued)" after the URL.
- 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.

Footnote References – Use a superscript Arabic numeral in the main text to refer to the footnote.

Full vs. Short Form Citation – Use a full citation (including edition and page numbers) in the footnotes the first time a work is cited. For subsequent citations of the same work, use only the author's last name and page number: e.g., Trinkaus, 56. If more than one work by Trinkaus has been cited in the notes, add a short form title: e.g., Trinkaus, *Image and Likeness*, 2:13. When necessary, include clear descriptions of number referents in the first instance: e.g., All references to Trikaus, *Image and Likeness*, refer to chapter and page number. Please avoid all abbreviations and Latin in citations: e.g., art. cit., cf., *infra*, *idem* or id., *ibidem* or ibid., loc. cit., op. cit., *passim*, *supra*.

In-Text Citation – For works cited many times, give full details in a footnote the first time the work is cited, followed by "(hereafter cited in the text)." Subsequent citations of the same work should appear in the main text in parentheses immediately following the quotation. If quoting from *Hamlet*, for example, immediately follow the quotation with the act, scene and line numbers: e.g., "I sat me down; / Devis'd a new commission; wrote it fair" (5.2.31–32).

Sample Citations –

Note: 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*.

Monograph

Erika Rummel, *The Humanist-Scholastic Debate in the Renaissance and Reformation* (Cambridge, MA: Harvard University Press, 1995), 95.

Non-English Book
G. Martellotti et al., *La letteratura italiana: Storia e testi*, vol. 7 (Milan: Riccardo Ricciardi, 1955).

Note: Maintain Chicago-style punctuation (e.g., *Les relations publiques: Dans une société en mouvances*, not *Les relations publiques : Dans une société en mouvances*) with non-English titles; the Anglicization of place names should follow common usage.

Edited Book
Richard Griffiths, ed., *The Bible in the Renaissance: Essays on Biblical Commentary and Translation in the Fifteenth and Sixteenth Centuries* (Aldershot: Ashgate, 2001), 123–24.

Translated Book
Albin Lesky, *A History of Greek Literature,* trans. James Willis and Cornelis de Heer (London: Gerald Duckworth & Co.; Indianapolis: Hackett Publishing, 1996), 125–26.

Multivolume Book
Charles Trinkaus, *In Our Image and Likeness: Humanity and Divinity in Italian Humanist Thought,* 2 vols. (1970; Notre Dame, IN: University of Notre Dame Press, 1995), 2:603.

Chapter or Other Part of Book
Martin Elsky, "Words, Things, and Names: Jonson's Poetry and Philosophical Grammar," in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), 31–55.

Journal Article
Richard Grassby, "Material Culture and Cultural History," *Journal of Interdisciplinary History* 35.4 (2005): 591–603. [Where a specific page reference is required, insert it immediately after the page run (e.g., 591–603, 593.]

Reference Work
MLA Style Manual and Guide to Scholarly Publishing, 3rd ed. (New York: Modern Language Association of America, 2008). [For online reference works, such as a dictionary, include the URL; if no publication date is available, include an access date.]

Manuscript
James Oglethorpe to the Trustees, 13 January 1733, Phillipps Collection of Egmont Manuscripts, 14200:13, University of Georgia Library (hereafter cited as Egmont MSS).

Blogs and Websites
Paul Edmundson, "New Voices for Shakespeare," *Blogging Shakespeare: Embracing Shakespearean Conversation in a Digital Age*, 28 February 2012, http://bloggingshakespeare.com/new-voices-for-shakespeare.

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.

Images

Images may be included with permission of the editor when they are necessary to the argument of the article. Once granted permission to include images, the author is responsible for obtaining 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 iter.renref@utoronto.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, following the format: {Fig. 1 here}. Image call-outs must be followed in the text by a caption that includes a full reference and any required permissions statements. High-resolution (minimum 300 dpi) TIFF or JPG files must be sent to iter.renref@utoronto.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.