

# ARTHURIANA

Style Guide  
&  
Publishing Information

### Welcome to *Arthuriana*.

This booklet's aim is to establish the general process of publication in *Arthuriana* so that contributing authors can properly prepare and format their manuscripts. By carefully following the guidelines laid out below, you will ensure that your article goes through the production process as swiftly as possible.

If you have any questions about anything in this booklet or are aware of something in your manuscript that will pose a special problem (i.e., special characters, accents, foreign alphabets, etc.) please let Dorsey Armstrong, Editor, know as soon as possible.

Please make sure that all correspondence and manuscripts are sent directly to the following address:

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 West Lafayette, IN 47907

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We prefer to receive all documents electronically at the email address noted above. If electronic submission is not possible, please make sure your shipment is adequately protected and sent by a courier service with recorded delivery, such as UPS or FedEx.

Always keep a copy of anything you send for your own records, including correspondence and manuscripts.

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## I. Style Guide

*How to prepare your manuscript for submission and publication.*

### A. BASIC FORMATTING

File name: author's last name and article title (e.g. ARMSTRONG Gender in Malory).  
 Font: 12 point Times New Roman throughout  
 Margins: 1 inch all sides  
 Spacing: double space throughout, including block quotations, notes, et. al  
 Alignment: left justify entire document  
 Pagination: consecutively from first page through final page of notes  
 Style: no 'Style' codes, tables, or other auto-formatting

### B. MANUSCRIPT LAYOUT

*Submission manuscripts:*

Your article should be laid out in the following format for the *submission stage*:

Article title  
 Article text  
 Endnotes

Do NOT include author's name, bio, university affiliation, or any other identifying markers on the submission manuscript.

*Publication manuscripts:*

If your article is accepted for publication, please send a new file laid out in the following format for the *production stage*:

Author's full name  
 Preferred email address (for editorial communication purposes)  
 Preferred postal address (for shipment of complimentary copies after printing)  
 Article title  
 Author's full name  
 Abstract (50 words or less)  
 Article text  
 University affiliation  
 Author bio  
 "Notes"  
 Endnotes  
 Captions and illustrations (indicate in text where they should appear (i.e., "Figure 1.2 here").

### C. ENDNOTE FORMATTING

*Arthuriana* uses endnotes, not footnotes. Do NOT embed endnotes. If your original submission included embedded endnotes, please unembed them before submitting your publication manuscript. This requires you to do the following:

Copy and paste all current endnotes into a new Word doc.  
 Starting with the LAST note in the article, delete the note number (which will also delete the endnote itself) and retype the same number in superscript. Repeat these steps throughout the entire document. At this point, your article should have NO endnotes.  
 In the new Word doc of copied and pasted endnotes, number appropriately from 1 through end. Do not superscript numbers. Do not put a period after numbers.  
 Copy the endnotes from the new Word doc and paste them at the end of the original article Word doc.

Notes should be succinct and should be confined to material necessary to support assertions in the text. Common practice is to allow no more than one note per sentence. The only acceptable parenthetical in-text citation is for a text that is the main subject of the article. No notes may be attached to the title, epigraph, or sub-heads. For Acknowledgments, use an unnumbered pre-note.

## D. BASIC MECHANICS

House style mandates standard American spelling and usage. The only exception is that we use single quotation marks, with double quotation marks used exclusively for the second level of quotation.

Do not use ALL CAPITAL LETTERS for heads or titles; instead, use upper- and lower-case with boldface to make them stand out from the rest of the text.

Italicize foreign words consistently.

Clearly indicate relative rank of subheads.

Use a single space at the end of sentences.

Use hard returns ONLY to end paragraphs, lines of poetry, listed items, subheads, block quotations, titles, and headings.

Turn off automatic hyphenation. Never insert hyphens manually at end of lines.

Use dashes to indicate compound words, like this: dark-haired Kundria.

Use en dashes to note a range of numbers (pages, dates, etc.) like this: 1–2.

Use em dashes to set off phrases within a sentence—such as this one—by typing two hyphens followed directly by a word followed directly by a space.

Do NOT use Word auto-formatted ellipses. Instead, use three periods with spaces before, between, and after, like this: Once upon a time . . . happily ever after.

Use a tab or first-line indent (not multiple spaces) for new paragraphs.

For block quotations, use only the indent command and not multiple tabs.

Do not use the space bar to position text in any way; instead, use the specific formatting command (e.g. center, justify right, justify left) that will place text where you want it.

Put all punctuation inside the quotation *except* semi-colons and colons.

Spell out numbers one to ninety-nine.

Spell out centuries. The adjectival form requires a hyphen, as in ‘twelfth-century manuscript.’ The correct form is ‘1390s’ not ‘1390’s.’

Capitalize ‘Middle Ages’ but not ‘medieval.’

Do not capitalize ‘church’ unless it is part of the official name of a denomination or building, or unless it refers to the whole body of Christians at all times and places (the universal Church).

Capitalize ‘Bible’ but not ‘biblical.’

As a rule, spell out French place-names containing ‘Saint.’ The hyphen is essential: “Saint-Denis.”

If ‘Saint’ is abbreviated, do not use a period: St Petersburg.

Translate non-English quotations in brackets immediately following the word or phrase.

If the English translation appears first, enclose the original in brackets.

Isolated words and phrases in foreign languages should be placed in italics.

Single quotation marks are used for words used as terms and for definitions in a linguistic context:

*Estrusia* might be associated with *extrusis* ‘pushed out, thrust forth.’

Scholarly reference words and abbreviations such as ‘et al.,’ ‘ibid,’ ‘e.g.,’ ‘idem,’ ‘passim,’ ‘i.e.,’ and ‘ca.’ should not be italicized; the only exception is ‘[sic].’ Note that ‘cf.’ means ‘compare’ and should not be used when ‘see’ or ‘see also’ is the accurate expression.

Citations for epigraphs must follow the epigraph immediately and may not appear in notes.

First mention of a modern author in the text should include the given name (or initials, if that is the author’s preferred form) as well as field (“The historian Charles T Wood argues . . .”).

Additional matters:

See *The Chicago Manual of Style* for any issues not outlined above.

If you require special characters that are not a standard inclusion in Word fonts, please let the Editor know.

## II. The Production Process

*The basic order of steps you can expect as your work progresses from manuscript to print.*

### A. SUBMISSIONS

Please see “Submissions” at [www.arthuriana.org](http://www.arthuriana.org) for guidelines about how to submit articles. If your manuscript is accepted for publication, but returned to you for revision, the revised manuscript must be approved by the Editor before it will be sent into production.

### B. ACCEPTED ARTICLES

After your manuscript has been accepted for publication, please submit a new electronic file following the guidelines found in ‘Manuscript Layout’ above. Manuscripts that are not formatted correctly will be returned for revision, thereby delaying the production process. As outlined above, this new electronic file must include the following information on the first page, directly above the title, within the body of the text (i.e. not as a header):

Author’s full name

Author’s email address (for editorial communication purposes)

Author’s preferred mailing address (for delivery of complimentary issues)

You should also include at this time an abstract of 50 words (immediately preceding the article text) and a brief author biography (immediately preceding the endnotes).

Once *Arthuriana* accepts the final revised manuscript, it goes into copy editing and production.

### C. COPY-EDITING

The copy editor will read through the entire manuscript, identifying design elements and noting grammatical and typographical errors, lapses in meaning, and other inconsistencies. We will not verify research, references, quotations, foreign words, or translations, so please be sure this information is entirely accurate.

When the copy editor finishes the manuscript, *Arthuriana* will return it to you as an attachment via email. At this point you need to carefully read all comments and/or questions from the copy editor and input all necessary changes into the file. You will have two weeks to complete this process. You are not required to make every change the copy editor suggests. It is essential, however, that you go through the manuscript carefully, noting changes that you accept or reject by means of the “track changes” function. Clearly indicate via the “Insert Comment” function those suggestions that you have decided not to take, including an explanation of your rationale. If this explanation is missing, we will generally assume that any disregarded changes are due to an oversight and will make the suggested revision ourselves. To avoid any disappointment on your part, you must respond to each suggestion made by the copy editor.

The copy editor may also include more lengthy queries in the email to which the manuscript is attached. It is essential that you respond to each of these, either by making a change in the text or by explaining why no change is needed. This is the last stage at which you will be able to make significant changes to your manuscript. Please be sure that you make it clear where your rewriting begins and ends. When you have finished making all changes, email the copy-edited manuscript to [camelot@purdue.edu](mailto:camelot@purdue.edu) as an electronic file.

### D. PAGE PROOFS

Once *Arthuriana* receives the updated file and manuscript, we recheck everything and contact you with any last minute questions. *Arthuriana* then formats the text into page proofs which will be sent to you for final approval. The ultimate responsibility for correcting proofs rests with you. You will be given a very brief time to complete this step. Please note that we cannot accommodate any major rewrites at this stage. Respond to proofs via email, indicating any last minute necessary changes. Also please let us know where you can be contacted if there are any questions.

### E. PRINTING

When we receive corrected proofs from you and make any necessary changes, we then proceed with the final design and printing of the journal. After the issue has been printed, we will mail four complimentary copies to the preferred address indicated on the first page of your original article file

### III. Citation Style Guide

Our style guide is adapted from *Speculum* 72.1 (1997): 272–77. Unlike *Speculum*, however, our style requires citation of the publisher as well as place of publication and date (place: publisher, date). Also, we allow the use of parenthetical in-text references for frequently quoted texts. Avoid long quotations from published works easily consulted by interested readers—any quotation of more than ten lines will be queried. In each instance, be concise. For matters not covered here, consult the current *Chicago Manual of Style*.

#### A. CITATION PRACTICE IN BRIEF

The author is responsible for the accuracy of quotations, citations, and translations, which should be verified before the manuscript is submitted. The guiding principle for citations is maximum clarity for the reader rather than brevity. When in doubt, the author should err on the side of providing more rather than less information.

Arabic numerals are to be used for volume, part, and section numbers. This is true for journal volume numbers, for volume numbers and other subdivisions in a series, and for volume numbers in a multivolume work. It is also true for the subdivisions of classical and medieval texts.

Roman numerals are retained when the original work uses them for page numbers. They are also retained for manuscript shelfmarks, where as much as possible the usage of the library should be followed. Finally, Roman numerals may be retained for divisions of medieval works such as Dante's *Divine Comedy* where they are so firmly entrenched as to make Arabic numerals misleading.

#### *Primary sources*

Models for the citation of classical and medieval works are the following:

- 1 Medieval Author, *Opus* 2.4.1, ed. Modern Editor (City: Publisher, Date), p. 135.
- 2 Medieval Author, *Opus* 2.4.1.
- 3 Medieval Author, *Opus* 2.4.1, l. (or ll.) 5.
- 4 Medieval Author, *Opus* 2.4.1, p. 135.
- 5 Matt. 5.21; 1 Cor. 2.12.

Note 1 is a standard first citation. The subdivisions of the medieval work follow the title without intervening punctuation, in descending order, separated by periods. For example, *Opus* is divided into books, sections and chapters, and the sample citation should be read as book 2, section 4, chapter 1.

Once the edition of a work has been provided in the first citation, subsequent references are shortened as in notes 2, 3, 4, or 5. The nature of the work and its editorial history will determine which version is required. Note 5 shows standard biblical citations, which likewise use periods as the divider between subdivisions, in this instance between chapter and verse. If the reader might have difficulty deciphering this system as it applies to a given work, the reference should be spelled out in full.

#### *Secondary works*

To cite secondary works:

- 1 John Doe, *Book Title* (City: Publisher, Date), pp. 123–34.
- 2 Jane Smith, 'Article Title,' *Journal Title* 24.3 (1950): 2–14.
- 3 Jane Doe, 'Article Title,' in *Collection Title*, ed. A.B. Cee and D.E. Fee (City: Publisher, Date), pp. 3–24.
- 4 Reto R. Bezzola, *Les Origines et la formation de la littérature courtoise en Occident (500–1200)*, vol. 2, *La Société féodale et la transformation de la littérature de cour*, part 2, *Les Grandes Maisons féodales après la chute des Carolingiens et leur influence sur les lettres jusqu'au xiii<sup>e</sup> siècle*, Bibliothèque de l'École des Hautes Études, Sciences Historiques et Philologiques 313 (Paris: H. Champion, 1960), pp. 262–71.

Further references would look like this:

5 Doe, *Short title*, p. 126.

6 Smith, 'Short title,' 9.

7 Smith, 'Short title,' in *Collection Title*, p. 9.

8 Bezzola, *Les Origines* 2.2: 306–311, 314.

The abbreviations 'p.' and 'pp.' are almost always used with page references to modern printed works. The most notable exception is in the full citation of journal articles, where the convention of providing in sequence the volume number, issue number, publication date, and page numbers is so well established that further specification is unnecessary. References that cite inclusive pages are required rather than references using 'f.' or 'ff.'

## B. BOOKS

Authors' names should be cited as they appear on the title page. Do not abbreviate given names to initials. Publishers should always be included; the parentheses should include the place, publisher, and date of the publication (and also reprint information). If the publisher lists more than one location, it is usually sufficient to cite only the first location in the list. The conventional English form of place-names should be given ('Turin,' not 'Torino'; 'Munich,' not 'München'), with the addition of official postal abbreviations—for example, for USA states (FL, MI, KY) and for the United Kingdom (UK)—if clarity so requires. Always distinguish between Cambridge, MA and Cambridge, UK (Cambridge, MA: Harvard University Press, 2000).

### *Simplest form*

Susan Reynolds, *Fiefs and Vassals: The Medieval Evidence Reinterpreted* (New York: Oxford University Press, 1994), pp. 18–19, 92–93, and 118–19. [Do not abbreviate 'University Press.']

### *Later editions and reprints*

Frank Barlow, *The Feudal Kingdom of England, 1042–1216*, 4th edn. (London: Longmans, 1988), pp. 224–26.

Charles H. Beeson, *A Primer of Medieval Latin: An Anthology of Prose and Poetry* (1925; rep. Washington, DC: Catholic University of America Press, 1986), pp. 25–27. Multiple volumes.

Max Manitius, *Geschichte der lateinischen Literatur des Mittelalters*, 3 vols. (Munich: Unchen, Beck, 1911–31), 1:78. [The citation is to volume 1, page 78. No space on either side of colon.]

Sir Thomas Malory, *The Works of Sir Thomas Malory*, ed. Eugène Vinaver, rev. P.J.C. Field, 3d edn., 3 vols. (Oxford: Oxford University Press, 1990), 2:444.

### *Monographs in a series*

Arno Borst, *Die Katharer*, Schriften der Monumenta Germaniae Historica 12 (Stuttgart: Hiersemann, 1953), pp. 112–15. [If the series information is essential for locating the book, it ought to be included, but the editor(s) of series can usually be omitted.]

### *Edited or translated works*

Hildegard of Bingen, *The Letters of Hildegard of Bingen*, vol. 1, trans. Joseph L. Baird and Radd K. Ehrman (New York and Oxford: Oxford University Press, 1994), pp. 34–35. [Here the abbreviation 'trans.' means 'translated by' and does not change when there is more than one translator.]

Emil Friedberg, ed., *Corpus iuris canonici*, 2 vols. (Leipzig: Bernhardi, 1879–81), 2:lxiv. [Here the abbreviation 'ed.' means 'editor'; the plural is 'eds.' Space as indicated.]

Georges Duby, *Love and Marriage in the Middle Ages*, trans. Jane Dunnet (Chicago: University of Chicago Press, 1994), pp. vii and 25.

#### *Foreign titles*

Follow the prevailing rules for the given language in the capitalization of foreign titles. In Latin titles capitalize only the first word, proper nouns, and proper adjectives. In French, Italian, and Spanish titles capitalize only the first word and proper nouns.

Titles in languages other than modern English and French may be translated. The translation follows the title in square brackets and is not italicized; only the first word and proper nouns and adjectives are capitalized.

Boris Porsnev, *Feodalism i narodnye massey* [Feudalism and the masses] (Moscow: Nauka, 1964), pp. 22–50.

#### *Subsequent references*

Reynolds, *Fiefs and Vassals*, p. 97.

Use short titles rather than ‘op. cit’ or ‘ibid.’ If there is a considerable gap between the first reference and the next citation, it is helpful to use this form:

Reynolds, *Fiefs and Vassals* (see above, n. 5), p. 97.

If the work by Reynolds is cited frequently throughout the article, the first reference may include the indication “hereafter Reynolds.” Then subsequent references take the form “Reynolds, *Fiefs and Vassals*, p. 97.” On the other hand, cite an author’s notes as “p. 170 n74” or “nn74–79.”

### **C. ARTICLES AND BOOK CHAPTERS**

Do not abbreviate journal titles. One of the few exceptions is PMLA, where the (unitalicized) abbreviation has become the main title of the journal. Note that ‘pp.’ appears before pagination of articles in collections or other non- journal publications. Provide inclusive numbers for whole article/chapter in first mention.

1 Anna Carlotta Dionisotti, ‘On Bede, Grammars, and Greek,’ *Revue bénédictine* 92.3 (1982):129 [119–133].

2 N.F. Blake, ‘The Early History of the Malory Manuscript,’ in *Aspects of Malory*, ed. Toshiyuki Takamiya and D.S. Brewer (Cambridge: Cambridge University Press, 1973), p. 146 [143–58].

3 Robert Bourgeois, ‘Le theorie de la connaissance intellectuelle chez Henri le Grand,’ *Revue de philosophie* n.s. 6 (1936): 238–59.

4 Anne Walters Robertson, ‘The Mass of Guillaume de Machaut in the Cathedral of Reims,’ in *Plainsong in the Age of Polyphony*, ed. Thomas Forest Kelly, Cambridge Studies in Performance Practice 2 (Cambridge, UK: Cambridge University Press, 1991), pp. 100–139. [Cite title of book containing article first, then ed. or eds.]

#### *Subsequent references*

5 Dionisotti, ‘On Bede,’ 129.

6 N.F. Blake, ‘The Early History,’ in *Aspects of Malory*, p. 146.

7 Bourgeois, ‘Le theorie de la connaissance intellectuelle,’ 240–41.

8 Robertson, ‘The Mass of Guillaume de Machaut,’ in *Plainsong in the Age of Polyphony*, pp. 122–39.

#### D. MANUSCRIPTS

Both in the text and in the notes the abbreviation ‘MS’ (plural ‘MSS’) is used only when it precedes a shelfmark. Cite the shelfmark according to the practice of the given library; always include the library name and city. Folio numbers usually include a recto/verso reference, written at the baseline (not superscripted). The abbreviation of ‘folio’ is ‘fol.’ (plural ‘fols.’). The first, full reference to a manuscript should give the place-name, the name of the library, and the shelfmark:

Paris, Bibliothèque Nationale MS lat. 4117, fols. 108r–145r.  
Vatican City, Biblioteca Apostolica Vaticana MS Vat. lat. 6055, fols. 151r–228v.

Subsequent references

Paris, BN MS lat. 4117, fol. 108r. [If the context allows, ‘lat. 4117’ may be sufficient.]  
Vat. lat. 6055, fol. 151r.

#### E. ANCIENT AND MEDIEVAL WORKS, INCLUDING THE BIBLE

The system of citation used in the following examples is explained above under ‘Citation Practice in Brief.’ For canonical collections, registers, etc., the prevailing abbreviations and style of citation should be used. Books of the Bible and other ancient sacred texts are never italicized; ancient proper names ending in ‘s’ take an apostrophe, but (unlike later names) no second ‘s.’

Bede, *Historia ecclesiastica* 2.3, p. 142.  
Isidore of Seville, *Etymologiae* 12.1.59. [Page numbers of the edition are often not required.]

#### F. SERIES

Series titles and abbreviations thereof are not italicized. Many series are familiar enough to allow the use of standard abbreviations, and it is often permissible to eliminate the citation of the editor and the place and date of publication. If in doubt, use the full title. The volume number and page number are separated by a colon, with no space between the elements.

PL 123:347.  
CSEL 24:95.  
MGH SS 13:229.

*If the series is subdivided*

MGH LL 2.1:263. [Section 2, volume 1, page 263.]

*Full citation of an edited work in a series*

Alcuin, *Vita Willibrordi*, ed. Wilhelm Levison, MGH SSRER Merov 7 (Munich: Constant Press, 1920), pp. 113–41.

Author, *Title*, ed. John Doe, EETS o.s. 18 (Oxford: Oxford University Press, 1984), pp. 3–18.

## IV. Obtaining Permissions

### GENERAL INFORMATION

It is your responsibility to obtain permissions for any images used in your article, whether maps, manuscripts, artwork, or other. This must be completed by the time you submit an article for publication. It is important to start this process early because in some cases it can take months to complete. We do not want to hold up production for missing permissions. A copy of your permissions request and the resulting permission must be included with your initial submission. If the request is still in process, please communicate directly with the Editor, Dorsey Armstrong, about the situation ([camelot@purdue.edu](mailto:camelot@purdue.edu)).

All images must be saved as high resolution jpeg files and sent as email attachments. Please check with us on the exact file specifications required.

Permissions must be received from the owner or the library/museum of deposit. Photographs shot from books are not acceptable. Highest quality scans may possibly be used, though you must still obtain the required permissions. Please check with our editorial staff about whether a scan will suffice. For all images, it is the responsibility of the author to pay any charges that are assessed. Be sure to find out what credit line or acknowledgment is required.

If you have any additional questions about permissions, please contact us by email at [camelot@purdue.edu](mailto:camelot@purdue.edu).

### MODEL FORM

[Use official letterhead of your institution if available]

Date

Dear Rights and Permissions Department:

I am requesting permission to reprint [image/artwork/map/et.al] entitled [Title] found in [full publication or library information].

I request a high quality jpeg file of [Title] and the right to reproduce it in my forthcoming essay entitled [Essay Title] to be published by *Arthuriana*, a peer-reviewed scholarly journal published for an academic audience. Publication is planned for [date of publication] with a print run of approximately 600. Please indicate what credit line or acknowledgment is required.

I would appreciate consideration of this request at your earliest convenience. Since my essay is just about to enter the production process, I am concerned about time, so a reply by fax or email would be most helpful.

Sincerely,

Your name,  
Title  
Fax, Email

## V. A Note to Guest Editors

Before soliciting essays, send each contributor a copy of our Style Guide that outlines our stylistic and submission requirements. Be sure that your authors are familiar with the contents of the guide. Early in the editing process, standardize stylistic and punctuation elements among the essays. This will save innumerable hours of work later and will lead to a cleaner, more unified text. It is the guest editor's role to standardize all essays to conform to our guidelines.

*Arthuriana* will need a copy of any additional style or transliteration guidelines you send to contributors.

The entire, fully edited contents (including Introduction) should be submitted electronically via email to:  
[camelot@purdue.edu](mailto:camelot@purdue.edu)

Each article should be a separate file (AUTHOR'S LAST NAME Article title) and must include an abstract (50 words or less) and brief biography properly placed in the document.