



DALLAS MEDIEVAL TEXTS AND TRANSLATIONS

STYLE SHEET

The Character and Goals of the Series

Launched in 2002, the Dallas Medieval Texts and Translations series is engaged in an ambitious long-term project: to build a library of medieval Latin texts, with English translations, from the period roughly between 500 and 1500, which will represent the whole breadth and variety of medieval civilization. The series is open to all subjects and genres, ranging from poetry and history through philosophy, theology, and rhetoric to treatises on natural science.

The primary purpose of Dallas Medieval Texts and Translations is to render medieval Latin texts accessible in authoritative modern English translations; text and translation are presented in a facing-page format which is meant to ensure that the translation does not displace the original Latin. The English translations are established either on the basis of existing good critical editions (which the series will reprint whenever possible) or, when necessary, on the basis of new editions. These will usually be semi-critical, with an apparatus limited to important variants. Each volume also comprises scholarly introductions, notes, and annotated bibliographies.

Although Dallas Medieval Texts and Translations is a long-term project which will eventually comprise a large number of volumes (hundreds, perhaps), no series devoted to the publication of medieval Latin texts can aim to be exhaustive. Thus, the Dallas series does not publish works that are already available in reliable English translations. It focuses on texts whose publication promises to make a scholarly contribution to a better, deeper understanding of medieval thought and culture. The series welcomes short texts, but is also open to considering complex multi-volume projects.

Composition of Each Volume

Each volume of the series typically comprises six parts:

- (1) The **front matter** (title page, table of contents, editor's foreword, etc.). The preparation of the front matter is the general editor's responsibility.
- (2) A scholarly **introduction**, followed by an **annotated bibliography**. The introduction will establish the historical, intellectual, and/or religious context of the text edited and translated, as well as its interest and significance for a better understanding of

- medieval culture. Together with the annotated bibliography, the introduction also has the purpose of familiarizing the reader with the state of modern research on the author and text under consideration.
- (3) The **Latin text**. (a) If the Latin text is to be reprinted from an existing edition, it is the author's responsibility to ascertain its copyright status and to make initial contact with the copyright holder. Within reasonable limits, the series will provide funding to purchase the copyright. By the time the series issues a contract for a particular volume, the copyright status of the Latin text must have been addressed. Critical editions will be reprinted without their apparatus. It is up to the author to scan or otherwise electronically reproduce the Latin text to be reprinted. (b) If there is no good edition of a Latin text, the series will publish a fresh edition—normally not fully critical, as that is not the purpose of the series. It may be sufficient to improve an existing edition by checking it against a couple of good manuscript witnesses, and to indicate the variant readings in a short apparatus. In some cases, a diplomatic edition of a single manuscript may be advisable. (c) The Latin text carries only philological notes at the bottom of the page. To preserve something of the flavor of the original, it is usually best to leave the body of the text unencumbered of editorial additions, such as quotation marks, biblical references in square brackets, etc. The author may however want to italicize biblical quotations. Rubrics should be reproduced by means of bold characters; similarly, the author may wish to reproduce underlining or other significant features of the original text.
 - (4) The **English translation** constitutes the core of each volume. Its paragraph divisions should accurately reflect the paragraph divisions of the Latin text. Scriptural quotations should appear in italics; if the general style of the author's translation permits it, the series encourages use of the Douay-Rheims version, based as it is on the Vulgate. Biblical quotations are followed by references in square brackets. Quotations from non-biblical authors should appear in double quotation marks. Endnotes are used to identify all non-biblical sources. Depending on the nature of the text and, hence, the readers' need for elucidation, additional notes may be useful to explain difficult passages.
 - (5) The **notes**. The notes to the English translation will be printed as endnotes, in a separate section of the volume following the translation. In shorter texts, the notes should be numbered consecutively from the first to the last. Longer texts call for an appropriate division of the notes by books or chapters.
 - (6) The **indices** are not part of the initial submission of a manuscript. They will be prepared upon the basis of the first set of proofs. Depending on the nature of the text edited and translated, a combination of indices may be useful: index of scriptural quotations, index of non-biblical sources, index of pre-modern names, index of modern names, subject index. The subject index is usually the most difficult to compile, as it requires much more than the mechanical listing of references and names. Not all the volumes of the series carry subject indices.

The Electronic Files

Please submit your text both in hard copy and on CD. It is best to divide the electronic text into files reflecting the main components of the volume: introduction, Latin text, English translation with notes, and (later) indices. The author need not worry about the alignment of the Latin text with the facing English translation; that is the typesetter's responsibility.

General Formatting Guidelines

- The manuscript should be printed on one side of 8 ½" × 11" (or, for European contributors, A4) paper.
- If at all possible, use Microsoft Word to prepare your text.
- Set your margins to one inch on each side.
- Use a common font, such as Times New Roman, in an easily legible size. The series prefers 12 point.
- Make sure that the text is 1½ lines spaced throughout, including the notes.
- *Either* number the pages of your manuscript consecutively from the first page straight through to the last page, *or* divide your manuscript into the main sections discussed above, starting the page numbering anew in each section.
- The series uses American English for consistency. If you are unfamiliar with American spellings, use the variety of English with which you are most comfortable. The editorial team will however edit your text to reflect American spellings.
- Unlike other varieties of English, American English mandates the use of double quotation marks, with single quotes used exclusively for the second level of quotation.
- Likewise, we follow American practice for punctuation at the end of quotations. Thus, all punctuation precedes the closing quotation marks, with the exception of colon, semicolon, and question mark (unless the latter is part of the quotation).
- Italicize foreign words consistently.
- Do not use two spaces at the end of a sentence.
- Hard returns (the equivalent of a typewriter's carriage return) and tabs should never be used within a sentence or paragraph. Use hard returns only to end paragraphs, lines of poetry, items in a list, subheads, block quotations, titles and headings.
- Use your word processor's automatic note numbering feature, lest deletion or insertion of a note necessitate manual renumbering of the entire sequence.
- Long dashes (in typesetting jargon em dashes)—like these—should be used to set off phrases. Between all numbers use en dashes (for example, 13–15) by entering Ctrl + the character "dash" on the number keypad.
- Use a tab (not multiple spaces) to indent your paragraphs.
- Do not use the space bar to position text in any way; instead, use the specific computer command that will place text where you want it (e.g., center, flush right, flush left).
- Ellipses (...) should be generated by means of the command Ctrl + Alt + the character "period."

Notes

The series uses three types of notes: (1) in-text references, enclosed in square brackets (like these: [...]), for scriptural references; (2) footnotes for the apparatus accompanying the Latin text; (3) endnotes for all annotations in the English translation.

Citation Practice

In identifying **scriptural references**, use the standard abbreviations that are listed in the *Chicago Manual of Style*, 16th ed. (Chicago and London: University of Chicago Press, 2010), 10.48–50. The series has a slight preference for the longer abbreviations over the shorter ones—for example, Dan. rather than Dn (without period), or Matt. rather than Mt (without period). Whichever of the two systems you choose, however, be consistent. The chapter and verse follow the abbreviated biblical book, separated by a colon without space; thus: Gen. 1:27 or 1 Tim. 4:6.

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

¹ Medieval Author, *Opus I*, dist. 34, chap. 1, no. 6, ed. Modern Editor (City: Publisher, Date), p. 135.

In subsequent references:

² Medieval Author, *Opus I*, dist. 34, chap. 1, no. 6 (p. 135).

For an unprinted work:

³ Medieval Author, *Opus I*, dist. 34, chap. 1, no. 6, MS. Munich, *Bayerische Staatsbibliothek*, clm 8829, fol. 32v.

In subsequent references:

⁴ Medieval Author, *Opus I*, dist. 34, chap. 1, no. 6 (fol. 32v).

Subdivisions of medieval works are best spelled out, as they were subject to considerable variation across the different genres and time periods. For example, a citation such as *Opus* 1.34.1.6.135 may be very confusing to readers who are not already familiar with the literary genre and author being cited.

Models for the citation of **secondary works** are the following:

⁵ John Doe, *Book Title*, Series Title and Volume Number (City: Publisher, Date), 27–31.

⁶ Jane Smith, “Article Title,” *Journal* 24 (1950): 2–14, at [or esp.] 12.

⁷ Doe, *Short Title*, 76; Smith, “Short Title,” 9.

The abbreviations “p.” and “pp.” are not necessary with page references to modern printed works. References that cite inclusive pages are required for book chapters or articles; among other advantages, this practice facilitates their ordering through interlibrary loan systems. Authors’ names should be cited as they appear on the title page. Do not abbreviate given names to initials.

It is up to the individual author to decide whether he or she wishes to include information on the series in which books were published; whatever the decision is, it should be applied consistently. Publishers however should always be included, so that the parentheses should include the place, publisher, and date of the publication (as well as reprint information, where applicable). If an edition other than the first is cited, include the edition number as well, immediately after the title:

⁸ John Doe, *Book Title*, 4th ed., Series Title and Volume Number (City: Publisher, Date), 27–31.

The conventional English form of place-names should be given (“Turin,” not “Torino”; “Munich,” not “München”), with the addition of the country or state if clarity so requires (“Cambridge, Mass.” or “Cambridge, Eng.”). Do not use the postal abbreviations for US states; thus “Dallas, Tex.” is preferable to “Dallas, TX”; or “Birmingham, Ala.” to “Birmingham, AL.” For a complete list of the longer form of abbreviations, consult the *Chicago Manual*, 16th ed., 10.28.

Some examples:

Susan Reynolds, *Fiefs and Vassals: The Medieval Evidence Reinterpreted* (New York: Oxford University Press, 1994), 18–19, 92–3, and 118–19.

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

Arno Borst, *Die Katharer*, *Schriften der Monumenta Germaniae Historica* 12 (Stuttgart: Hiersemann, 1953), 112–15.

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), 34–5.

Corpus iuris canonici, 2 vols., ed. Emil Friedberg (Leipzig: Bernhardi, 1879–81), 2:lxiv.

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

Robert Bourgeois, “La théorie de la connaissance intellectuelle chez Henri de Grand,” *Revue de philosophie* n.s. 6 (1936): 238–59.

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, Eng.: Cambridge University Press, 1991), 100–39.

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 first word and proper nouns.

Titles in languages other than classical and medieval Latin and Greek, French, Italian, German, and Spanish 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. Example:

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

Use short titles rather than “op. cit.” Use “ibid.” when there is a long series of notes referring to the same work, making short titles otiose. “Ibid.” should not be italicized.

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* (cited in n. 5 above), 97.

Models for the citation of **manuscript sources** are the following:

⁹ MS. Paris, *Bibliothèque nationale de France*, lat. 4117, fols. 108r–145r.

¹⁰ MS. Vatican City, *Biblioteca Apostolica Vaticana*, Vat. Lat. 6055, fols. 151r–228v.

Both in the text and in the notes the abbreviation “MS.” (plural “MSS.”) is used only when it precedes the bibliographical information for a manuscript. Cite the call number according to the practice of the given library. Folio numbers usually include a recto/verso reference, written on the line and not as a superscript. The abbreviation of “folio” is “fol.” (plural “fols.”).

Abbreviations of **series titles** should be used sparingly, and only for the most commonly known series. Dallas Medieval Texts and Translations is hoping to attract at least some readers who have not already conducted research in the fields of its particular volumes; such readers should not be expected to spend a lot of time decoding abbreviations that may be unknown to them. In general, references to Migne’s *Patrologia* (*Latina* as well as *Graeca*) may be abbreviated, as may references to the *Corpus Christianorum* (including its *Continuatio mediaevalis*). The volume number and page number are separated by a colon, with no space between them:

PL 123:347.

CC 24:95.

CCCM 13:22.

If it is necessary to use abbreviations for other frequently cited series of medievalist or classical interest, these should be explained in a table of abbreviations.

Other Matters

- French place-names containing “Saint” are normally spelled out, and the hyphen is essential: “Hugh of Saint-Victor.”
- Quotations longer than five typed lines should be treated as block quotations.

- Dates: The correct form is “1390s,” not “1390’s.” Centuries should be spelled out; the adjectival form requires a hyphen, as in “twelfth-century manuscript.”
- Capitalization should be used judiciously, with a general preference for lower-case spellings where there is doubt. “Middle Ages” is capitalized, but “medieval” is not. “Church” is generally lower-cased, 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). “Bible” is capitalized, but “biblical” (or “scriptural”) is not. On other religious names and terms, consult the *Chicago Manual*, 16th ed., 8.90–110. The *Chicago* rules need not be applied slavishly, however. A text in the tradition of mystical theology, for example, may well call for the capitalization of the pronoun “he” when it refers to God. Or a particular author may consider it appropriate to capitalize “Resurrection.” However, avoid creating texts that appear overwhelming through the constant capitalization of religious terms.

Illustrations

Each volume contains at least two illustrations: a frontispiece (in black-and-white) and a cover image (in full color). The frontispiece typically represents a page from an important manuscript of the edited and translated text. The author is expected to provide this, either in traditional print form or as a high-resolution digital file, together with a permission to reproduce the image. The fees for the reproduction and permission to use such manuscript images are reimbursable.

The cover image can be of any object that illustrates the content of the volume in an attractive manner. Such images may range from details of an illuminated manuscript to pieces of medieval art or even modern paintings of medieval scenes or buildings.

Feel free to suggest additional illustrations if they would help you illustrate important points in your argument, or even if a few well-chosen images, maps, or tables could serve to render your volume more inviting to read.

Additional Questions

For matters not covered here, consult the *Chicago Manual of Style*, 16th ed. (Chicago and London: University of Chicago Press, 2010). Furthermore, the already published volumes of the series provide excellent guidance regarding the format of the text at which we are aiming.

Above all, please do not hesitate to contact us if you have any questions or concerns about preparing your manuscript. A few moments at this stage can save many hours later.