

## Style Guide (version 31 May 2019)

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## Basic Principles

Once a decision has been made to publish your manuscript, you will be asked to deliver the text in accordance with our house style. In general, Arc Humanities Press (hereafter Arc) follows the 17<sup>th</sup> edition of the *Chicago Manual of Style*, <http://www.chicagomanualofstyle.org/>, with some minor modifications. This guide should be available in most university libraries.

The press offers full copyediting and pre-press support, so if you are able to follow the *Chicago Manual*, which is the dominant style-guide for scholars in the English-language humanities that avoids the need for too much heavy intervention by our team. The more intervention the more chance for something to go wrong.

Occasionally, a series may have its own requirements in addition to Arc house style. Please ask your acquisitions editor whether this applies to your title.

For edited collections and journals, it is essential that all contributions are consistent with regard to reference conventions and spelling.

## Background

After concluding the contract, we will need to receive for peer-review all of the final material in a single file. If you have substantial numbers of images you should paste these images into the file so that the reviewer can consult them. Your contract sets the agreed target date for delivery. Once your manuscript has been accepted, the production process can begin.

The acquisitions editor and the production manager will inform you about the precise schedule and will make agreements with you regarding the various steps in the editorial and production process. You will be asked to check the copyedited and typeset proofs of the laid-out text. You may also be required to deliver an index.

The layout of your text (this includes journals) also follows Arc house style. For this reason, please deliver your manuscript with as little formatting as possible. Text that should be in italics, bold, or small capitals should be put in italics, bold, or small capitals in the manuscript. The remainder of the layout is applied by our pre-press team.

The press offers two supplementary sets of guidelines:

1. Help with preparing an index
2. Help with citations of complex works in the historical humanities.

## Steps in the process after peer-review

1. You will need to make changes requested by the peer-review process and then submit your “definitive manuscript (including images)” to the press. By “definitive” we mean text that, in your eyes, is complete and can be published as it stands today, without any subsequent changes by you.
2. We put the text through a formal check that we call “gatekeeping”, to ensure that the manuscript and any images conform sufficiently to the guidelines here. You may be asked to make changes if there are important discrepancies or required information is missing. This takes a few weeks.
3. We then make the final budgetary calculations and get the project approved by our monthly Publishers Meeting and by our publishing partners, Amsterdam University Press. This takes about a month.
4. You will then be contacted by our Production Manager and provided a timetable, such as the following. As you see, the process takes about five months and then the printing takes a further month. This book was delivered in December and published in July.

<b>Current status</b>	<b>On schedule</b>
Title:	Teaching Rape in the Medieval Literature Classroom
Author:	Gulley
HB ISBN:	9781641890328
PB ISBN:	n/a
Format:	234 x 156mm
Design, font:	ARC_sample book
Cast-off extent:	250
Confirmed extent:	tbc
Client deadline:	28/05/18
Agreed deadline:	28/05/18

<b>Schedule</b>	<b>Date</b>
<b>Stage</b>	
Received	22/12/17
Report due	31/12/17
First proofs sent out	15/03/18
Author proofread end	12/04/18
Voucher to Prod. Editor	14/05/18
PDF delivered	28/05/18

**Team**  
Production Manager Ruth Kennedy [ruth.kennedy@arc-humanities.org](mailto:ruth.kennedy@arc-humanities.org)

## Submitting text

We can only accept complete and final manuscripts. Manuscripts that are not complete or that are not submitted in the right format cannot be taken in production. A complete manuscript consists of the text; any images, graphs, or tables; and all relevant permissions for photos or other reproductions

Submit files in Word. When using a less common format, please check with your main contact at Arc if the format is acceptable. You must submit a single file, paginated continuously and you would:

- not justify the right margin
- not use varying type sizes or variable line spacing
- not insert extra space around paragraphs
- insert section breaks at the end of each chapter so that footnotes can be renumbered from one each chapter.

Additional pieces should be designated as Figure 1, Appendix 1, Table 1, etc., and there should be indications in the text where the graphics, etc., are to be placed.

For manuscripts with *non-Roman scripts* please use a Unicode font (e.g., Times).

- If there are a significant number of special characters in your text, let us know as early as possible. We will then consult with the copyeditor assigned to your project to determine the best font for you to use – this way, you will be working in a compatible font before you submit the final files, and this will ensure that we avoid having to amend fonts and files at a later stage.
- If your book contains a large amount of such non-Roman characters, please supply a pdf along with the Word document when submitting the text, so that the copyeditor may check that the font reflects what is intended.

If you have agreed to submit your manuscript as a print-ready PDF, you will be supplied with specific guidelines.

## Sections of the Work

The manuscript should contain the following materials:

1. Full Title page, comprising the title and subtitle, and the name(s) of the authors or editors as they are to be presented. This must be consistent with what is stated in the contract or otherwise agreed with the publisher.
2. The Table of Contents, for guidance purposes only. This can omit pagination since the actual Table of Contents is automatically generated by the typesetter from the chapter headings.
3. List of Illustrations with the complete captions, including permissions statements. They should be arranged by type (Figures, Tables, Maps, Plates) and each object given a unique number (i.e., renumbering from 1 does not start in each chapter or article).
4. Preface, if required, including any acknowledgements or dedications.
5. Introduction (with acknowledgements or dedications if there is no Preface)
6. Chapters or Articles, with any contributor information included in the opening footnote. Notes should be embedded and will be presented as footnotes (except for the Past Imperfect series where separate guidance applies).
7. Select Bibliography of up to one hundred major works that have been regularly cited in the work. The exception to this rule occurs if you are adopting the Author-Date referencing system.
8. Index – this will normally be blank at the submission stage and you will provide the lemmata and pages after typesetting when the pagination of the book is complete. If no index is required, omit this section.

Please note that we do not publish a separate list of contributors (since each article needs to be self-sufficient), nor dedications pages, nor comprehensive bibliographies (unless you are using the Author-Date referencing system).

## Chapters and Articles as Standalone Entities

More and more, library suppliers package articles or chapters from journals, monographs, and thematic collections, into bundles. That means that constituent chapters of a monograph or constituent articles in a thematic collection may be extracted from its original location and circulated with similar, other items. This means that it is crucial to conceive of each article and chapter as a standalone entity. The following should therefore not be produced for an entire volume, but integrated into the particular chapter/article:

- Author biography and affiliation; ideally as the opening footnote, or alternatively at the conclusion of the chapter or article.
- Abbreviations for commonly cited sources or works. Again, these can be included in an opening or an early footnote.

## Submitting visual materials

As a rule, we expect you to supply all visual material.

- *Digital images* must be at least 300 DPI (dots per inch) and a minimum format of 10 × 15 cm. Note that colour reproduction requires images of extremely high quality and resolution, a small black-and-white image much less so; for black-and-white line artwork the minimum resolution is 600 DPI.

Submit digital images in their original format. TIF, EPS, and JPG files are all suitable. Large digital files can be sent by WeTransfer, Dropbox, or Google Drive folder.

- *Printed photographs* (original photos, book illustrations, etc.) must have sufficient contrast and size (at least 10 × 15 cm, preferably larger).
- *Tables* should be submitted as Word or Excel files.
- *Captions* should be supplied in a separate Word file.

Mark clearly in the text where each illustration needs to be inserted. For example: [PLACE FIGURE 1 HERE]

This will be the approximate place where the typesetter will insert the illustration, as exact placing can only be determined at the time of typesetting. Make sure that the illustrations are clearly numbered and that the same number is used in the text and in the author's illustration checklist.

Do not embed images into the file but supply them individually numbered.

### Line art

When preparing maps, tables, or other line art, please consider that the maximum printed area is normally 160mm × 100mm for a regular-sized book. For further guidance see the Figure Size examples, for different formats of book, under Illustrations on this same webpage. These guidelines are appropriate for cartographers and similar. The font should be Arial, Cambria, or Gill Sans and 8 to 10-point size (certainly not lower than 6.5 font), with no further reduction.

Maps should include a north arrow and a scale in kilometres (miles may also be added). Please ensure that locations on maps are spelt identically to how they appear in the main body of the text. They should be in editable format (AI or EPS with live, editable text) so that typesetters can alter spelling or size, if necessary.

Do not embed line art into the file but supply them individually numbered.

### Copyright permissions

It is the author's responsibility to secure permission to use any approved illustrative materials that are not their own. When you submit your manuscripts, enclose a list of illustrations and copies of the permissions you have received.

When seeking permissions, note the following:

- You must get permission for the use of material in electronic editions (e.g., e-books or Amazon's *Look inside this book*), as well as the paper edition of your book. The official term for this is *embedded copyright*.
- Illustrations taken from another book are not owned by the publisher of the book. The actual owner of an illustration may be the artist or photographer, or the library or museum where it is kept.

Make sure that you start clearing permissions as soon as possible, as it often takes much longer than expected. Always specify the use—e.g., a scholarly monograph with limited print run. Check whether a specific format for acknowledgement is required. Permissions costs can often be reduced through external subsidies.

Please read our further guidance about image copyrights on our website page for authors.

## Cover

Once your manuscript is accepted, be aware that the cover is designed at an early stage, often prior to the editorial and production processes, as it is needed for the various catalogues. We will ask you to come up with suggestions for a possible cover illustration or theme; during that process please also let us know if updates are necessary to the blurb that you submitted on your proposal form. With this information we will decide the ultimate cover design and the layout of your book in consultation with the designer.

## Layout

Your manuscript will be typeset according to our house style, so your manuscript needs only to have the minimum of formatting (e.g. italics, bold, or small capitals) when you send it in. Use tabs for new paragraphs (not spaces). Use blank lines only when absolutely necessary.

Add named headings where relevant. Numbering your headings is not necessary. If you use headers, make sure these are recognizable as such. If you have more than one level, there should be a clear and consistently used distinction between them.

Larger sections of quoted text (i.e., quotations of over a hundred words) should be set off from the running text by a blank line before and after the quoted text, and the text should be indented on the left side. No quotation marks are needed.

## Index

- You can start compiling your index as soon as your typescript is complete. While you won't be able to attribute page numbers until the proofs are available, you can begin to compile lists of entries and have your index well underway by the time page numbers are available.
- Some books benefit from having multiple indexes. You might decide, for example, that an Index of Manuscripts or an Index of Place Names, in addition to a General Index, will be useful for your readers. Otherwise, compile one index only.
- Do not use more than one sublevel.

## Italics

- Place single words or short phrases in a foreign language in italics; direct quotations or more substantial quotations in Roman.
- In the case of foreign words, an English translation may immediately follow in normal type, in parentheses—e.g., “the distinction between *exhortatio* (exhortation) and *praedicatio* (preaching) became very important in thirteenth-century discussions about lay preaching.”
- Use italics for titles of books and journals; titles of articles should be placed between double quotation marks.
- Use roman for punctuation following italicized text if the main sentence is in roman.
- The use of bold type is discouraged, unless there is a very clear reason for using bold and it is used sparingly.

## Punctuation

- Serial (“Oxford”) commas should be used: commas should appear before the final “and”/“or” in a list of three or more items (e.g., truth, grace, and beauty).



- Use double quotation marks; single quotation marks belong only within double quotation marks (e.g., “This is the ‘best’ way.”)
- Translate quotation marks from different systems or languages (e.g. « ... » or „...“) into the forms here (“ ”).
- Punctuation goes inside quotation marks.
- Footnotes go outside the final punctuation mark: e.g., Smith said that “this was the best way.”<sup>15</sup>
- A single space (not two) should follow periods at the end of sentences, as well as commas, colons, and other punctuation marks.
- Use a space to separate each initial of an author or editor’s surname (e.g., B. C. Cummings, not B.C. Cummings).
- Ellipses should have a space before and after; if the beginning of the sentence is omitted following the ellipses, begin with a capital letter. Do not use ellipses at the beginning of a quotation or at the end, unless there is a specific reason such as a purposely incomplete thought or sentence.
- Possessives almost always take the ’s. This includes names ending in *s* or another sibilant (e.g., Jesus’s, Berlioz’s), and names with *es* endings (e.g., Moses’s leadership, Sophocles’s plays). When the singular form of a noun ending in *s* is the same as the plural, the possessives of both are formed by adding an apostrophe only (e.g., politics’ true meaning). The same applies for the name of a place, organization, or publication if a plural form ending in *s*, even though the entity is singular (i.e., the National Academy of Sciences’ new policy).
- Hyphenation is used where the first of two or more words is used adjectively (e.g., “a tenth-century manuscript” versus “in the tenth century”). You may find these referred to as compound adjectives or compound modifiers. Where one of the words is an adverb ending in *-ly*, do not hyphenate (e.g., “a handsomely bound codex”).
- Arc copyeditors use the Merriam-Webster dictionary (available free online at <http://www.merriam-webster.com/>) as guidance for hyphenation, particularly at ends of lines.

## Spelling

Since Arc is a UK-based press but operating globally it uses Canadian forms of English spelling since that is a form that is as inclusive as possible. A handy guide, with word-for-word comparisons of Canadian, British, and American variant spellings is available at <http://www.lukemastin.com/testing/spelling/>.

For the spelling of words where there is no variation, you may consult the Oxford English Dictionary or Merriam-Webster (<https://www.merriam-webster.com>).

Be consistent in transcribing foreign names. As a general rule, use the native form of place-names. In some cases the English form can be retained: Prague, Vienna, Florence, The Hague.

## Transliteration from non-Roman scripts

Authors may choose between a more traditional scholarly system or a more accessible means of transliterating from non-Roman scripts (e.g., Arabic, Cyrillic, Hebrew). Given Arc’s attempt to open up new fields of research to largely new Western audiences, we would recommend a more accessible system where this is available and appropriate. Authors should make clear in an introduction what transliteration system

they are adopting and why. The system selected should be one that is recognisable in English-speaking academic circles.

## Diacritics

If your text includes unusual diacritics that may be lost or altered in file conversion, please supply your text using the Times New Roman font, and provide a PDF of your original version, so that copyeditors can cross-check when in doubt.

## Other Items from the Style Guide

### Numbers

- Numbers from zero to one hundred should be written out as words (so, nineteen but 345), and all numbers pertaining to even hundreds and thousands. You may depart from this rule when numerals or numbers form the main part of the text.
- Follow the *Chicago Manual of Style* for inclusive pairs of numbers (e.g., 96–97, 101–4, 246–48), except for spans of years, which repeat the century (1014–1103).
- Decades should be written as 860s, not 860's.
- Use Arabic for percentages and spell out percent (e.g., 50 percent). You may depart from this rule when percentages form the main part of the text (50% – without a space).
- Use Arabic for volume numbers (whether of journals, series, or multivolume works) and for sections of medieval texts. Roman numerals are used for front matter, manuscript shelfmarks as per library usage, and in titles.
- Set dates in the format “February 19, 2018”.

### Capitalization

On the whole, *Chicago Manual of Style* prefers a sparing use of capitals. Some of the exceptions are noted below. When it doubt, consult chapter 8, “Names and Terms.”

- Nationalities and nouns deriving from people or languages are capitalized (e.g., Latinate, the Lombards), as are nouns and adjectives of movements derived from proper nouns (e.g., Christian, Platonism)
- Historical periods are capitalized (e.g., Middle Ages, the Reformation), but a descriptive designation of a period is usually lowercased – except for proper names (e.g., the medieval era, ancient Greece, the baroque period, antiquity; but the Victorian era).
- Books of the bible are capitalized but not italicized (e.g., the book of Genesis, the Gospel according to John, the First Epistle to the Corinthians); also note biblical, not Biblical; satanic, not Satanic; the Eucharist but eucharistic.
- Named prayers, canticles, creeds, etc., are capitalized but not italicized (e.g., the Ten Commandments, Kaddish, the Nicene Creed). Parables and miracles are lowercased (e.g., doxology, the parable of the prodigal son, the miracle of the loaves and fishes).
- Unique events and periods take capitals (e.g., the Last Judgement, the Peasants’ Revolt).

- Note that church is generally lowercased, unless it is part of the official name of a denomination or building, or unless it refers to the whole body of Christians in all times and places.
- References to particular parts of a book are not capitalized (e.g., chapter 1; appendix 2; part ii, figure 8).
- Seasons of the year are not capitalized (e.g., spring 1349); nor are points of the compass (north of England, northern England), except when they indicate an official name or specific concept (South America, the Western world).
- Civil, military, religious, and professional titles are capitalized when they immediately precede a personal name and are thus used as part of the name (e.g., the Archbishop of Canterbury, Bishop Wilberforce). When following a name or used in place of a name, a title is normally lowercased (e.g., the president, the bishop, the pope).

In most European languages, titles of books and other publications are set in sentence-style capitals, with just an initial capital. English-language titles are set in headline-style caps, following these basic principles:

- The first and last words in titles and subtitles are capitalized.
- All nouns, pronouns (except the relative “that”), adjectives, verbs, adverbs, and subordinating conjunctions are capitalized
- Always capitalize the first element in a hyphenated compound. Capitalize any subsequent elements unless they are articles, prepositions, coordinating conjunctions, or such modifiers as *flat* or *sharp* following musical key symbols. If the first element in the compound could not stand by itself as a word (i.e., anti, pre, etc.), do not capitalize the second element unless it is a proper noun or adjective.
- Do not capitalize: articles; prepositions; and the coordinating conjunctions *and*, *but*, *or*, and *nor*; *to*, whether as a preposition or as part of an infinitive; *as* in any function; and parts of proper names that would be lowercased in text, such as *de* or *von*.
- For journals, follow the preferred capitals style of the journal.

## Abbreviations

Abbreviations and symbols are most appropriate in tabular matter, notes, bibliographies, and parenthetical references. The use of less familiar abbreviations should be limited to those terms that occur frequently enough to warrant abbreviation—roughly five times or more within an article or chapter—and the terms must be spelled out on their first occurrence. If there are a significant number of abbreviations in the text, consider an abbreviation list.

The following conventional abbreviations may be used:

- ca. [not *ca.* or *c.*].
- b. (birth / born), d. (died), r. (reigned)
- Use full-stops / periods after Mr., Dr., ad., vols., eds.; and with e.g., i.e., vol., fol., no., ed., vol., chap., pp., n., trans., and so on. Other than Mr. and Dr., these abbreviations should not be used in running text.

Moreover, please note:

- Journal titles may be abbreviated if a clear abbreviation list is supplied; this may be an editorial decision.
- Do not omit the period after abbreviations such as “St.” except in titles that themselves omit it. French place names containing “Saint” are normally spelled out, and the hyphen is essential: “Saint-Denis.”
- Avoid starting sentences and footnotes with abbreviations. Use for example, not e.g.

## Footnotes, Endnotes, and the Bibliography

With the exception of the Past Imperfect series, all Arc publications have footnotes and these should be embedded within the text, that is created by your word-processing package (i.e., not typed separately).

The first citation of a work should be a full one (see “First note” in the examples below); thereafter, a citation to the same work should be minimized (see “Shortened note” below).

The bibliography at the end of the book should not be a complete bibliography since this would simply replicate citations previously provided and duplication typically leads to errors. Instead, the bibliography should be a selection of works, archival documents, primary sources and secondary works, normally no longer than five pages, so perhaps one hundred works in total. These should be the key works that are cited repeatedly and which serve as guidance to readers to the key works that need to be consulted for further research into the topic of your book.

## References

Citation style will differ slightly depending on whether your contribution is for a journal, a monograph, or an edited collection.

**Journals:** If you are submitting an article for a journal, the first citation of a work should be a complete bibliographic reference; thereafter use a short citation.

**Monographs:** If the manuscript has a comprehensive bibliography, the first citation of a work does not require a complete bibliographical reference, since the complete reference will be included in the bibliography or list of works cited. This allows you to provide shortened forms throughout for each reference, and facilitates the task of ensuring that each reference is cited entirely consistently.

**Edited collections:** If you are part of an edited collection you should have a bibliography or works cited specific to your chapter; short citations can then be used throughout your notes. Alternately, if instructed by your volume’s editor(s), the first citation of a work should be a complete bibliographic reference; thereafter use a short citation. Make sure that all contributions are consistent with regard to notes, references, spelling, etc.

The most important thing, no matter the type of volume, is to be consistent in the citation of a particular work. Some examples are below; please consult the 17<sup>th</sup> edition of the *Chicago Manual of Style* for further information.

In all cases, follow these general rules:

- Provide the forenames of the cited authors unless the author is known only by initials.
- For names with particles, take into account the individual’s preference (if known), as well as traditional and national usages. *Merriam Webster’s Biographical Dictionary* is a guide for well-known persons long deceased; library catalogues and encyclopedias are also of assistance. Alphabetize those names as appropriate.
- Italicize the titles of books and journals.
- Be complete, particularly in relation to titles of series and series numbers. Series names are not italicized, and series numbers are given in Arabic.
- Name both the publisher and the primary place of publication.

- Use footnotes, not endnotes.
- Note reference numbers should be located in the main text at the end of a clause or sentence and after the punctuation (except for a dash, in which case the note number is then placed first). They should be marked with a superscript Arabic numeral.
- The author is always given in the endnotes, even when the name is mentioned in the text preceding the note.
- Arc follows the *Chicago Manual of Style* in the decision for whether or not to use p./pp. When a number or range of number clearly denotes the pages in a book or journal, there is no need to use p./pp. However, if you frequently cite primary sources that use line, section, or paragraph numbers in addition to page numbers, please use p./pp. for clarity and to avoid any potential ambiguity.

## Historical texts:

### First note

Epictetus, *Dissertationes* 2.4.1 [volume, page, line/paragraph], ed. Heinrich Schenkl (Stuttgart: Teubner, 1916).

### Shortened note

Epictetus, *Dissertationes* 2.4.2.

### Bibliography

Epictetus. *Dissertationes*. Edited by Heinrich Schenkl. Stuttgart: Teubner, 1916.

## Monographs:

### First note

H. Munro Chadwick and N. Kershaw Chadwick, *The Growth of Literature*, 3 vols. (Cambridge: Cambridge University Press, 1932–40; repr. 1986), 3:xiii. [Reprint volumes are all published in the same year]

### Shortened note

Chadwick and Chadwick, *Growth of Literature*, 3:x–xvii.

### Bibliography

Chadwick, H. Munro and N. Kershaw Chadwick. *The Growth of Literature*. 3 vols. Cambridge: Cambridge University Press, 1932–40. Reprint, 1986.

## Work in a series:

### First note

Marco Mostert, ed., *New Approaches to Medieval Communication*, Utrecht Studies in Medieval Literacy, 1 (Turnhout: Brepols, 1999), 29.

### Shortened note

Mostert, ed., *New Approaches*, 29.

### Bibliography

Mostert, Marco, ed. *New Approaches to Medieval Communication*. Utrecht Studies in Medieval Literacy, 1. Turnhout: Brepols, 1999.

### Multi-authored, multi-volume works:

#### First note

*Dictionary of the Middle Ages*, ed. Joseph R. Strayer et al., vol. 6 (New York: Scribner, 1985), 26. [Citing a particular volume in a multivolume work printed over a span of several years]

#### Shortened note

*Dictionary of the Middle Ages*, 6:26.

### Bibliography

*Dictionary of the Middle Ages*. Edited by Joseph R. Strayer et al. 13 vols. New York: Scribner, 1982–89.

### Edited or translated works:

#### First note

Hugo von Hofmannsthal, *Sämtliche Werke*, ed. Rudolf Hirsch et al., vol. 13, *Dramen*, ed. Roland Haltmeier (Frankfurt a. M.: Fischer, 1986), 12–22.

- “ed.” = edited by. Replace “ed.” with “trans.” or “rev.” where necessary.

#### Shortened note

Hofmannsthal, *Sämtliche Werke*, 4:16.

### Bibliography

Hofmannsthal, Hugo von. *Sämtliche Werke*. Edited by Rudolf Hirsch et al. 40 vols. Frankfurt a. M.: Fischer, 1986).

### Chapters or articles in a book:

#### First note

Fanni Bogdanow, “The Suite du Merlin and the Post-Vulgate Roman du Graal,” in *Arthurian Literature in the Middle Ages: A Collaborative History*, ed. Roger Sherman Loomis (Oxford: Clarendon Press, 1959), 325–35.

#### Shortened note

Bogdanow, “Suite du Merlin,” 329.

### Bibliography

Bogdanow, Fanni. “The Suite du Merlin and the Post-Vulgate Roman du Graal.” In *Arthurian Literature in the Middle Ages: A Collaborative History*, edited by Roger Sherman Loomis, 325–35. Oxford: Clarendon Press, 1959.

## Articles in annual or individually-numbered journals:

### First note

Robert F. Cook, "Baudouin de Sebourc: Un poème édifiant?," *Olifant* 14 (1989): 115–35 at 118–19.

### Shortened note

Cook, "Baudouin de Sebourc," 129.

### Bibliography

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