

Dante Studies Style Guide

Dante Studies is the official annual of the Dante Society of America. Its editorial board welcomes submissions, in English or Italian, on all subjects connected with Dante's life, works, critical reception, and influence.

Articles should be submitted as Word documents and must not exceed 10,000 words, including footnotes. Submissions in English should use American English spelling, punctuation, vocabulary, idioms, and syntax. Please see our Italian style guide for information on Italian style conventions.

Dante Studies (DS) follows the *Chicago Manual of Style* (CMS). Please consult the most recent edition for distinctive treatment of words and phrases, grammar, punctuation, style, and matters of bibliographic citation. The following notes highlight major style issues and clarify DS preferences where CMS offers choices or where DS practice deviates from CMS.

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Guidelines for English Submissions

Abbreviations

Do not use abbreviations until after the place name, title, work, or organization has been spelled out in full.

Do not use periods between US State abbreviations (e.g., NJ, *not* N.J.; MA, *not* M.A. or Mass).

In notes, avoid *loc. cit.* and *op. cit.* Use *ibid.* only to refer the reader to a single bibliographic item cited in the immediately preceding note. If more than one work is cited in the previous note, an abbreviated (author-short title) citation should be used.

Capitalizations

Capitalize specific Dantean concepts (e.g., Purgatory), but do not capitalize units of topographical structure (e.g., ninth bolgia of the eighth circle).

Certain terms designating historical, political, or cultural movements or periods are traditionally capitalized (e.g., High Middle Ages, the Renaissance, the Risorgimento).

Capitalize religious and theological concepts (e.g., the Annunciation). Terms designating sections of poems, plays, and the like should be capitalized only when used to cite particular sections (e.g., Canto 23, Book 4 of the Aeneid).

Capitalize personal titles that function as part of the name or can be used in direct address (e.g., King James of Majorca, Pope Boniface VIII).

Capitalize all principal words in foreign names of buildings (e.g., Teatro alla Scala). Note that translated names follow English conventions for capitalization; for example, Esposizione universale is rendered as Universal Exposition.

CMS capitalizes “Black” when it refers to racial and ethnic identity.

Title Conventions

Do not italicize an initial “the” in the names of periodicals (e.g., the *New York Times*).

Journal titles should remain in the original language (e.g., *La bibliofilia*).

Use headline style capitalization for titles of English-language books and articles. In general, citations of works in languages other than English should follow sentence-style capitalization: first word of title and subtitle and all proper nouns (e.g., Cecilia Cattaneo

Barbieri, “Piccolo artigianato nella Firenze di Dante,” *Nuova Antologia* 88 [1953]. Note that Latin also capitalizes proper adjectives. Punctuation of foreign-language titles may be modified slightly to accord with American practice (e.g., by changing periods to colons before subtitles).

Titles within titles: In article citations, titles may be italicized as usual (e.g., “*In Omnibus Viis Tuis*: Compline in the Valley of the Rulers”). In book citations and other italicized titles, the embedded title may be enclosed in quotation marks. If embedded titles are clearly represented through capitalization, quotation marks surrounding the title are not necessary (e.g., *La escatología musulmana en la Divina Comedia*.)

Italics

Foreign words and phrases not in general usage should be italicized (e.g., *canzoni*), including Latin terms (e.g., *cogito*).

Italics are not used for foreign place-names (Rome), foreign proper names (Lucia), foreign proper nouns (Santa Maria Novella), or direct quotations from foreign languages.

Numbers and Dates

Spell out numbers one through ninety-nine and large round numbers (e.g., three hundred, ten thousand). In sentences including numbers both greater and smaller than ninety-nine, use one style or the other (e.g., 3 and 101 *or* three and one hundred and one).

Use arabic numerals instead of roman numerals in citations (e.g., *Paradiso* 27 and *Decameron* 6.3).

Use roman numerals only for titles such as Charles V or Pope Nicholas III.

Inclusive page numbers are written as follows: 46–47; 100–105; 1234–37, 1290–321. Note, however, that for biographical date ranges both numbers should be given in full (e.g., 1313–1375, not 1313–75).

Dates should be expressed in the order of month, day, year: June 22, 2022 (*not* 22 June 2022). Centuries should be spelled out in full (e.g., fourteenth century, *not* 14th century).

Decades should be written out in full, either in numbers or words (e.g., the 1330s or the thirties, *not* the '30s).

Spell out designations for centuries and unit modifiers:
the fourteenth century; fourteenth-century works
the early/late fourteenth century; late fourteenth-century works
the mid to late fourteenth century; mid to late fourteenth-century works
the mid-1330s

Quotations

The *Commedia* is to be quoted according to a standard Italian critical edition of the text. Those of Giorgio Petrocchi (Milan: Mondadori, 1966–67; 2nd ed., 1994) or Federico Sanguineti (Florence: SISMELE, 2001) are currently recommended.

The journal does not include translations of Dante's Italian texts unless there is a special *ad locum* reason. Extracts from Latin texts, however, should be translated in the running text, with the original text given in notes.

Include a single space on both sides of the solidus (e.g., “la quale è sì ’nvilita, / che ogn’ om par che mi dica: ‘lo t’abandonò,’”).

Double quotation marks (“ ”) should be used to enclose quotations; single quotation marks (‘ ’) are required for quotations within quotations.

In general, quotations longer than ninety words should be formatted as a block quote, indented and separated by a line space above and below. This does not apply to poetry, which can be formatted as a block quote at the author's discretion.

Spelling and Grammar

Submissions in English should use American English spelling, punctuation, vocabulary, idioms, and syntax, except in direct quotations.

In alignment with *CMS*, *Merriam-Webster's* is *DS's* preferred dictionary for matters of spelling, capitalization, hyphenations, etc., with limited exceptions.

DS uses the series comma (e.g., Dante, Boccaccio, and Petrarch), and periods and commas preceding the closing double and single quotation marks (e.g., “century,”).

For possessives of singular nouns ending in s, including proper nouns, add an apostrophe and an s (e.g., Paris's).

With regard to hyphenation, *DS* favors closing compounds that sometimes appear hyphenated (e.g., preexisting).

DS can accommodate different spellings of various proper names (e.g., Folquet de Marseilles or Folchetto di Marsiglia).

Citations

Dante Studies uses endnotes. There is no need to include a bibliography in addition to endnotes; however, authors must indicate the facts of publication in the first citation as completely as possible, including the edition of the work cited, any series information, and so forth.

After the initial citation, abbreviate to author plus short title for subsequent mentions of the same work (e.g., Moevs, *Metaphysics*, 164).

For place of publication, use English-language equivalents for foreign city names (e.g., Florence, Rome, Vatican, *not* Firenze, Roma, Vaticano). If more than one place is given on the title page, use only the first.

Sample note forms:

BOOKS / MONOGRAPHS

Helga Scheible, *Die Gedichte in der "Consolatio Philosophiae" des Boethius*, Bibliothek der klassischen Altertumswissenschaften, n.F., 46 (Heidelberg: Carl Winter, 1972).

Teodolinda Barolini, *Dante's Poets: Textuality and Truth in the 'Comedy'* (Princeton, NJ: Princeton University Press, 1984), 212–15.

EDITIONS

Dante Alighieri, *Commedia, Inferno*, vol. 1, ed. Anna Maria Chiavacci Leonardi (Milan: Mondadori, 1991).

Gregory, *Moralia in Job* 4.1 (PL 75.637–41).

ARTICLES

Charles T. Davis, "Dante's Vision of History," *Dante Studies* 118 (2000): 243–59.

Paul Renucci, "Dante et les mythes du Millenium," *Revue des études italiennes*, n.s., 11 (1965): 393–421.

TRANSLATIONS

John of Salisbury, *Policraticus*, ed. and trans. Cary J. Nederman (New York: Cambridge University Press, 1990), 5.2, 67.

Charles S. Singleton, trans., *The Divine Comedy, Translated, with a Commentary*, vol. 1, part 2 (*Inferno: Commentary*) (Princeton, NJ: Princeton University Press, 1970), 211.

REPRINTS

Original publication year should be placed in square brackets after the publication citation info.

INTERNET CITATIONS

Jennifer Schuessler, “Medieval Scholars Joust with White Nationalists. And One Another,” *New York Times* (May 5, 2019):

<https://www.nytimes.com/2019/05/05/arts/the-battle-for-medieval-studies-white-supremacy.html>.

Cited from the commentary to *Inferno*, 34.101–103, by Umberto Bosco and Giovanni Reggio (Florence: Le Monnier, 1979), Dartmouth Dante Project, <https://Dante.Dartmouth.edu>.

Tara Nummedal and Donna Bilak, eds., *Furnace and Fugue: A Digital Edition of Michael Maier's “Atalanta fugiens” (1618) with Scholarly Commentary* (Charlottesville: University of Virginia Press, 2020), <https://doi.org/10.26300/bdp.ff>.

REFERENCE WORKS

The Dante Encyclopedia, s.v. “Forese.”

MANUSCRIPTS

Paris, Bibliothèque nationale de France, Ms fr. 927, fol. 1r.

BIBLICAL CITATIONS

Follow SBL (Society of Biblical Literature) style. Generally a colon divides chapter from verse, a semi-colon divides chapter from chapter, and a comma divides verse from verse. Passage should be placed in parentheses using the standard abbreviation for the biblical book, chapter, and verse (e.g., Mark 7:11). Abbreviated book names are not followed by a period. Multiple references in the same parentheses should be separated as in this example: (Eph 1:1, 12; Deut 21:23; Rom 8:1–4; 12:10). The book names should not be italicized.

Matthew 5:24–31 means chapter 5, verses 24 through 31.

Matthew 5:24–33:1 means chapter 5, verse 24, through chapter 33, verse 1.

Matthew 5–9 means chapters 5–9.

Matthew 5, 7, and 8 means chapter 5, chapter 7, and chapter 8.
Matthew 5:24, 29 means chapter 5, verses 24 and 29.
Matthew 5:24; 29 means chapter 5, verse 24 and chapter 29.

CLASSICAL TEXTS

Aristotle, *Nicomachean Ethics*, 5, 1132b–1133a.

Aristotle, *Politics*, 1309a, in *Aristotle in 23 Volumes*, vol. 21, trans. H. Rackham (Cambridge, MA: Harvard University Press, 1944).

Thomas Aquinas, *Sententia libri Ethicorum*, 5.9.2.2.

Cicero, *De Republica*, 2.69, in Augustine, *De Civitate Dei*, 2.21.

Guidelines for Italian Submissions

Detailed guide forthcoming

Follow Italian copy editing conventions for the body text and *CMS* conventions for endnotes and citations.

Guidelines for Forum Submissions

The Forum is a special supplement in some issues of the journal featuring invited essays in dialogue on a topic related to Dante's work or context.

Forum submissions should typically be 4000–6000 words. The final decision about word count will be made in consultation with the Forum editor(s).

Forum essays should use endnotes and follow the *Dante Studies* Style Guide conventions.

When citing another author within the *Forum*, use the following indication: See Author Name, *Article Title*, in the present volume, xx–xxx.

Guideline for Submitting & Citing Images

Authors are responsible for obtaining print- and online-quality images for publication, in addition to securing all necessary publishing permissions. *DS* highly recommends initiating permission requests as soon as an article is accepted in order to prevent article publication delays.

For new submissions, images should be embedded in a lower resolution file within the essay, in order to facilitate the review process.

Please submit color images whenever possible. NB: images will appear in black and white in the print edition of *Dante Studies* and in color in the digitized edition published on Project Muse.

Image Captions

Images should be accompanied by a caption that identifies all relevant information including, for example, work title, artist name, date, location, material, and size. A short narrative description may also be included.

Work of art:

Henry Moore, *September 3rd, 1939*, 1939. Pencil, wax crayon, chalk, watercolor, and pen and ink, 30.8 by 40 cm. HMF 1551. (The Moore Danowski Trust). Reproduced by permission of The Henry Moore Foundation.

Image database:

Claude Monet, *View of the Sea at Sunset*, 1870–1874. Museum of Fine Arts, Boston. <http://www.artstor.org/> (accessed September 1, 2009).

Public domain:

Ugolino, his sons and grandsons in a cell facing death by starvation. Engraving by A. Raimbach after Sir J. Reynolds. Public Domain. <https://wellcomecollection.org/works/mh4hbfqq>.

CC BY:

Hudibras confronts with a pistol a club-wielding crowd, including Crowdero the fiddler with a peg leg, Talgot the butcher, and Orsin with his bear. Engraving by William Hogarth, 1768. CC BY Wellcome Images. <https://wellcomecollection.org/works/cncb8v8q>.

For Accepted Essays:

Images should be submitted separately as digital files in TIFF or JPEG format and should *not* be embedded in the essay. The minimum resolution for digital images is 300 dpi. Please indicate the location of images within the text in bold, e.g. (**<Figure 1> Place approximately here**).

For sharing images: Please send images via Dropbox, Google Folder, or other file-sharing platform via email to dantestudies@gmail.com. Follow this format for naming digital image files (using the author's last name): Author_Image001, Author_Image002, etc.