# *EMS* WVUP STYLE SHEET

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## GENERAL

West Virginia University Press is the publisher of *Essays in Medieval Studies*, and distributes the proceedings volume online through Project Muse of The Johns Hopkins University Press.

The volume editor of *EMS* acts as the liaison with the press—WVUP does not contact separately the author of each essay in the volume. The volume editor is responsible for coordinating work with authors and enforcing deadlines. Before production, WVUP needs:

* contact information for all contributors, including mailing addresses, phone numbers, and email addresses.
* all of the contributor agreements/contracts and any necessary permissions (for illustrations, quotations, etc.).

The volume editor is responsible for providing, as needed, an “anomalies sheet” and a “style sheet” with the volume’s typescript:

* An anomalies sheet includes any special stylistic preferences for your text, such as unusual spellings, specific spacing for poetry, terms specific to your field, etc. For example, indicate that “freewrite” is not in the dictionary but is commonly used by teachers of composition and ask to retain this spelling
* A style sheet is a list of spellings, caps, hyphenation, etc. particular to the book. This can include proper names as well, if desired.

Consistency in style and mechanics is essential. All authors should use the same word-processing program if possible, or the volume editor must convert all of the chapters to work in the same program.

WVUP in general relies on the *Chicago Manual of Style*; in addition, *EMS* has traditionally used the *Speculum* Style Sheet published in *Speculum* 62/1 (1987), pp. 259-63. The guidelines below synthesize the salient features of these style sheets.

## Submission and Format

The editor must submit the volume typescript both as a printed copy and in electronic format on a CD (not via email), using Microsoft Word or a compatible word processing program (not a page layout program such as PageMaker). All authors should use the same word processing program if possible, or the volume editor must convert all of the chapters to function in the same program (preferably MS Word).

The entire typescript must:

* be printed on single sides of each page
* use at least one-inch margins on all sides
* be entirely double-spaced (this applies both to notes and to blocked and indented quotations, as well as main text)
* number pages consecutively throughout entire text
* use a clear, legible font such as Times New Roman, avoiding changes in font or font size (even for titles and subheadings!)
* left-justify all text

For absolutely necessary instances of italics, bold, and small caps, please use the following markup:

* Italics: Underline all text to be italicized
* Bold: Strikethrough all text to be bolded
* Small Caps: Underline and strikethrough all small caps

### Punctuation

*EMS* uses American, not British, conventions of punctuation, modified as follows:

* use a single space after periods
* periods and commas go inside quotation marks, not outside
* use the indent function, as opposed to spaces or tabs, to indent your paragraphs
* for lengthy quoted passages (quotations over 10 typed lines), set them off simply by pressing the ENTER key before and after the passage (to create an extra blank line), instead of indenting each line of the passage
* double quotation marks come first, followed by single quotation marks, for quotations within quotations
* include the period with abbreviations such as St. (for Saint)
* write decade dates as “1350s” (not “1350's” or “thirteen-fifties”)
* spell out centuries: “eleventh-century manuscript”
* write the word “manuscript” (do not write simply “MS”) except when citing library shelfmarks
* Do not italicize scholarly abbreviations such as et al., ibid., passim, e.g. and so forth

### Quotations and Translations

Supply translations for all quotations in Latin and medieval languages.

Brief phrases cited within the text should be placed in quotation marks (“”). Give translations of brief quotations in-text, placing the translation within [square brackets] immediately after the quotation.

Short excerpts (less than 10 typed lines) included within the text should be italicized, followed by a Modern English translation in parentheses.

Quotations longer than ten typed lines should be treated as block quotations. Set off blocked quotations by pressing the ENTER key before and after them (to create a blank line before and after the block quotation) rather than by indenting each left line of the quotation. For long quotations, set off as a block quote, leave a blank line after the original quotation, then follow with a Modern English translation in [square brackets].

### Illustrations

Illustrations include all photos, line art, graphs/charts, screen shots, etc. These must be black-and-white. We do not use color due to cost restrictions. Each author is responsible for obtaining any necessary permissions.

Please include photographic versions of illustrations with the typescript, if possible. (They will be returned.). If photographic versions are not available, please provide the best photocopy. Do not write on photos or use paperclips, staples, etc. Include any necessary identifying information or notes on a Post-It attached to the back of the photo.

Within the text, include captions and attributions for images. In the electronic typescript, also indicate placement of images within the text (for example, “insert fig\_001 here”). In the printed copy of the typescript, insert a printed copy of the image after the page where it should be placed.

For digital images:

* please scan them at 300 dpi (minimum) and save the files as TIFFs (.tif), not JPEGs (.jpg)
* For line art, scan at 1200 dpi as close to final size as possible and save as an EPS (.eps)

### Special Characters

In works of medieval scholarship, special characters and fonts can be very important. Whenever possible use your word-processors character set for special characters.

In most cases, the following characters transfer well:

* À, à, Á, á, Â, â, Ã, ã, Ä, ä, Å, Æ, æ
* Ç, ç
* È, è, É, é, Ê, ê, Ë, ë
* Ì, ì, Í, í, Î, î, Ï, ï
* Ñ, ñ,
* Ò, ò, Ó, ó, Ô, ô, Õ, õ, Ö, ö, Ø, ø
* Ù, ù, Ú, ú, Û, û, Ü, ü,
* ß
* eths, thorns, and the long S usually also transfer accurately

For all other special characters, please note their location on an “anomalies sheet” and show what it should look like in case it is lost in transfer. If special fonts are needed (i.e., Greek, Coptic, Hebrew), please note their presence on the anomalies sheet and provide the typefaces.

### Citation and Documentation

In general, following the *Speculum* style sheet, *EMS* prefers endnotes to in-text citations (as in the MLA parenthical style), *with one major exception*, as follows*:*

#### Frequent references to a single text

For frequent quotations from a single text, after the first reference in an endnote, use in-text references in order to avoid distracting the reader. For example: “let’s say this is the in-text quotation from a previously end-noted text” (*Text*, 45) refers to page 45 of a text whose full reference has already appeared in a note, which also informs the reader that “Subsequent references to this edition are given by page number in the text.”

#### Endnotes

Authors should use their word processor’s endnote function to insert end notes, following the text. All notes should:

* use Arabic numerals for the note numbers.
* run continuously throughout each chapter (essay) in a volume of *EMS*

General notes about the actual chapter should be unnumbered and appear first in the notes section.

#### Citation and bibliographic references

The first time you refer to a modern scholar in your text, include the given name (or initials, if that is how the author normally appears in print).

Use Arabic numerals for:

* volume numbers of journals, series, and multi-volume works
* sections of medieval texts (even if the published text uses Roman numerals)

Use Roman numerals:

* in references to the preliminary pages of books, if that is how they are numbered
* in manuscript shelfmarks when that is the library’s convention

In bibliographic entries:

* omit publishers; use the city-date format for publication information
* give only the first listed place of publication
* use conventional English name for cities
* include the country or state in case of possible confusion (Cambridge, MA or Cambridge, UK).
* use the abbreviations “p.” or “pp.” where no volume number precedes a page number
* omit the abbreviation “p.” when a volume number precedes page numbers (see model immediately below)

Use the following models for first references:

* Jane Doe, *Book Title* (City, 2001), pp. 29-31.
* John Roe, “Article Title,” *Journal* 35 (1970), 4-11.

For numerous subsequent references to a primary or secondary text, use in-text citation, as outlined above. For subsequent references that are few or at some distance from one another, use this model in endnotes:

* Doe, *Short Title*, p. 100; Roe, “Short Title,” p. 10.
* use short titles rather than “op. cit.”
* avoid “ibid.” since *EMS* prefers in-text references for frequent references to the same work

For subsequent references to all ancient and medieval works, including the Bible, cite the works in this way:

* “Medieval Author’s Name, *Title of Work*, 2.4.1.” listing subdivisions of the work in descending order (part, book, chapter, section, paragraph, etc).
* indicate line numbers or page numbers separately, separated by a comma, in this fashion: “Medieval Author’s Name, *Title of Work*, 2.4.1, p. 27.”
* spell out the word *line* to distinguish it from the numeral one, for example: “Medieval Author’s Name, *Title of Work*, 2.4.1, line 27.”

### Usage (Capitalization, etc.)

For general grammatical and stylistic concerns, refer to the Chicago *Manual of Style*; for spelling, refer to Merriam-Webster’s dictionary.

Some specific conventions of capitalization to note are:

* capitalize “Middle Ages”, but not “medieval”
* capitalize “Bible”, but not “biblical”
* “church” generally should appear in lower case unless used as part of a building’s official name (such as “St. Dunstan’s Church”) or to the entire body of Christians: the universal Church