

***Costellazioni* – Editor’s Style Guidelines**

Uniformity is the governing rule to be followed at all times. To that end, please adhere to the subsequent guidelines. For any stylistic guidelines not specifically mentioned here, please follow the conventions of the Modern Language Association (MLA), as detailed in the *MLA Handbook for Writers of Research Papers*, 7th edition. Instead, for bibliographical citations, follow the conventions of *The Chicago Manual of Style* (CMS). Several examples of citations according to the CMS method are given in the last section of these guidelines, starting on page 4.

Quick General Reference Points

Italics

To be used exclusively for the titles of books, films, paintings, theatrical works, and for foreign words.

Quotation Marks

For all quotations (of one or more words), use double quotation marks (e.g. “History is an interesting discipline”); and for quotations within a quotation, use single quotation marks (e.g. “The term ‘politics’ is difficult to define”).

Hyphens and Dashes

Dashes (whether en or em dashes) used to indicate a parenthetical-type insertion should have one space before and after the dash (before – after). Hyphens linking the elements of a compound word should be used without a space (north-east).

Spaces

To be used as in the following examples: p. 10 (NOT p.10); J.M. Keynes (not J. M. Keynes).

Common Abbreviations

For “figure” or “figures,” use Fig. and fig. (capitalize when in a caption directly beneath the image, but leave lowercase in parenthetical references within the body text). Other common abbreviations include chap., cf. (NOT cfr.), ed. (edition; edited by; editor [plural, eds.]), trans. (translator; translated by), vol. (plural, vols.), n (note), no. (number [plural, nos.]), Ibid., et al., ex. or e.g. (for example), and i.e. The last two abbreviations (e.g. & i.e.) should be set off by commas, unless preceded by a different punctuation mark.

Acronyms

Should be fully capitalized and without periods or spaces separating the individual letters: USSR, USA, CIA, GDP.

Quotations

If a prose quotation runs no more than four lines and requires no special emphasis, put it in quotation marks and incorporate it into the text.

“It was the best of times, it was the worst of times,” wrote Charles Dickens of the eighteenth century.

You need not always reproduce complete sentences. Sometimes you may want to quote just a word or phrase as part of your sentence.

For Charles Dickens the eighteenth century was both “the best of times” and “the worst of times.”

You may put a quotation at the beginning, middle, or end of your sentence or, for the sake of variety or better style, divide it by your own words.

Joseph Conrad writes of the company manager in *Heart of Darkness*, “He was obeyed, yet he inspired neither love nor fear, nor even respect.”

or

“He was obeyed,” writes Joseph Conrad of the company manager in *Heart of Darkness*, “yet he inspired neither love nor fear, nor even respect.”

If a quotation ending a sentence requires a parenthetical reference, place the sentence period after the reference.

For Charles Dickens the eighteenth century was both “the best of times” and “the worst of times” (35).

“He was obeyed,” writes Joseph Conrad of the company manager in *Heart of Darkness*, “yet he inspired neither love nor fear, nor even respect” (87).¹

As in the examples above, commas are generally needed to set the quotation off, especially when quoting a full sentence. However, if the quotation is independent from the structure of the main sentence, use a colon – instead of commas – to introduce it.

In *The Awakening*, Mme Ratignolle exhorts Robert Lebrun to stop flirting with Edna: “She is not one of us; she is not like us.”²

¹ Up to this point, all of the preceding text and examples in this section have been directly quoted from the *MLA Handbook*, 93.

Also, capitalize the initial letter of the quotation only if it is also capitalized in the original source.

Important additional notes about punctuation with quotations:

1. Commas and periods go **INSIDE** of closing quotation marks.
2. Semicolons and colons go **OUTSIDE** of closing quotation marks.
3. Exclamation points and question marks go **INSIDE** the closing quotation marks only *if they are a part of the quote*. If not, they go **OUTSIDE**.
4. Endnote/foofnote superscript numbers go **OUTSIDE** of closing quotation marks.

Long Quotations (Block Quotes)

If a quotation extends to more than four lines when run into the text, set it off from your text by beginning a new line, indenting one inch from the left margin, and typing it without adding quotation marks. A colon generally introduces a quotation displayed in this way, though sometimes the context may require a different mark of punctuation or none at all. If you quote only a single paragraph or part of one, do not indent the first line more than the rest.

At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)³

Note that for a prose quotation, as in this example, the page number of the citation may be included in a parenthetical reference following the last line of the quotation and set off from the text.

Within quotations, always use [...] for ellipses. No ellipses are necessary at the beginning or the end of a quotation unless they are in the original text. Any additions to the quotation by the author of the article, translator, or editor must be indicated in square brackets.

² This example is quoted from the *MLA Handbook*, 71.

³ All of the preceding text in the section and the present example have been directly quoted from the *MLA Handbook*, 94.

Bibliographical Citations

Follow the “Notes and Bibliography” format of the *Chicago Manual of Style* (CMS). The explanations and examples given in this section (from here until the end of this document) have been adapted from the CMS website:

http://www.chicagomanualofstyle.org/16/ch14/ch14_sec018.html .

Each example includes a first entry in notes format (suitable for footnotes or endnotes) and a corresponding bibliography entry. Some examples also include a shortened form of the note, which is used for subsequent citations of a source already cited in full.

BOOK WITH SINGLE AUTHOR OR EDITOR

For a book with a single author, invert the name (i.e. surname, name) in the bibliography but not in the notes. Punctuate and capitalize as shown. Note the shortened form in the second note. Note also that actual page numbers cited are usually included in a note but not in a bibliography entry, unless the entry is for a chapter, in which case the page range in which the item appears is included (see “Chapter in an Edited Book,” below).

Long note form:

Name Surname, *Title*, (City: Publisher, year), page number or page range.

Michael Pollan, *The Omnivore’s Dilemma: A Natural History of Four Meals* (New York: Penguin, 2006), 99-100.

Short note form:

Surname, *Title*, page number or page range.

Pollan, *Omnivore’s Dilemma*, 3.

Bibliography form:

Surname, Name. *Title*. City: Publisher, year.

Pollan, Michael. *The Omnivore’s Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006.

SECOND EDITION OR BEYOND

For an edition other than the first, indicate the edition immediately after the title. For example (in long note form):

Sara Thorne, *Mastering Advanced English Language*, 2nd ed., (Basingstoke: Palgrave, 2008).

EDITOR WITHOUT AUTHOR

A book with an editor in place of an author includes the abbreviation “ed.” (for “editor”); if there is more than one editor, use “eds.”. Note that the short note form does not include “ed.”

Long note form:

Joel Greenberg, ed., *Of Prairie, Woods, and Water: Two Centuries of Chicago Nature Writing* (Chicago: University of Chicago Press, 2008), 42.

Short note form:

Greenberg, *Prairie, Woods, and Water*, 326–27.

Bibliography form:

Greenberg, Joel, ed. *Of Prairie, Woods, and Water: Two Centuries of Chicago Nature Writing*. Chicago: University of Chicago Press, 2008.

BOOK WITH AUTHOR PLUS EDITOR OR TRANSLATOR

In a book with an editor or translator in addition to the author, “ed.” or “trans.” in the note becomes “Edited by” or “Translated by” in the bibliography entry.

Long note form:

Gabriel García Márquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242–55.

Short note form:

García Márquez, *Cholera*, 33.

Bibliography form:

García Márquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

CHAPTER IN AN EDITED BOOK

When citing a chapter or similar part of an edited book, include the chapter author; the chapter title, in quotation marks (NOT italics); and the editor. Precede the italicized title of the book with “in.” Note the location of the page range for the chapter in the bibliography entry.

Long note form:

Glenn Gould, “Streisand as Schwarzkopf,” in *The Glenn Gould Reader*, ed. Tim Page (New York: Vintage, 1984), 310.

Short note form:

Gould, “Streisand as Schwarzkopf,” 309.

Bibliography form:

Gould, Glenn. “Streisand as Schwarzkopf.” In *The Glenn Gould Reader*, edited by Tim Page, 308–11. New York: Vintage, 1984.

If the author of the chapter or article being cited is also the book’s editor, cite as follows.

Long note form:

Stefano Zamagni, “Criminalità organizzata e dilemmi della mutua sfiducia: sulla persistenza dell’ equilibrio mafioso,” in *Mercati illegali e mafie*, ed. Stefano Zamagni (Bologna: Il Mulino, 1993).

BOOK WITH MULTIPLE AUTHORS

For a book with two authors, note that only the first-listed name is inverted in the bibliography entry.

Long note form:

Geoffrey C. Ward and Ken Burns, *The War: An Intimate History, 1941–1945* (New York: Knopf, 2007), 52.

Bibliography form:

Ward, Geoffrey C., and Ken Burns. *The War: An Intimate History, 1941–1945*. New York: Knopf, 2007.

For a book with three authors, adapt as follows:

Long note form:

Joyce Heatherton, James Fitzgilroy, and Jackson Hsu, *Meteors and Mudslides: A Trip through . . .*

Bibliography form:

Heatherton, Joyce, James Fitzgilroy, and Jackson Hsu. *Meteors and Mudslides: A Trip through . . .*

For a book with four or more authors, list all the authors in the bibliography entry. Word order and punctuation are the same as for two or three authors. In the note, however, cite only the name of the first-listed author, followed by “et al.”

Long note form:

Dana Barnes et al., *Plastics: Essays on American Corporate Ascendance in the 1960s* . . .

Short note form:

Barnes et al., *Plastics* . . .

PAPER PRESENTED AT A MEETING OR CONFERENCE

Long note form:

Rachel Adelman, “ ‘Such Stuff as Dreams Are Made On’: God’s Footstool in the Aramaic Targumim and Midrashic Tradition” (paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, November 21–24, 2009).

Short note form:

Adelman, “Such Stuff as Dreams.”

Bibliography form:

Adelman, Rachel. “ ‘Such Stuff as Dreams Are Made On’: God’s Footstool in the Aramaic Targumim and Midrashic Tradition.” Paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, November 21–24, 2009.

SERIES OR MULTIVOLUME WORK

Certain works may be treated bibliographically either as a multivolume work or as a series of volumes, depending on whether the emphasis is on the group of books as a whole (as in the examples 1 and 2 below) or on single volumes (as in examples 3 and 4).

Long note form:

(example 1)

John W. Boyer and Julius Kirshner, eds., *Readings in Western Civilization*. 9 vols. (Chicago: University of Chicago Press, 1986–87).

(example 2)

David Grene and Richmond Lattimore, eds., *The Complete Greek Tragedies*. 9 vols. (unnumbered). (Chicago: University of Chicago Press, 1942–58).

(example 3)

Eric W. Cochrane, Charles K. Gray, and Mark Kishlansky, *Early Modern Europe: Crisis of Authority*. Readings in Western Civilization, ed. John W. Boyer and Julius Kirshner, vol. 6. (Chicago: University of Chicago Press, 1987).

(example 4)

Euripides. *Orestes*. trans. William Arrowsmith, in *Euripides IV*, ed. David Grene and Richmond Lattimore, *The Complete Greek Tragedies*. Chicago: University of Chicago Press, 1958.

Bibliography form:

(example 1)

Boyer, John W., and Julius Kirshner, eds. *Readings in Western Civilization*. 9 vols. Chicago: University of Chicago Press, 1986–87.

(example 2)

Grene, David, and Richmond Lattimore, eds. *The Complete Greek Tragedies*. 9 vols. (unnumbered). Chicago: University of Chicago Press, 1942–58.

(example 3)

Cochrane, Eric W., Charles K. Gray, and Mark Kishlansky. *Early Modern Europe: Crisis of Authority*. *Readings in Western Civilization*, edited by John W. Boyer and Julius Kirshner, vol. 6. Chicago: University of Chicago Press, 1987.

(example 4)

Euripides. *Orestes*. Translated by William Arrowsmith. In *Euripides IV*, edited by David Grene and Richmond Lattimore. *The Complete Greek Tragedies*. Chicago: University of Chicago Press, 1958.

SACRED OR RELIGIOUS TEXTS

References to the Jewish or Christian scriptures usually appear in text citations or notes rather than in bibliographies. Parenthetical or note references to the Bible should include book (usually abbreviated and not italicized), chapter, and verse – never a page number. A colon is used between chapter and verse. Please use the traditional abbreviations and not more modern shortened forms.

Example citations using traditional abbreviations:

Gen. 25:19 – 36:43.

1 Thess. 4:11, 5:2 – 5, 5:14.

Heb. 13:8, 13:12.

OTHER SACRED WORKS

References to the sacred and revered works of other religious traditions may, according to context, be treated in a manner similar to those of biblical or classical works. Citations of

transliterated texts should indicate the name of the version or translator. The Koran (or Qur'an) is set in roman (i.e. not italicized), and citations of its sections use modern (or "Arabic") numerals and colons (e.g., Koran 19:17–21). Such collective terms as the Vedas or the Upanishads are normally capitalized and set in roman, but particular parts are italicized. (e.g., the *Rig-Veda* or the *Brihad-Aranyaka Upanishad*). For authoritative usage, consult *History of Religions*, an international journal for comparative historical studies.

CITING WORKS OF ART

Paintings, Statues, and Such

Titles of paintings, drawings, photographs, statues, and other works of art are italicized, whether the titles are original, added by someone other than the artist, or translated. However, the names of works of antiquity (whose creators are often unknown) are generally not italicized.

Rothko's *Orange Yellow Orange*
Leonardo da Vinci's *Mona Lisa* and *The Last Supper*
Hogarth's series of drawings *The Rake's Progress*
Michelangelo's *David*
the Winged Victory
the Venus de Milo

Film & Television

Titles of films and television series are italicized. A single episode in a television or radio series is set in roman and enclosed in quotation marks.

Gone with the Wind
The Godfather, Part II
HBO's *Game of Thrones*

"Ibid."

The abbreviation "ibid." (from *ibidem*, "in the same place") usually refers to a single work cited in the note immediately preceding. It must never be used if the preceding note contains more than one citation. It takes the place of the name(s) of the author(s) or editor(s), the title of the work, and as much of the succeeding material as is identical. If the entire reference, including page numbers or other particulars, is identical, the word "ibid." alone is used (as in note 7 below). The word "ibid." is capitalized at the beginning of a note and followed by a period. To avoid a succession of "ibid." notes, the content of

notes 6–8, 10, and 11 below could instead be placed parenthetically in the text in place of the note references.

5. Farmwinkle, *Humor of the Midwest*, 241.
6. *Ibid.*, 258–59.
7. *Ibid.*
8. *Ibid.*, 333–34.
9. Losh, *Diaries and Correspondence*, 1:150.
10. *Ibid.*, 2:35–36.
11. *Ibid.*, 2:37–40.

Note that “*ibid.*” may also be used within one note in successive references to the same work.

Long note form:

Morris Birkbeck, “The Illinois Prairies and Settlers,” in *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, ed. Paul M. Angle (Chicago: University of Chicago Press, 1968), 62. “The soil of the Big-prairie, which is of no great extent notwithstanding its name, is a rich, cool sand; that is to say, one of the most desirable description” (*ibid.*, 63).

“**Idem**”

When several works by the same person are cited successively in the same note, “*idem*” (meaning “the same,” sometimes abbreviated to *id.*) has often been used in place of the author’s name. *The Chicago Manual of Style* (CMS) considers the term old-fashioned and discourages the use of “*idem*,” recommending instead that the author’s last name be repeated. Nevertheless, *Costellazioni* will allow contributing authors to use “*idem*” at their own discretion.

“**Op. cit.**”

The case of “*op. cit.*” (*opere citato*, “in the work cited”) is similar to the one just discussed. Traditionally, “*op. cit.*” following the author’s name has been used to substitute for the title of a previously cited work. CMS discourages the use of this abbreviation with the following rationale:

Consider a reader’s frustration on meeting, for example, “Wells, *op. cit.*, 10” in note 95 and having to search back to note 2 for the full source or, worse still, finding that *two* works by Wells have been cited.

Yet, given its longstanding acceptance, and as in the previous case, *Costellazioni* will allow the use of “*op. cit.*” at the authors’ discretion. Those who do so are asked to respect the following guidelines:

If the text referenced in the note has previously been cited, and it is the ONLY text cited by that author, “op. cit.” may be used with the short note form:

Pollan, op. cit., 3.

However, if MORE THAN ONE text by the same author have previously been cited, use the short note form with the abbreviated title of the work:

Pollan, *Omnivore’s Dilemma*, 3.

WEB ADDRESSES

When including an internet address as part of a citation, please note that web addresses are not italicized and not underlined.

ARTICLE IN A NEWSPAPER OR POPULAR MAGAZINE

Newspaper and magazine articles may be cited in running text (e.g. “As Sheryl Stolberg and Robert Pear noted in a *New York Times* article on February 27, 2010, . . .”) instead of in a note, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your discipline requires one. If no author is identified, begin the citation with the article title. Newspapers and magazines must be italicized and are not abbreviated.

Long note form:

1. Daniel Mendelsohn, “But Enough about Me,” *New Yorker*, January 25, 2010, 68.
2. Sheryl Gay Stolberg and Robert Pear, “Wary Centrists Posing Challenge in Health Care Vote,” *New York Times*, February 27, 2010, accessed February 28, 2010, <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

Short note form:

3. Mendelsohn, “But Enough about Me,” 69.
4. Stolberg and Pear, “Wary Centrists.”

Bibliography form:

Mendelsohn, Daniel. “But Enough about Me.” *New Yorker*, January 25, 2010.

Stolberg, Sheryl Gay, and Robert Pear. “Wary Centrists Posing Challenge in Health Care Vote.” *New York Times*, February 27, 2010. Accessed February 28, 2010. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

JOURNAL ARTICLE

Citations of journals include the volume and issue number and date of publication. The volume number follows the italicized journal title in roman (i.e. not italicized) and with no intervening punctuation. A specific page reference is included in the notes; the page range for an article is included in the bibliography. In the full citation, page numbers are preceded by a colon. If a journal is paginated consecutively across a volume or if the month or season appears with the year, the issue number may either be omitted or included (as in the second and third sets of examples below).

Long note form:

Walter Blair, "Americanized Comic Braggarts," *Critical Inquiry* 4, no. 2 (1977): 331–32.

Short note form:

Blair, "Americanized Comic Braggarts," 335.

Bibliography form:

Blair, Walter. "Americanized Comic Braggarts." *Critical Inquiry* 4, no. 2 (1977): 331–49.

The Digital Object Identifier (DOI) in the following example indicates that the article was consulted online; it is preferred to a URL. Note that "DOI," so capitalized when mentioned in running text, is lowercased and followed by a colon (with no space after) in source citations. Shortened citations for subsequent references to an online source follow the forms for printed books and journals.

Long note form:

William J. Novak, "The Myth of the 'Weak' American State," *American Historical Review* 113 (June 2008): 758, doi:10.1086/ahr.113.3.752.

Short note form:

Novak, "Myth," 770.

Bibliography form:

Novak, William J. "The Myth of the 'Weak' American State." *American Historical Review* 113 (June 2008): 752–72. doi:10.1086/ahr.113.3.752.

For articles that have not been assigned a DOI (or if the DOI cannot be determined), include a URL. The URL in the following example – consulted through the academic journals archive JSTOR – was listed along with the article as a more stable (and shorter) alternative to the URL that appeared in the browser's address bar.

Long note form:

Wilfried Karmaus and John F. Riebow, "Storage of Serum in Plastic and Glass Containers May Alter the Serum Concentration of Polychlorinated Biphenyls,"

Environmental Health Perspectives 112 (May 2004): 645,
<http://www.jstor.org/stable/3435987>.

Bibliography form:

Karmaus, Wilfried, and John F. Riebow. "Storage of Serum in Plastic and Glass Containers May Alter the Serum Concentration of Polychlorinated Biphenyls." *Environmental Health Perspectives* 112 (May 2004): 643–47.
<http://www.jstor.org/stable/3435987>.