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| <p style="text-align:center">I TATTI STYLE GUIDE for authors, editors, and proofreaders</p> |
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This style guide, revised in May 2012, should be used for all I Tatti book series, whether formatted for print or online use. It is based largely, but not entirely, on the *Chicago Manual of Style*, 16th edition, 2010, which can be accessed at <http://www.chicagomanualofstyle.org/16/contents.html>.

Please note that our journal, *I Tatti Studies in the Italian Renaissance*, uses a different style guide that may be found [here](#).

Chapter and paragraph references to CMOS are given in bold throughout this guide (e.g. **14.148**).

The norms in this guide apply only to texts in English. Authors writing in other languages should follow the I Tatti style to the degree possible, especially for the notes and bibliography.

MAIN TOPICS (with page numbers):

1. References (including bibliography and footnotes), 2
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REFERENCES (including bibliography and footnotes)

Essays, articles, and books will be published with footnotes at the bottom of the page. Footnotes should be kept as short as possible, with bibliographic references limited to the author's last name and date of publication. Footnote indicators should be placed after any punctuation except a dash.

All authors should provide a complete bibliography, with each entry including author, title, place of publication, and publication date. **Contrary to CMOS, we do not include the name of the publisher;** we also do not include the names of series, or the origin of the volume in a conference (unless that information is part of the title). Articles in *I Tatti Studies* will include a complete bibliography of all sources mentioned in the notes. Some books in the I Tatti series will have bibliographies for individual essays; others will have a complete bibliography at the end of the volume.

Bibliographies must contain every reference cited in the book. Notes, according to the author–date, or Harvard, system, include only the author's last name, date, and page number, e.g. Rossi 1998, 66.

Main text:

The Chicago style has been described as “labyrinthine.”¹

Footnote:

¹ Smith and Doe 1986, 25; see also Harry 1992.

Bibliography:

HARRY, TOM DICKAND. “The Chicago Style.” In *A History of Publishing*, edited by ANNE EDITOR, 45–67. New York, 1992.
SMITH, JOHN, and JANE DOE. *Ruminations on Style*. London, 1986.

General points:

Author names:

- Authors' names are generally given in the form in which they appear on the title pages of their books, in the case of modern imprints (**14.72**). For pre-modern imprints the author's name may be regularized to its modern form (e.g. Martinus Lutherus would become Martin Luther). For authors who always use initials, such as P. D. James, C. P. Snow, or T. S. Eliot, initials should not be expanded (**14.73**). Two or more initials in an author name should be spaced, e.g. John K. G. Shearman.
- **Small caps for author names** in the bibliography but NOT in notes.
- For multiple authors, up to and including three, cite all the author names and use the Oxford comma: SMITH, JOHN, CHARLES JONES, and SUSAN BROWN. Use ‘et al.’ for more than three authors. Note, however, that in a bibliography entry all the authors' names that appear on the title page must be given.

- In bibliography, only the name of the first author is in reverse order, e.g. DEGEORGE, GÉRARD, and YVES PORTER. *The Art of the Islamic Tile*.
- Where a bibliography contains several works by the same author, these should be listed in date order. In all entries after the first, replace the name(s) of the author or authors by a 3-em dash followed by a full point:

BALOGH, J. *Az erdélyi renaissance* [The Renaissance in Transylvania]. Kolozsvár, 1943.
 ———. “La cappella Bakócz di Esztergom.” *Acta Historiae Artium* 3 (1956): 1–198.
 ———. “Ioannes Duknovich de Tragurio.” *Acta Historiae Artium* 7 (1960): 51–78.
 ———. *A művészet Mátyás király udvarában* [Art at the Court of King Matthias Corvinus]. Budapest, 1966.

Note that:

- *all* works by the same person (or by the same persons in the same order)—whether that person is editor, author, translator, or compiler—appear together, regardless of the added abbreviation (14.67);
- a single 3-em dash can be used to represent more than one author, as long as the works have the same authors in the same order.
- ‘ed.’, ‘trans.’ and the like are retained in entries for more than one entry for the same author.

Titles, subtitles, volumes:

- Titles of books are italicized; titles of articles or chapters within books are roman in quotes.
- *Capitalization*: The general style in English is to use ‘headline’ style: i.e., capitalize the first and last words of title and subtitle and all other significant words (14.95). Definite and indefinite articles, conjunctions, prepositions, and some specialized usages are all lower case unless they start a subtitle (see 8.157–9). For capitalization rules regarding titles in non-English languages, see below, References involving languages other than English.
- *Subtitles* are separated from titles by a colon; if the word following this is an article or preposition, capitalize it (*Under the Hammer: A Social History of Auctions*; “Dark Treasures: In the Museum at Night”).
- If a title has two subtitles, the first is preceded by a colon and the second by a semi-colon; both subtitles begin with a capital (14.98).
- *Hyphenated words in English titles*: 8.159: capitalize everything except articles, prepositions, coordinating conjunctions, or such modifiers as ‘flat’, ‘sharp’, ‘natural’, and the second elements of hyphenated prefixes (e.g. *Re-imagining Donatello*).
- *Volume numbers*: in both books and periodicals, always give volume numbers in arabic numerals, even if in the original work they appear in roman numerals or are spelled out (14.121).

- **For essays within books and journal articles, the full page range of the essay or article must always be provided in the bibliography entry.** Specific page citations are made in the notes.

Facts of publication:

- ‘Edition’ is abbreviated to ‘ed.’ – ‘3rd ed.’, ‘rev. ed.’.
- Where two or more **places of publication** are given on the title page of a book, all places of publication should be given in standard sentence form, e.g. ‘London, New York, and Boston, 1983’.
- **US state abbreviations:** it is only necessary to use these where there is a possibility of confusion between two towns, e.g. Cambridge. Use the two-letter postal codes, not the ‘old-style’ abbreviations (**10.28**), without a comma between town and state abbreviation, e.g. Cambridge MA and London 1989. However, as a general rule you only need to mention the first of more than one publication place mentioned on the title page (**14.135**).

Journal articles:

- Article title is roman in quotes, journal title is in italics. Both are headline case, in English-language references. This also applies to essays in edited books. For capitalization of foreign-language references in an English-language context, see below, References involving languages other than English.
- Volume/issue numbers are always in arabic numerals; there is no punctuation between the journal title and its number; dates go in parentheses; p. or pp. are omitted, and the page range is preceded by a colon (**14.18**). Note also that full points and commas go inside closing quotes, not outside, e.g.
ANDRIEN, KENNETH J. “The Politics of Reform in Spain’s Atlantic Empire during the Late-Bourbon Period.” *Journal of Latin American Studies* 41, no. 4 (2009): 25–42.
- Include months or seasons in the dates of journal references only if there are no volume or issue numbers provided (**14.181**); otherwise, omit them and just show the year. Do not abbreviate the names of months, e.g. HERRMANN, FRANK. “Lives on the Edge.” *Slightly Foxed* (August 2010): 17–19.

Theses, dissertations, and other unpublished works:

- Titles of unpublished works, including theses and dissertations, appear in roman in quotes, not italics. The title is followed by the kind of thesis, the institution, and the date in parentheses. E.g.
DUNCAN, SALLY ANNE. “Paul Sachs and the Institutionalization of Museum Culture between the Wars.” PhD diss., Tufts University, 2001.
- Note that PhD has no points.

Cross-references:

- If referring to an item within the same article/chapter, capitalize the name of the item cross-referenced, e.g. ‘see Fig. 2’, ‘see Appendix’. Similar elements in cited

works, however, are lower case, e.g. ‘Smith 1998, 25, fig. 2’, ‘see Smith 1998, appendix’.

- Where there is a reference to a chapter of a cited book in the main text of an article/chapter, no need to capitalize ‘chap.’ or ‘part’. The name of the chapter or part can be included if desired, in roman with quotes. See Smith 1987, chap. 4, “On Copy-editing.”
- ‘note’ is used to cross-reference notes within the author’s article or chapter, e.g. See note 4 ‘n.’ is used to reference notes from other works, e.g. See Smith 1987, 23 n. 2. Citations of notes from cited works have no comma between the page number and note, e.g. ‘26 n. 4’; this is in order to ‘attach’ the note more clearly to the relevant page in a list of page numbers.

Cross-referencing abbreviations:

- Do not use ‘**idem**,’ ‘**eadem**,’ ‘**op. cit.**,’ or ‘**loc. cit**’; instead, repeat the author’s last name (**14.30**). In a list of citations to the same author, however, the name may be used only on the first citation: See Jones 1989, 23, and 2007, 89–90; see also Smith 1978, 1979, and 1985.
- ‘**Ibid.**’ may be used when referring to the same work as immediately previously cited (e.g. ‘ibid.’ for same page or the same work in general, ‘ibid., 22–23’ for a different page or pages to those previously cited).

References involving languages other than English:

For non-English references in the bibliography, all elements other than the title must be in English. Do not use non-English abbreviations for ‘vol.’; do not use non-English versions of place names (e.g. use Milan, 1987 not Milano, 1987). In notes, do not use non-English abbreviations for ‘fols.’, ‘chap.’ etc.

§ **Capitalization of foreign words or phrases in English titles:** capitalize as for the original language, e.g.: “*The Child is Father to the Man*”: *Some Renaissance Versions of the traditio clavium*.

§ **Titles and subtitles of works in non-English languages:** For both books and articles, use sentence case, with a cap on the first word of the subtitle, after a colon (cf. **CMOS 14.107**). The exception to this is German, which uses caps on all nouns: *Das Problem der Form in der bildenden Kunst*.

Journal titles are always in headline case, regardless of what language the periodical is in.

VAKKARI, JOHANNA. “Alcuni contemporanei finlandesi di Lionello Venturi: Osvald Sirén, Tancred Borenius, Onni Okkonen.” *Storia dell’Arte* 101 (2002): 108–117.

§ Elements of a reference such as ‘ed.’ (meaning either ‘edited by’ or ‘edition’), ‘trans.’ ‘rev. ed.’, ‘new series’ should always be in English even if the work is in Italian or another language. Don’t use ‘a cura di’, ‘nuova serie’, etc., in an English-language context.

Classical, medieval and Renaissance references:

Classical, medieval, and Renaissance primary source references are given in **notes**:

The eighty days of inactivity reported by Thucydides¹ for the Peloponnesian fleet at Rhodes, terminating before the end of Thucydides's winter . . .

¹ Thucydides 8.44.4.

Ruggiero comes swooping down on a winged hippogryph to rescue Angelica from the jaws of the sea monster Orca.¹³

¹³ Ariosto, *Orlando furioso* canto 11, 92–115.

They are usually **not** included in a bibliography, unless the reference is to information or annotation supplied by a modern translator or editor. It may sometimes be necessary, however, to decide whether the author–date citation, with reference in the bibliography, or the traditional style of reference is more suitable, depending on the importance of the edition of the work to the argument in which it is referred to (see below, **In bibliography**).

• **In notes:**

References to classical, medieval, and Renaissance authors in notes are not given in the author–date form, but in an abbreviated short-title form giving author, title, and volume, chapter, and/or line number(s), e.g.:

Homer, *Odyssey* 24.172
 Aristotle, *Metaphysics* 3.2.996b5–8
 Plato, *Republic* 360e–361b
 Filelfo, *Odae* 4.6.9–10
Beowulf, lines 2410–2417
 Dante, *Inferno* canto 21, 1–14
 Michelangelo, *Sonnets* 106, 1–6

Note that:

- *CMOS* prefers full author names and full titles, rather than abbreviated forms, including the *Oxford Classical Dictionary*'s standard abbreviations.
- Authors' names are given in the anglicized version, where this exists: Aristotle *not* Aristoteles, Ovid *not* Publius Ovidius Naso, Petrarch *not* Petrarca, St. Thomas Aquinas, etc.
- Titles should also be anglicized where standard English titles exist: *Odyssey*, *Metaphysics*, *Republic*, *Georgics*, *Sir Gawain and the Green Knight*, etc. However, do not translate those titles which are normally cited in the original language: Horace, *Ars poetica* rather than Horace, *The Art of Poetry* (unless the citations is of a modern edition or translation that has the title in English), Dante, *Paradiso*.

- Anglicized titles should be headline style, e.g. *The Trojan Women*, titles in original languages in sentence style, **except for works in Latin that postdate the classical period**, which are capitalized as in English (11.59). However, if there is doubt about the period of writing, use sentence style.

Aristotle, *De generatione et corruptione*

Cicero, *De oratore, De inventione*

Antonio Visentini, *Delli errori degli architetti*

but:

Paolo Cortesi, *De Hominibus Doctis*

- Comma between author name and work title, no comma between work title and first numbered division (or between author and first number when there is no book title because only one work by that author is extant). All numbered subdivisions of the work are in **Arabic** numerals, regardless of the use of Roman numerals in the original (which is now regarded as old-fashioned). Numbered elements are separated by full stops without spacing (see 14.259 for punctuation):

Aristophanes, *Frogs* 1019–30

Caesar, *De bello gallico* 6.19

Tacitus, *Germania* 10.2–3

Herodotus 7.1.2

- **In bibliography:**

While the definition of a classical, medieval, or Renaissance author – particularly among the better-known ones – and therefore the treatment of the reference, is usually obvious, it may sometimes be clearer and simpler to treat references to authors particularly of the late Renaissance in the same way as modern authors.

If the edition or translation of a work is the subject of discussion, and it is necessary to identify these editions or translations in author–date form, they can be cited in that form, but under the **editor's** name rather than the original author's, e.g.:

GRENE, DAVID, ed. *Herodotus: The History*. Chicago, 1987.

KER, W. C. A., ed. *Martial: Epigrams; With an English Translation*. 2 vols. London, 1919–20.

POPPO, E. F., ed. *Thucydidis De Bello Peloponnesiaco, Libri Octo*. 8 vols. Leipzig, 1875–86.

RACKHAM, H., trans. *Pliny: Natural History*. 3 vols. Cambridge MA and London, 1940–61.

ROWLAND, INGRID D., trans. *Vitruvius: Ten Books on Architecture*. Cambridge, 1999.

These would appear in the notes as, e.g.:

Martial's cutting remarks on gluttony, in Ker's translation (Ker 1919–20, 1:164) need not be taken seriously.

Poppo's interpretation of Pericles's attitude at this point is seductive: see Poppo, 1875–86, 7:56–58.

Details of the edition used, along with translator (if any) and the facts of publication, should be specified in the bibliography. If several editions of a pre-modern work are used, the work would have to be cited each time under the editor's name.

Use of author–date under the editor's name may also be useful when a title is very long or complex. The system is not inflexible, and there will inevitably be special cases in the interests of clarity or conciseness. For example, this reference to Vasari's *Life of Brunelleschi* in the standard edition by Bettarini & Barocchi would appear better in the bibliography as:

VASARI, GIORGIO. "Vita di Filippo Brunelleschi scultore et architetto". In *Le Vite dei più eccellenti pittori, scultori e architettori, nelle redazioni del 1550 e 1568*, edited by ROSANNA BETTARINI and PAOLA BAROCCHI. Testo, 3:137–198. Florence, 1971.

because the individual *Life* is a part of the edited, multi-volume book. This work would be cited in the notes as Vasari 1971, 3:148–149, despite the apparent incongruity of the date. (Citing this as Vasari 1550 or Vasari 1568 would suggest that you were consulting the original C16 book.)

- **In running text:**

Italic as usual for the titles of such works, in either the original language or English translation, e.g.:

The new edition of Francesco Filelfo's *Odes* has been prepared by Diana Robin.

As a whole, however, Filelfo's *Odae* can hardly be called a genuinely Horatian cycle.

If referring to a subdivision of a book or a collection in running text, no need for italics, e.g.:

One of the best examples ... is Ode 4.6.

the return of the soul from its celestial home, a prominent theme in Michelangelo's Sonnets 105 and 106, need not convey the same meaning ...

Words denoting parts of long poems or acts and scenes of plays are usually lowercased, neither italicized nor enclosed in quotation marks (**8.182**):. Numbers are arabic, regardless of the original. E.g., in both running text and notes:

Ariosto, *Orlando furioso* canto 11.33–44.

§ **Books of the Bible:** use full titles, not abbreviations, in running text; recognized abbreviations are OK in notes (**10.46**). *CMOS 10.48–50* lists the generally approved abbreviations. References take a colon, unspaced, between chapter and verse: 2 Kings 31:4.

EXAMPLES OF BIBLIOGRAPHY ENTRIES

Bibliographies should be set with a hanging indent and with no extra line spaces between entries.

Books:

WOOTTON, DAVID. *Paolo Sarpi: Between Renaissance and Enlightenment*. Cambridge, 1983.

ELIOT, T. S. *The Waste Land*. New York, 2001.

More than one author:

WOOTTON, DAVID, and JANE BROWN. *Paolo Sarpi: Between Renaissance and Enlightenment*. Cambridge, 1983.

Not first edition:

SPINI, GIORGIO. *Ricerca dei libertini. La teoria dell'impostura delle religioni nel Seicento italiano*. Rev. ed. Florence, 1983.

STRUNK, WILLIAM, JR., and E. B. WHITE. *The Elements of Style*. 4th ed. New York, 2000.

See **14.118**.

Books with volumes:

If only one volume of a multi-volume work is cited, the volume number is provided in the bibliography as in the following examples. The note reference contains only the page number, not the volume number: Canuti 1931, 22–23.

CANUTI, FIORENZO. *Il Perugino*. Vol. 2. Siena, 1931.

MACHIAVELLI, NICCOLÒ. *Discorsi sopra la prima deca di Tito Livio*. Edited by RINALDO RINALDI. Vol. 1. Turin, 1999. Reprinted Turin, 2006.

If more than one volume of a multi-volume work is cited, the number of volumes and full year range for all volumes must be provided in the bibliography, as in the following example. The note reference should include the number of the volume being cited in each case, placed before the page number with a colon, and the full year range (there is no need to provide the date of the specific volume): Pezzana 1837–59, 3:25 (i.e. vol. 3, p. 25); Pezzana 1837–59, 5:67–68 (i.e. vol. 5, pp. 67–68) (note that there is no space between the colon and the page number).

PEZZANA, ANGELO. *Storia della città di Parma*. 5 vols. Parma, 1837–59.

If the volume number is immediately followed by a page number, the abbreviation 'vol.' is omitted and a colon separates the volume number from the page number with no intervening space. This usually occurs in books with volumes (e.g. In *Sassetta: The Borgo San Sepolcro Altarpiece*, edited by MACHTELT ISRAËLS, 1:37–49. Florence and Leiden, 2009). But when parenthetical information intervenes, a space follows the colon. This occurs more commonly, in periodicals (e.g. *Critical Inquiry* 19 (1996): 164–185).

Books with named volumes:

PELIKAN, JAROSLAV. *The Christian Tradition: A History of the Development of Doctrine*. Vol. 1, *The Emergence of the Catholic Tradition (100–600)*. Chicago, 1971.

Translated books and books with author plus editor:

ECO, UMBERTO. *Art and Beauty in the Middle Ages*. Translated by HANS BREDIN. New Haven, 1986.

FILELFO, FRANCESCO. *Odes*. Edited and translated by DIANA ROBIN. Cambridge MA, 2009.

Edited books:

GIACOMETTI, MASSIMO, ed. *The Sistine Chapel: The Art, the History and the Restoration*. New York, 1986.

STRACHEY, BARBARA, and JAYNE SAMUELS, eds. *Mary Berenson: A Self-Portrait from Her Letters and Diaries*. London, 1983.

Essays in edited books (including exhibition catalogs and conference proceedings):

BEWER, FRANCESCA. “Technical Research and the Care of Works of Art at the Fogg Art Museum (1900–1950).” In *Past Practice—Future Prospects*, edited by ANDREW ODDY and SANDRA SMITH, 13–18. London, 2001.

GOODSON, CAROLINE J. “Roman Archaeology in Medieval Rome.” In *Rome: Continuing Encounters between Past and Present*, edited by LESLEY CALDWELL and DORIGEN CALDWELL, 59–80. Farnham, 2010.

Full page range for the essay must always be included in the bibliographic entry, in addition to specific pages cited in the notes.

With volume number:

The volume number goes before the page number, with a colon. There is no space between the colon and the page number.

BROWN, DAVID ALAN. “Giovanni Morelli and Bernard Berenson.” In *Giovanni Morelli e la cultura dei conoscitori*, edited by GIACOMO AGOSTI, MARIA ELISABETTA MANCA, and MATTEO PANZERI, 2:387–97. Bergamo, 1993.

Books in a series:

Do not include the series title unless you feel that it is essential; in that case, please inform your editor. (see **14.128**). If the series title is added, use headline-style capitalization and no inverted commas, italicization, parentheses, or comma between series title and number in the series:

COOK, WILLIAM R., ed. *The Art of the Franciscan Order in Italy*. The Medieval Franciscans 1. Leiden, 2005.

Reprinted books:

If the author's citation is to the original version (Colnaghi 1928):

COLNAGHI, DOMINIC ELLIS. *Florentine Painters from the 13th to the 15th Centuries*. Edited by DENNIS WRIGHT. London, 1928. Reprinted Florence, 1986.

If the author's citation is to the reprint (Colnaghi 1986):

COLNAGHI, DOMINIC ELLIS. *Florentine Painters from the 13th to the 15th Centuries*. Edited by DENNIS WRIGHT. Florence, 1986. First published London, 1928.

References are date-sorted by the first stated date (ie, the version which the author has cited), not the second.

Exhibition and museum catalogs:

These are usually published as books and should be treated as such. When several authors contribute, as is the norm, catalogs should be treated as edited books. If, however, the curator is responsible for all the texts, he or she should be listed as author, not editor.

BENTINI, JADRANKA, ed. *Gli Este a Ferrara. Una corte nel Rinascimento*. Exhibition catalog, Ferrara, Castello di Ferrara. Cinisello Balsamo, 2004.

COPPEL, STEPHEN. "George Salting (1820–1909)." In *Landmarks in Print Collecting: Connoisseurs and Donors to the British Museum since 1753*, exhibition catalog, British Museum, edited by ANTHONY GRIFFITHS, 34–45. London, 1996.

Conference proceedings:

Conference proceedings should be treated in the same manner as other edited books. The origin of the volume should only be indicated if that information is part of the title.

RAGIONIERI, GIOVANNI, ed. *Il giardino storico italiano. Problemi di indagine, fonti letterarie e storiche. Atti del Convegno di studi, Siena-San Quirico d'Orcia, 6–8 ottobre 1978*. Florence, 1981

Journal articles:

The volume number goes immediately after the journal title with no punctuation and no 'vol'. If there are any other identifying issue numbers, they go after the volume number, following a comma.

Do not include the definite article in journal titles.

HALL, EDWINA, and BEATE UHR. "The Quest for a Better Understanding of Iconology in Medieval Art History." *Burlington Magazine* 113 (1942): 123–56.

HARRIS, JOHN. "In Honour of Osvald Sirén – and Recollections." *Apollo* 134, no. 354 (1991): 104–107.

Full page range for the article must always be included in the bibliographic entry, in addition to specific pages cited in the notes.

Reviews:

- HILLS, HELEN. "The Making of an Art-Historical Super-Power?" Review of *The Early Years of Art History in the United States*, edited by CRAIG HUGH SMYTH and PETER M. LUKEHART. *Oxford Art Journal* 18, no. 1 (1995): 137–140.
- THOMPSON, DANIEL VARNEY, JR. Review of *Technik des Kunsthandwerks im zehnten Jahrhundert*, by WILHELM THEOBALD. *Speculum* 10 (1935): 437–440.

New series:

- DOCHERTY, LINDA. "Creative Connection: James McNeill Whistler and Isabella Stewart Gardner." In *James MacNeill Whistler in Context: Essays for the Whistler Centenary Symposium, University of Glasgow, 2003*, Freer Gallery of Art Occasional Papers, edited by LEE GLAZER, MARGARET F. McDONALD, LINDA MERRILL, and NIGEL THORP, n.s., 2:183–203. Washington, 2008.

Theses and dissertations:

- BLUME, ANDREW. "Studies in the Religious Paintings of Sandro Botticelli." PhD thesis, Department of Fine Arts, Harvard University, 1995.
- DIECKVOSS, STEPHANIE. "Wilhelm von Bode and the English Art World." MA diss., Courtauld Institute, 1995.

Note that there are no full points in PhD.

Japanese names: I Tatti uses the Japanese convention of placing the surname first for Japanese names in running text, e.g. 'Yashiro Yukio' on first mention and subsequently just 'Yashiro', as Yashiro is the surname. Japanese names are presented in the same way in the bibliography, i.e. surname first like other bibliographic references, but no comma.

YASHIRO YUKIO. *Sandro Botticelli*. London and Boston, 1925.

Clashes:

If the bibliography contains more than one reference from the same year by the same author, years should be labelled a, b, c etc. in alphabetical order of title, and Harvard references in the notes follow accordingly, e.g. Berenson 1959a, 23; Berenson 1959b, 56–57.

If two authors have the same surname but do not have any books from the same year in the bibliography, there is no need to differentiate between the two surnames in Harvard references. So if John Smith and Jane Smith have books in the bibliography dated 1965 and 1987 respectively, it's fine to use 'Smith 1965' and 'Smith 1987'. However, if John and Jane both have a book dated 1967, it is necessary to change the Harvard references to 'John Smith 1967' and 'Jane Smith 1967'.

It will often be the case that Mary Berenson's full name will need citing in all Harvard references (e.g. Mary Berenson 1954, 12), as the bibliography will contain such a prominence of Bernard Berenson references that using 'Berenson 1954, 12', even

when the bibliography does not contain a Bernard Berenson reference from 1954, may be confusing.

References in footnotes

Archival references:

(a) First reference provides complete name of the archive:

¹ Archivio di Stato di Firenze (hereafter ASF), Quaderno del bene 74, fols. 51r, 57v.

(b) Subsequent references of documents in the same archive:

² ASF, Libri di commercio e di famiglia 64 (Libro di creditori e debitori di Lorenzo di Piero di Niccolò Ridolfi segnato C), 180.

Note that all elements in these references are roman, with no comma between the fondo name and the item number, e.g.:

ASF, Acquisti e doni 140, ins. 8, no. 1, fol. 92r.

Archivio di Stato di Firenze (hereafter ASF), Notarile Antecosimiano (hereafter NA) 7046.

ASF, Catasto 1003, fols. 346r–347r.

If recto and verso are spelled out, as might be preferable in certain situations (as when discussing illuminated manuscripts), they should not be italicized.

- **All references to ‘Berenson Archive’ or ‘Berenson Papers’ should be changed in the first instance to:**

Bernard and Mary Berenson Papers, Biblioteca Berenson, Villa I Tatti—The Harvard University Center for Italian Renaissance Studies (hereafter BMBP)

And all subsequent references to BMBP, e.g.:

Berenson to Gardner, Rome, 23 October 1943, BMBP.

Lists of archival sources, if provided, should be placed after the bibliography. No elements of the list should be in italic. Since archives such as the ASF have many subdivisions, a list of archival sources could include those under the general heading of each ASF.

Archivio di Stato di Firenze (ASF), Florence
Archivio di Stato di Venezia, Venice

Correspondence:

Use surnames only, unless there is any chance of confusion; usually it will be evident from the corresponding main text who the surnames refer to. Do not use abbreviations

like BB and MB. Do not use ‘letter’ – list type of communication only if it is something other than a letter. Archival information comes at the end of the reference.

¹ Berenson to Gardner, Rome, 23 August 1934, Bernard and Mary Berenson Papers, Biblioteca Berenson, Villa I Tatti—The Harvard University Center for Italian Renaissance Studies (hereafter BMBP).

² Mary Berenson to Bernard Berenson, telegram, Florence, 12 January 1933, BMBP.

Diary entries:

³ Bernard Berenson, diary, 24 January 1933, BMBP.

GENERAL FORMATTING & DOCUMENT LAYOUT

- Begin each section or element (text, endnotes, etc.) on a new page.
- Do not justify the right-hand margin.
- Use 12-point Times New Roman type for all elements, including headings and subheads (see below, **Headings**). Use *italic* type for words to be set in italics. Do not use boldface or other sizes, styles or fonts. Where emphasis is added to words in italics, or a quotation or a heading includes a foreign word, use roman, not bold italic, e.g.:

Some Renaissance Versions of the traditio clavium

Please call the typesetter’s attention to any **non-Latin fonts** or **special diacritics**.

Line spacing: Double-space ALL copy: text, extracts, notes, and captions.

Word spacing: Use only one space, not two, between sentences. Do not add a space at the end of a paragraph; key the hard carriage return for a new paragraph immediately after the closing punctuation.

Paragraphs: New paragraphs should be indented using the tab key. Don’t put extra line spaces between paragraphs, either by keying extra carriage returns or via your software’s paragraph spacing feature.

Epigraphs: should be indented by the regular indention measure, and ranged right. Source of epigraph on a new line without line space above. **CMOS 1.36** says: ‘The source of an epigraph is usually given on a line following the quotation, sometimes preceded by a dash. Only the author’s name (in the case of a well-known author, only the last name) and, usually, the title of the work need appear . . . If a footnote or an endnote to a chapter epigraph is required, the reference number should follow the source; e.g.:

Those who take for their guide anything other than nature – mistress of the masters – exhaust themselves in vain.

Leonardo da Vinci¹

Extracts: see below.

Notes:

Format notes as **endnotes**, not footnotes. Begin the notes on a fresh page. There is no need to preface them with a heading saying ‘Notes’. Notes should be double-spaced and text-size for ease of reading by the copyeditor.

In books and their chapters, an author’s acknowledgements should be an unnumbered, unasterisked note preceding the numbered endnotes.

Authors: do NOT add acknowledgments as note 1 keyed to the end of the title, the end of the first sentence, or the end of the first paragraph. Please add your acknowledgments as a separate paragraph headed ‘Acknowledgements’ at the end of the main text. The copyeditor will then instruct the typesetter how to treat this so that it appears as an unnumbered preliminary note.

EXTRACTS

- Make any quotation **over 60 words** into an extract (also called a display quote).
- Extracts should be indented by 1.25/1.27 cm (the latter is the default in MS Word – use Ctrl+M or the ‘increase indent’ icon) with one line space above and below. Indent the first line after an extract only if a new paragraph is intended.
- If there is more than one paragraph within the extract, new paragraphs should have an additional first-line paragraph indent (**2.18**). The first line of the extract should never have an additional indent, even if it begins a paragraph in the original.
- Authors should not end an extract without punctuation; copyeditors should insert an ellipsis if authors have done so. See below, **Ellipses**.
- No quotation marks at beginning or end of extracts.
- Indent the first line of the text following an extract only if that text begins a new paragraph (**CMOS 13.22**). Otherwise the text after the extract begins flush left.
- *Sources of extracts:* These should be placed **in the notes**, with a note indicator at the end of the extract. In particular, if the extract is a translation of a passage originally in another language, the passage quoted should be given in its original language in the note, in quotation marks, followed by a colon and the source citation.

Example:

... the citizens who have the government in their hands not to have someone to keep an eye on them and make them desist from actions that are not good [etc. to over 60 words]¹

[and in the notes:]

1. “che e’ cittadini che hanno lo stato in mano non abbino chi gli osservi, e chi gli facci astenere dall’opere non buone”: Machiavelli 2007, 218–19.

In translated extracts, authors sometimes quote phrases within the extract in the original language as well. For these quotations use quotes and square brackets, e.g.:

For the aforesaid nuns of S. Ambrogio he painted the chapel of the Miracle of the Sacrament, which is a passing good work [“la quale opera è assai buona”], and is held to be the best of his in Florence.

Poetry extracts should not be centred, even if they will be centred in the printed book. Hard return = new line of poetry. Do not indent to indicate runover lines, as there is a risk that this will cause confusion with new lines of the poem which are themselves indented (and which should be indicated by a tab).

Copyeditors: Where extracts – particularly poetry extracts in parallel, in the original language and English – are to be set in two columns, alert the typesetter to this and indicate clearly where each column begins and ends. Example:

Typesetter: please make two columns, left (LH) and right (RH); line breaks and indentions as copy in each column:]

<LH col>Ma ‘l mio pensiero, nichilato, manca,
perché l’insulsa e tumida adstitrice
Pompa, et insieme stomacoso Luxo
stavano dentro. </LH col>

<RH col>But my thought, defeated, fails
because foolish Pomp, bursting with pride,
together with revolting Luxury
were there inside. </RH col>

HEADINGS

Chapter/essay headings:

§ These should be in italic type, with capitals on all significant words, centred. Author name is set in small caps below heading after a line space. If there is a subtitle, make a new line for the subtitle, rather than running on, e.g.:

Launching the Ars historica:
Paolo Cortesi’s Dialogue with Cicero on Historiography

PATRICK BAKER

§ Note that colon (rather than paragraph return) is used in English to separate title and subtitle. Text that would normally be in italic is roman, and non-English words in titles are capitalized in accordance with the capitalization rules for their own language, e.g.:

*“The Child is Father of the Man”:
Some Renaissance Versions of the traditio clavium*

§ If there is more than one author, ‘and’ goes in lower case between small-cap names:

JOHN SMITH and JANE SMITH

Subheadings: Should be flush left, with each level of subhead distinguished by type size and style (2.17). Main subheads in I Tatti styles are italic, **sentence** case (i.e. caps only on the first word only and on the first word following a colon--NB here we diverge from CMOS which calls for headline case, i.e. caps on all significant words, see 8.157), flush left, no line space between heading and following paragraph, e.g.:

The broader context: Looking at Sixtus IV’s commissions in Rome
In the spring of 1481, several disparate but interconnected events impinged on the life of the Papal Chapel of Sixtus IV. The long-drawn-out conclusion ...

Table headings: These rarely occur, but where they do, use a colon between the table number and the table title, followed by cap on the first word of the title and then standard sentence-case treatment:

Table 1: Interval structure of *Gratiosus fervidus / Magnanimus opera*

Appendix headings: The heading ‘Appendix’ should be set in full caps, centred, followed by a line space. Title of appendix follows, **centred** and capitalized as standard chapter/essay heading.

APPENDIX

The Role of Proportions in the Composition and Memorization of Isorhythmic Motets

Where an appendix contains several numbered, transcribed documents, these are introduced by ‘**Doc. xx.**’ in bold, run on; e.g.:

Doc. 1. 6 March 1701: Giovanni Andrea Castelli is accepted as a master bell-maker by the Arte dei Fabbri in Venice . . .

Titles of these documents end in a full point; references to them are in brackets and also end with a full point. E.g.

Doc. 1. 6 March 1701: Giovanni Andrea Castelli is accepted as a master bell-maker by the Arte dei Fabbri in Venice. (Archivio di Stato di Venezia [henceforth ASV], Arti, Busta 116, Fascicolo “1705 / Contro Canpaneri”, n.p. [fols. 5r–6r].)

NUMBERS AND DATES

- **Numbers** zero to one hundred spelled out in full. Ordinals the same (fifth, fiftieth, ninety-ninth, 120th). Whole hundreds and thousands spelled out in full (one hundred, twenty-one thousand, 5,214).
- **Percentages:** always use figures – 1 percent, 26 percent, 100 percent.
- Use en-dashes, not hyphens, for **number ranges:** 5–10 *not* 5-10; 1472–1535 *not* 1472-1535
- **Page number and birth-to-death ranges** should always be given in full, not elided, e.g. 128–136, Leonardo da Vinci (1452–1519). Any year ranges that appear in main chapter headings should similarly not be elided. **All other number ranges** should be elided but only to the last two places, e.g. 1925–26, *not* 1925–6.
- **Fractions:** hyphenate – one-third, three-quarters, etc.
- **Centuries:** always spelled out in full: ‘nineteenth-century art’, ‘in the twentieth century’. If further modified by ‘early’ or ‘late’, no need for two hyphens: ‘an early fourteenth-century book’. But ‘mid’ does take a hyphen: ‘mid-sixteenth-century Italian madrigals’, ‘the mid-sixteenth century’.
- This also applies to periods: late Gothic, early Renaissance, etc. – no need to hyphenate when used adjectivally: ‘a late Gothic window’.
- **Century ranges:** in text, ‘from the thirteenth to the eighteenth century’ has ‘century’ in the singular; if without ‘the’ both times, use plural – the thirteenth to eighteenth centuries’.
- Similarly, ‘between the thirteenth and the eighteenth century’ *but* ‘between the thirteenth and eighteenth centuries’.
- Use British style for **dates**, e.g. 12 March 1954 (cf. **CMOS 6.45**)
- **Eras:** AD, BC, CE, BCE are all acceptable, but AD should precede the date (AD 41) whereas all the rest follow it. Use full caps (**9.35**).
- **Times:** 3:00 p.m., 3:32 a.m. However, use words for ‘round’ times – ‘three o’clock’ etc. – in running text (**9.38**). Context should indicate which style is appropriate.
- **Musical terms:** a quarter-note, an eighth-note, a 128th-note, a 256th-note, etc. For keys, e.g. F major, B flat minor, do not use caps, except when these terms are part of the title of a work: e.g. J. S. Bach, Mass in B Minor. See **7.67**.
- Use square brackets for brackets within brackets: ‘(For further discussion see Richardson’s excellent analysis [Richardson 1999] and Danneberger’s survey [Danneberger 2000].)’

SPELLING & PUNCTUATION

Spelling:

- Use US spelling throughout. The basic online resource for spelling is www.merriam-webster.com/dictionary/. If multiple spellings of a word are offered by Merriam-Webster, always use the first option presented.
- Use **-ize** not **-ise**, e.g. organization, realized.
- Past indicatives – traveled, labeled – take only one ‘l’.
- Ligatures in e.g. ‘oeuvre’, ‘caesura’ are not necessary, except in texts in French.
- Possessives of words ending in ‘s’:

CMOS now recommends the form ‘...s’s’ for the possessive of all personal names ending in ‘s’ or ‘z’, including those where the final ‘s’ is silent, e.g.:

Jesus’s
 Matthias’s
 Heracles’s
 Petronius’s
 Descartes’s
 Josquin des Prez’s
 Boulez’s

But the possessives of organizational names ending in ‘s’, do not take another final ‘s’:
 the United Nations’ current role

In these latter cases, however, it is often more elegant to rephrase the sentence. See *CMOS* 7.17–21.

Names: once a person’s full name has been introduced on first mention, they should be referred to by their surname only unless there is a danger of ambiguity. ‘Berenson’ is generally assumed to refer to Bernard Berenson; when he and Mary are mentioned in the same context the text will need to switch to first names, but it should revert to surnames as soon as possible.

Berenson

For bibliographic consistency, Bernard Berenson is to be cited in notes or bibliographic entries with his first name spelled ‘Bernard’, even when citing his early publications which use the spelling ‘Bernhard’ on the title page.

‘Jr.’, ‘Sr.’ etc: No comma in running text (e.g. Daniel Varney Thompson Jr.); the abbreviation is not included in any shortened form (e.g. Thompson 1938, 23 not Thompson Jr. 1938, 23); and the abbreviation goes at the end after a comma in reversed form (e.g. biblio: THOMPSON, DAVID VARNEY, JR.).

Hyphenation, dashes, and en-rules:

- *CMOS* has a very comprehensive hyphenation table, see **7.85** (with downloadable PDF).
- Hyphens are used in fractions when expressed in words (e.g. one-third, two-fifths); terms for musical notes (e.g. quarter-note, eighth-note); phrasal adjectives (a nineteenth-century novel, a policy-making position; see **5.91**). They are *not* used after adverbs in two-word phrasal adjectives beginning with an adverb ending in -ly (e.g. a finely tuned instrument, a commonly made mistake). Note, however, “Her dog was well trained” vs. “She had a well-trained dog”.
- Dash: use an unspaced em-rule: “Her blue hat—she had no other—flew off in the wind.”
- En-rules are used mostly to join things, sometimes also expressing a relation of opposition, e.g. the London–Brighton line, the Montague–Capulet confrontation. They are also regularly used to join number ranges, particularly in dates and references; see above.

Inverted commas / Quotation marks:

Use double inverted commas with single inside. See below, **Quotations**.

Other punctuation:

Use the Oxford or **serial comma**, e.g. fish, chips, and beans, not fish, chips and beans.

Ellipses:

CMOS **13.48** prefers three spaced full points, also spaced from preceding and following words, e.g.: “It has been . . . a long struggle.” In English, there is no need to add square brackets around ellipses that represent omissions from a quoted passage.

Where whole sentences have been elided, use a full point followed by an ellipsis, not four spaced dots, with no extra spacing between the full point and the ellipsis, e.g.

“I do not know whom I can hate more than I do the ambition, avarice and moral laxity of our priests. . . . Nevertheless, my service under several popes has forced me in my own interest to love their greatness.”

If the ellipsis is present in the original text, use an ellipsis character with space after: “I felt elated. . . ecstatic,” he said.

First word after an ellipsis is capitalized if it begins a new grammatical sentence (**13.51**). Combination of other punctuation with ellipses depends very largely on whether the inclusion of the other punctuation will advance comprehension. This is most likely to apply to the question mark. For examples, see **13.52**, e.g.:

As to *Endymion*, was it a poem . . . to be treated contemptuously by those who had celebrated . . . *Paris*, and *Woman*, and *A Syrian Tale* . . . ? Are these the men who . . . presumed to draw a parallel between the Rev. Mr. Milman and Lord Byron?

Ellipsis points are normally *not* used before the first word of a quotation, even if the beginning of the original sentence has been omitted; or after the last word of a quotation, even if the end of the original sentence has been omitted, unless the sentence as quoted is deliberately incomplete (**13.50**). An exception may be made in I Tatti publications where a note, usually giving the original text of a translated passage in the main text, begins in the middle of a sentence; e.g.

[main text:] The language could now, as Valori concluded, be studied “like Latin and Greek, and of these, especially Roman and Athenian.”²²

[note:] 22. “...ch’ella si studia ormai come la Latina, e la Greca, e di queste già la Romana, e l’Atheniese partitamente”: Bacio Valori, in Villani 1587, dedication, unpaginated.

Note the order of elements after the second quote, and that the reference information comes after a comma, not in brackets.

‘**Saint**’ should be abbreviated to ‘St.’ (NB with full point). I Tatti no longer uses ‘S.’ or ‘SS.’ to abbreviate the names of churches; please use the full ‘San’, ‘Santa’ or ‘Santi’. NB SS. may mean ‘Santissima’, as in SS. Annunziata. This principle should also apply to street names, e.g., ‘via San Donato’, not ‘via S. Donato’. (Quoted text or bibliographic citations that do not follow these rules should however be left as they are.)

Citing chapels in Italian churches:

The chapel of San Francesco in the basilica of Santa Maria sopra Minerva. We usually do not translate the name of the chapel as we do not translate the name of the church. The use of ‘the basilica of’ or ‘the church of’ depends on the context. Often it is not needed.

CAPITALIZATION

Personal and professional titles & honorifics: Capitals in personal titles should be kept to a minimum. Use for professional/honorific titles only when the title is directly attached to the name (the pope, the queen, but Pope Clement VI, Queen Elizabeth I), or when the place name is attached (the Prince of Wales, the Queen of England):

Cosimo I became Duke of Florence in 1538.
In this respect, Duke Cosimo I was an influential figure.
Cosimo’s reign as duke was drawing to an end.

See **CMOS 8.18**.

When a title is used in apposition before a personal name – that is, not alone and as part of the name but as an equivalent to it, usually preceded by ‘the’ or by a modifier – it is considered not a title but rather a descriptive phrase and is therefore lowercased (**8.20**). E.g.:

the empress Elizabeth of Austria, *but* Empress Elizabeth of Austria

German chancellor Angela Merkel *but* Chancellor Merkel the
 German-born pope Benedict XVI *but* Pope Benedict XVI

The following guidance applies to **non-English names in an English-language context**:

- **Personal titles/honorifics in Italian:** fra, suor, suora, ser, etc. are all lower-case and roman, whether directly attached to the name or not. Thus ‘Friar Roberto’ (English) but ‘fra Roberto’ (Italian).

donna Bartolomea di ser Nicola di Matteo Ghini

In the case of ‘marchese’, ‘conte’ or their feminine equivalents, the issue is complicated by the fact that a definite article regularly if not always precedes them, and the title can be used by itself, whereas ‘fra’, ‘suor’, etc. are always attached to a proper name. So we can have ‘the marchese’ (without any name, as in ‘the president’) but ‘the marchese Ferdinando Cospi’. Italic is never necessary for ‘marchese’.

- **Italian soubriquets:** lower case for the definite article, e.g. ‘Lorenzo il Magnifico’, ‘Bartolomeo il Moro’, ‘Piero il Fatuo’, etc.
- **Italian personal names** beginning with ‘de’, ‘di’, ‘dall’’, etc.: Particles in modern Italian surnames such as Di Stefano and De Divitiis are most often uppercased and retained when the last name is used alone. The particle is part of a fixed surname. Thus:

Gabriele D’Annunzio; D’Annunzio
 Lorenzo Da Ponte; Da Ponte
 Luca della Robbia; Della Robbia
 Giovanni di Lorenzo Larciani da Firenze

However, in many older aristocratic names or names of historical personages, the particle is part of a patronymic meaning ‘the offspring of’, and is traditionally lower case and the particle is dropped when the last name is used alone.

Beatrice d’Este; Este
 Lorenzo de’ Medici; Medici (**CMOS 8.9**)
 Apollonio di Giovanni di Tommaso, Andrea del Castagno, Piero de’ Medici,
 Maddalena di Donato di Leonardo Bruni (all fifteenth-century personages)

This applies to names of this kind appearing in notes and references as well as in running text.

- Note also that **Italian family names**, used collectively to refer to the whole family, do not take ‘s’ at the end – the Medici, the Rossi, the Abramo and Gradenigo etc. *Exception:* the Montagues and Capulets, because the names are effectively Anglicized.

For **capitalization in bibliographical material** in both running text and notes, see above, **References**, and below, **Picture captions**.

For capitalization in Italian place names, see below, **Italicization**.

Compass points: lower case for general directions or minor area distinctions, e.g. he headed east, east London; *but* upper case for geopolitical regions – Eastern Europe, Western architecture, Westerners, the [global] West *or* North. Don't hyphenate the 'diagonals' unless they contain three elements: northeast, southwest, *but* north-northeast.

Artistic movements and styles: capitalize according to the list at **CMOS 8.78**.

ITALICIZATION

Use italic for non-English words that have not become absorbed into English. As a rule of thumb, if a word is listed in Webster's dictionary, it can appear in roman. See **7.52**. Non-English words that go in italic do so every time they are used – e.g. *salone*, *cortile*.

For use of italics in notes and bibliographical material, see **References**.

Names of places and institutions in non-English languages: roman with caps as in English, e.g.

the Palazzo Venezia, the Museo del Palazzo Venezia
the Fototeca Berenson
the Biblioteca Apostolica Vaticana
the Ministero per i Beni e le Attività Culturali

'Street' and 'road' in non-English languages are roman and **lower case:** rue, via, calle, campo, piazza, etc., even in English-language context This is true even of famous places such as piazza San Marco.

Scholarly abbreviations: Mostly these do not need to be italicized: **10.43** says 'Latin abbreviations are normally set in roman'.

cf. (in English), cfr. (in Italian)
circa: ca. (not c.)
e.g. (always followed by a comma, **5.220**)
et al.
ff. (= following pages; **10.43, 14.156**)
fo. and fols. = folio / folios
i.e. (always followed by a comma, **5.220**)
ibid.
MSS
passim
r = recto, v = verso, in archival/manuscript references, as prescribed by CMOS.

Sometimes, however, in text and captions when discussing illuminated manuscripts it might be preferable to spell them out (apply on a case-by-case basis).

s.v.

But *sic* is best italicized, ‘because of its peculiar use in quoted matter’ (7.53). This is practically the only commonly used Latin abbreviation for which *CMOS* specifies italics.

QUOTATIONS

- Use double quote marks (inverted commas) with single inside: “Whoever said ‘History is bunk’ lacked all sense,” the professor said.
- In line with *CMOS* style (see 6.9–11), full points and commas always go inside the quotation marks:
She said she was “very tired.”
She said: “I am very tired.”
- However, colons, semi-colons, and dashes go outside, e.g.:

He reminded his readers that “experience keeps a dear school, but fools will learn in no other”—an observation as true today as then.

I was invited to recite the lyrics to “Sympathy for the Devil”; instead I read from the *New York Times*.

- With exclamation points and question marks the position depends on whether those points are part of the quoted material or not:

Take, for example, the first line of “To a Skylark”: “Hail to thee, blithe spirit!”
Which of Shakespeare’s characters said, “All the world’s a stage”?

- Colloquialisms, turns of phrase, definitions or translations of single words or very short phrases are also enclosed in double quotation marks (see 7.55). Common expressions or figures of speech very often need no quotes at all: a caffeine “hit” is perfectly acceptable as a caffeine hit.
- Where a translation or definition follows a foreign word, phrase, or title, 7.50 recommends enclosing it in parentheses or quotation marks – never both, as the examples given clarify:

The word she wanted was *pécher* (to sin), not *pêcher* (to fish).

The Prakrit word *majjao*, “the tomcat,” may be a dialect version of either of two Sanskrit words: *madjaro*, “my lover,” or *marjaro*, “the cat” (from the verb *mrij*, “to wash,” because the cat constantly washes itself).

Leonardo Fioravanti's *Compendio de i secreti rationali* (Compendium of Rational Secrets) became a best seller.

Note that:

- the foreign word being explained does not need to be in inverted commas – italic marks it off sufficiently;
- where a book or article title is being translated, the English translation does not need to be italic or enclosed in quotation marks, and takes headline case even though the original title is in sentence case (with capitals only on first word of title and subtitle, and words such as names that would have a capital in ordinary prose).

Non-English quotations in an English-language text, both those run on and those displayed as extract, should be roman in quotes, just like quotations in English, irrespective of their length and whether or not they are accompanied by a translation in brackets (see **13.71**).

Machiavelli characterizes his proposed role for the Sixteen as “maggiore, più utile alla repubblica, e più onorevole.”

Use English quotation marks to replace guillemets or other language-specific forms of quotation marker.

Machiavelli characterizes his proposed role for the Sixteen as “maggiore, più utile alla repubblica, e più onorevole” (greater, more useful to the republic, and more honorable).

The order of placing the foreign language quotation and the translation is immaterial (**13.73**) and may depend on what the author or editor thinks is most appropriate for the context. Whichever language is placed first, the first quotation is set in quotes and the second in parentheses; quotes are not necessary as well as the parentheses:

“hic iacet totus Cremoninus” (here lies all of Cremonini)

If the quoted and translated passage is long, especially longer than one sentence, the closing punctuation of both the original and the bracketed translation should remain distinct rather than all clustering together at the end (**13.73**):

À vrai dire, Abélard n'avoue pas un tel rationalisme: “je ne veux pas être si philosophe,” écrit-il, “que je résiste à Paul, ni si aristotélicien que je me sépare du Christ.” (As a matter of fact, Abelard admits no such rationalism. “I do not wish to be so much of a philosopher,” he writes, “that I resist Paul, nor so much of an Aristotelian that I separate myself from Christ.”)

On the other hand, in such cases, it is worth considering putting one of the versions in a note, especially if there is a source or reference to be accommodated as well. Where the author adds italics for emphasis in quoted material, this is acknowledged in square brackets after the quoted phrase, e.g.:

“hic iacet *totus* Cremoninus” [my emphasis]

If a translation is also present, this can be rendered:

“hic iacet *totus* Cremoninus” (here lies *all* of Cremonini [my emphasis])

Lines of quoted text where line breaks in original are indicated by **solidus**: space either side of solidus, irrespective of other line-end punctuation, e.g.:

Trattato / Dell’Uso / Et Della Fabbrica / Dell’Astrolabio. / Di F. Egnatio Danti
dell Or. di S. Domenico. / Con L’Aggiunta Del Planisferio / Del Roias. / All’
Illustriss. Et Reveren. / S. Don Ferdinando Cardinal / De Medici. / In Fiorenza
Appresso i Giunti. / M. D. LXVIII. / Con Licenza Et Privilegio. [Rutkin]

This can be a useful and space-saving way of rendering in a note the original of archival material that appears in the main text as an extract.

Where a longish quotation is given in a note, particularly when it is the original of an English translation given in the main text or in an extract, the quotation comes first and the reference follows after a **colon**, e.g.:

“...presto con la spada . . . gli tirò un mandritto alla testa, et feceglia in doe parti”: Gardner 1956, 30.

“Item reliquit loco et conventui Sancti Francisci de Burgo Sancti Sepulcri . . . et predicta tabula fienda seu depingenda expendi debeant”: Archivio Storico Comunale, Città di Castello, Archivio Notarile 11.18, fol. 151r.

See also **Extracts**.

PICTURE CAPTIONS

- Use ‘Fig. 1’, ‘Fig. 2’ within the main text, but number only (no ‘Fig.’) on the caption itself.
- Change automatic numbering of the figures to ordinary text – figure number, full stop, space.
- Note colon after ‘Photo’ in photo credits.
- Note spaces before and after solidus in photo credits.
- Note that some sources require use of the copyright symbol. This would be placed after ‘Photo:’.
- Order and punctuation of elements in captions and credits:
Artist, title, date, medium, size. Location, city. (Photo: source, city.)

Examples:

1. *Cortile* with relief roundels at the mezzanine level, Palazzo Medici, Florence. (Photo: Vanni / Art Resource, New York.)
2. BENOZZO GOZZOLI, detail of the falcon in *The Cavalcade of the Old Magus*, ca. 1458–60, fresco. West wall of chapel, Palazzo Medici, Florence. (Photo: Alinari / Art Resource, New York.)
3. FILIPPO LIPPI, *The Adoration of the Christ Child*, late 1450s, tempera and oil on panel, 129.5 x 118.5 cm. Gemäldegalerie, Staatliche Museen, Berlin. (Photo: Bildarchiv Preussischer Kulturbesitz / Art Resource, New York.)
4. EARL DEAN, *Drawing for the Coca-Cola Bottle*, 1915. Vigo County Public Library, Terre Haute.