

### ***Recommended Guidelines for Contributors to the Lectura Boccaccii Series***

1. Essays should be between 5,000 and 9,000 words in length, including footnotes, quotations, and translations. Please submit your essay as an email attachment, preferably in a recent version of Microsoft Word, double-spaced in Times Roman 12-point font. The deadline for submission of copy to the editor is... (discretion of editor)
2. Include a separate bibliography of cited works with your essay for integration into the unified bibliography. The bibliography will not figure into the essay's final word-count.
  - a. Please divide the bibliography into two sections: primary sources and secondary sources.
3. Please use British spelling conventions as per UTP house style.
4. The *Chicago Manual of Style*, 16<sup>th</sup> edition, is your source for reference for editorial guidelines. You may find details about the Chicago style at [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org). For concrete examples of the style, consult *The Decameron Third Day in Perspective*, ed. Francesco Ciabattini and Pier Massimo Forni (Toronto: University of Toronto Press, 2014). We will be following the parenthetical reference option of Chicago style. I have enclosed a copy of a sample essay from the Day 3 volume and of the bibliography for your reference.
5. When citing from works by Boccaccio, use the Mondadori series edited by V. Branca, *Tutte le opere di Giovanni Boccaccio*. If you need to cite from another edition, please indicate it clearly.
6. Use standard modern editions where possible for Latin sources and translations. Use (discretion of editor) translation of the *Decameron* for English; if you need to use a different translation for a specific textual reason, please indicate it clearly. If you modify a standard translation for clarity or precision, please indicate it as modified.
7. Footnotes should be limited to necessary explanation of sources and context, references to further reading, and comparison with additional scholarly work not cited in the body text.
  - a. Footnotes may also be used to reference a quotation or periphrasis if the parenthetical reference would create confusion; i.e., when there is more than one quotation in a single sentence.

8. Within your essays be sure to block quotes that are longer than 60 words or more than 1 paragraph for prose and more than 2 lines for poetry; i.e., the entire quote begins on a separate line from your text without quotation marks, and each line of the quote is indented by 0.5 inches.
  - a. Shorter passages should be run in with double quotation marks.
  - b. Quotations within quotations are marked by single quotation marks in text and double quotation marks in block quotes.
  - c. For quotations in any language other than English, put the original in the body of your essay, followed by the English translation in brackets. See 4b. above.
  - d. When quoting, all commas, periods, and question marks go *inside* the quotation marks; semi-colons and colons go *outside*.
  - e. Quotations in footnotes are not blocked but run in, with line breaks in poetry indicated by spaced oblique strokes or slashes ( / ).
  - f. Ellipses are not used at the beginning or end of a quotation, unless they are a part of the original text; within quotations editorial ellipses should be within square brackets.
  - g. State whether italic is in the original or added for emphasis. If added, insert [emphasis added] in the corresponding parenthetical reference or in a footnote.
  
9. For all in-text quotations of both primary and secondary sources, please cite the source in the body text using an abbreviated parenthetical reference. For example: (Auerbach, *Mimesis*, 224).
  - a. Do not abbreviate titles. For example, use the short-title *Genealogie* for *Genealogie deorum gentilium*, and not the abbreviation *GDG*. Use *Decameron*, not *Dec*.
  - b. For the *Decameron*, please refer to Day, Novella, and Paragraph numbers; e.g. VI.1.3.
    - i. For other works, use an analogous method; e.g. *Genealogie* XIV.4.2.
  - c. If it is easily understood in the text the author and/or text from which the quotation is taken, it is not necessary to repeat them in the parenthetical reference.
  - d. Do not use *ibid.* or *op. cit.*
  - e. Example: “On the figural-Christian conception of which pervaded Dante’s imitation of the earthly and human world and which gave it power and depth,” Auerbach writes, “no trace is to be found in Boccaccio” (*Mimesis*, 224).
    - i. The bibliographical reference would be:
      1. Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Trans. Willard R. Trask. Princeton: Princeton University Press, 1953, 2003.
  - f. Example: “da alcuni e nello andare e nel tornare alcuna volta essendo scontrato, fu creduto che fosse Ferondo che andasse per quella contrada penitenza facendo” [sometimes he was encountered coming or going and was believed to be Ferondo who went in that place doing penance (III.8.37)].
    - i. The bibliographical references would be:
      1. Boccaccio, Giovanni. *Decameron*. Ed. Vittore Branca. In *Tutte le opere*, vol. 4. Milan: Mondadori, 1967.
      2. Boccaccio, Giovanni. *The Decameron*. Trans. G.H. McWilliam. Harmondsworth, UK: Penguin, 1972.