

THE ROMANIC REVIEW: STYLE SHEET

Guidelines for submission

Submissions (c. 25 pages) in English should follow **MLA guidelines** for in-text parenthetical references with a “Works Cited” list at the end of the article (see *The MLA Handbook*, Eighth Edition [New York: Modern Language Association of America, 2016]); see also the examples offered online by the [IRSC Libraries site](#) or by the [Perdue Online Writing Lab](#).

Footnotes should be reserved for short explanations and kept to a minimum.

For grammar, punctuation, and capitalization norms, please refer to *The Chicago Manual of Style*, 16th Edition (Chicago: Chicago UP, 2010). There is a searchable online version of this reference accessible at: <http://www.chicagomanualofstyle.org/16/contents.html>. Most university libraries have a subscription to the online version.

Submissions in French (c. 25 pages) should conform to the norms prescribed in the *Lexique des règles typographiques en usage à l'Imprimerie nationale*, 6th edition (Paris: Imprimerie nationale, 2014). The [Wikipedia page dedicated to French typographical norms](#) is based on this reference. Sample bibliographic entries for French texts can be found at the end of this document.

Formatting / Typography

Articles should be submitted in Times New Roman 12 point, double-spaced. Footnotes and block quotes should also be in Times New Roman 12 point, but single-spaced. Block quotes should be separated from the body of the text by line breaks at the beginning and end of the quote.

Titles of books should be italicized, not underlined.

Foreign words or special terms should be italicized: e.g. *sine qua non*; *chansons de geste*; *ekphrasis*. However, scholarly reference words and words that have been “naturalized” such as “et al.” “ibid.” “e.g.” and “a priori” should not be italicized. If a foreign word appears as an entry in *Webster’s Dictionary*, it should be considered naturalized and not italicized.

Spelling. For articles in English, spelling should conform to American, not British, spelling: *recognize* as opposed to *recognise* // *humor* as opposed to *humour*.

For centuries, please write out the word: e.g. *the nineteenth century* / *dix-neuvième siècle*

- NB: When a century is used as an adjective, it is hyphenated, as in *sixteenth-century art*. When a specific century is used as a noun (i.e., *at the end of the sixteenth century*) it is **not** hyphenated.

Write out numbers under 100: *She published fifty articles.* / *C’est son vingtième article.*

Accents in French should be maintained on capital letters, e.g. *Moyen Âge*; *L’Étranger* de Camus

For dates, use the form 1950s, ~~not 1950’s~~.

Spacing and punctuation

Single-space after a period. **Never double-space.**

Use serial commas (aka the “Oxford” comma): in series of three or more items, use a comma before “and”: *She visited Spain, Portugal, and France.*

For articles in English:

Footnote numbers should be placed after punctuation marks (after periods, commas, semi-colons, quotation marks).

Periods and commas **precede** quotation marks; semi-colons, colons, exclamation and question marks **come after** quotation marks unless they are part of quotation.

No space should come before any punctuation (colon, question mark, quotation marks).

No space before or after an **em dash**:

- *He who allows himself—for some patriotic, religious or even moral motive—the smallest dissimulation in the facts he studies, does not merit a place in the great laboratory where probity grants the privilege of admission.*

Always use double quotation marks in English-language texts. Reserve single quotation marks for quotations within quotations:

- *“I would contend,” he wrote, “that ‘literary theory,’ as we understand it, begins in the nineteenth-century.”*

Never use straight (non-typographic) quotation marks (“”). Use only “ / ”

English double quotation marks should not be used in texts in French. **Guillemets should be used exclusively in French-language texts.** In French-language texts, use single quotation marks for quotes embedded in quotes.

Possessive of singular words and names ending in unpronounced “s”

From *The Chicago Manual of Style*: “In a return to Chicago’s earlier practice, words and names ending in an unpronounced *s* form the possessive in the usual way (with the addition of an apostrophe and an *s*). This practice not only recognizes that the additional *s* is often pronounced but adds to the appearance of consistency with the possessive forms of other types of proper nouns.” (7.17)

- *Descartes’s three dreams*
- *the marquis’s mother*
- *François’s efforts to learn English*
- *Vaucouleurs’s assistance to Joan of Arc*
- *Albert Camus’s novels*

Punctuation and capitalization for run-in quotes:

When the quotation is introduced by a verb of communication, place a comma after the introductory verb and capitalize the first letter of the quoted material. **Following the *Chicago Manual of Style*, there is no need to bracket the capitalized letter if it is not capitalized in the original text**, as the reader will understand it has been made to conform to the syntax of the current sentence:

- *When asked what she wanted to do, she answered, [stated, / replied, / suggested,] “**P**erhaps it would be a good idea to go to the movies.”*

- Mimi Hellman observes, “Elite leisure was a social spectacle based on a continuous engagement with complicated things, an ongoing process of opening and closing, searching and selecting, storing and retrieving.”

If the run-in quote is blended into a sentence, make sure it corresponds to the surrounding syntax. Don’t capitalize the first letter of the quote and don’t introduce with a comma:

- Mimi Hellman draws our attention to that fact that “elite leisure was a social spectacle based on a continuous engagement with complicated things, an ongoing process of opening and closing, searching and selecting, storing and retrieving.”

When a semi-colon introduces a run-in quotation, capitalize the first letter of the quotation:

- Beyond these suggestive parallels, Roubo’s *aside* contains a deeper insight: “Qu’est-ce qu’un secret,” he wonders, “dont la copie ou l’original est entre les mains de tout le monde?”

Capitalization

Traditional time periods as nouns are capitalized: *Moyen Âge* (but *medieval* as adjective); the *Renaissance* (but *renaissance art*); the *Old Regime* (but: *ancien régime*)

Descriptive designations of time periods are usually not capitalized, unless derived from proper nouns: *ancient Greece*; *the baroque period*; *romantic poetry*; but: *the Victorian era*, *Beaux-Arts architecture*

Cultural and intellectual movements and artistic styles are in general not capitalized (*classicism*; *post-structuralism*; *feminism*; *existentialism*), unless derived from proper names (*Cartesian*; *Platonic*) or to avoid ambiguity with a word’s common use (*Romanticism*; *New Criticism*):

**** Always verify specific terms with *The Chicago Manual of Style* [8.71 Descriptive designations for periods; 8.72 Traditional period names; 8.73 Cultural periods; 8.74 Historical events; 8.78 Movements and styles]**

Capitalize words with prefixes like **Anglo-** and **Franco-**: *Anglophile*; *Francophone*. In French, these words are not capitalized.

Academic disciplines are not capitalized, except if they incorporate proper nouns like the names of languages:

- *She works in the biology department.*
- *He is a student of the humanities.*
- *She is going to major in French studies.*
- *He wants to study comparative literature.*

Don’t capitalize words like *chapter*, *volume*, *book*, *canto*, *preface*, *introduction*, etc.

- *In chapter one, the author makes the case that it would be better to ...*

Use lower case after a colon, except if what follows is a question or several sentences:

- *She had two choices: stay at home or leave without them.*

- *She didn't know what to do: Should she stay at home or leave without them?*

Capitalization rules for French titles:

The first word of a title in French is always capitalized. Capitalization of the words that follow depends on the syntax of the title.

If the title does not begin with a definite article, only the first word is capitalized:

- *Une saison en enfer*
- *Un amour de Swann*
- *À la recherche du temps perdu*
- *On ne badine pas avec l'amour*
- *Cent ans de solitude*
- *Qu'est-ce que la littérature*

If the title begins with a definite article and is a nominal phrase, the nouns and preceding adjectives are capitalized. Adjectives following initial noun are not capitalized:

- *La Religieuse*
- *Le Grand Écart*
- *Les Mains sales*
- *Les Figures du discours*
- *L'Insoutenable Légèreté de l'être*

When the title is comprised of two nouns in a parallel structure, or if the title is a “double title” that offers a variant or second title, the nouns and any preceding adjectives of both parts of the title are capitalized.

- *Le Corbeau et le Renard*
- *Le Rouge et le Noir*
- *Les Mots et les Choses*
- *Le Mariage de Figaro ou la Folle Journée*
- *Émile ou De l'éducation*
- *Knock ou le Triomphe de la médecine*

Sample bibliographic entries for articles in French

Notes

1. Voir, dernièrement, *Lieux communs, topos, stéréotypes, clichés*, éd. Christian Plantin, Paris, Kimé, 1993.
2. Lettre à Louise Colet du 2 juillet 1853, *Correspondance*, Paris, Gallimard, « Bibliothèque de la Pléiade », 1980, t II, p. 372.
3. Sainte-Beuve, « Qu'est-ce qu'un classique ? », *Causeries du lundi*, Paris, Garruer, 1851-1868, t. III, p. 42.
4. Charles Baudelaire, *Fusées, Œuvres complètes*, Paris, Gallimard, « Bibliothèque de la Pléiade », 1975, 1.1, p. 662.
5. Ibid., p. 670.

6. Jean Paulhan, *Les Fleurs de Tarbes ou la Terreur dans les lettres* [1941], Paris, Gallimard, 1990, p. 51.
7. Roland Chollet, « Du premier Balzac à la mort de Saint-Aubin. Quelques remarques sur un lecteur introuvable », *L'Année balzacienne*, n° 8, 1987, p. 7–20.
8. Gaston Bachelard, *La Poétique de l'espace* [1957], Paris, PUF, « Quadrige », 1983, p. 32-33.

Œuvres citées

- Balzac, Honoré. *La Comédie humaine*, édition établie sous la direction de Pierre-Georges Castex. Paris : Gallimard, « Bibliothèque de la Pléiade », 1976.
- Bordas, Éric. « L'Ironie humoresque dans *La Sorcière* ». *La Sorcière de Jules Michelet. L'Envers de l'histoire*. Textes réunis par Paule Petitier. Paris : Champion, 2004 : 71–84.
- Bowman, Franck Paul. « Michelet et les métamorphoses du Christ ». *Revue d'histoire littéraire de la France* (sept.–oct. 1974) : 826–851.
- . « Symbole et désymbolisation ». *Romantisme* 50 (1985): 621–636.
- Chollet, Roland. « Du premier Balzac à la mort de Saint-Aubin. Quelques remarques sur un lecteur introuvable ». *L'Année balzacienne* 8 (1987): 7–20.
- Condorcet, Nicolas de. *L'Esquisse d'un tableau historique des progrès de l'esprit humain* (1793). Édition d'Alain Pons. Paris : Flammarion, coll. « GF », 1988.
- Foucault, Michel. *Les Mots et les Choses*. Paris : Gallimard, 1966.
- . *Archéologie du savoir*. Paris : Gallimard, 1969.