



## NOTES FOR AUTHORS

### STYLE SHEET

1. **General.** Manuscripts, written in either Spanish or English, should be 12-30 pages in length (including endnotes and bibliography) and formatted in accordance with the general precepts of the *MLA Style Manual and Guide to Scholarly Publishing (2d ed.)*, New York: MLA, 1998, and this style sheet in particular. Submissions should be sent by email as an attachment in *Microsoft Word*.
2. **Notes.** The MLA style eliminates the need for many notes. The use of notes (**never more than one to a sentence**) to provide additional information and arguments is, of course, acceptable, but they should be kept to a minimum; such material is often better incorporated into the text. There should be no notes on titles or epigraphs. **Notes should be typed at the end of the article and indicated in the text at the end of a sentence (after the period) by placing the number of the note in brackets [15], not in parentheses and not in superscript.** Authors must ensure that footnote numbers in the text are clearly legible and that notes are correctly numbered in sequence. **Under no circumstances should the footnote option in your word processing application or an external application such as EndNote or RefWorks be utilized.** Accepted articles that do not conform to this request will be returned to the author for modification before the copy-editing process will be initiated.
3. **References.** *Decimonónica* uses the Modern Languages Association (MLA) style of parenthetic referencing, and all references must be given in this form (the editors will require contributions that use other methods of giving references be converted to the MLA style before they can be accepted for publication). Please consult the *MLA Style Manual* and the examples below. Authors are expected to check that all in-text references are appropriately included in the list of Works Cited that accompanies their essay.
4. **Spelling.** U.S. spelling should be used in contributions in English. For spelling we follow *Merriam-Webster's Collegiate Dictionary* ([www.webster.com/dictionary/](http://www.webster.com/dictionary/)). While no national or regional variation of the Spanish language is espoused by *Decimonónica*, Spanish-language spelling should conform to the *Diccionario de la Real Academia Española* ([buscon.rae.es/draeI/](http://buscon.rae.es/draeI/)).
5. **Italics.** *Decimonónica* prefers the use of italics rather than underlining for titles of literary works and other writings, and for titles of films, musical compositions, and

works of art. Titles of chapters or articles and the opening words of untitled poems should be in roman type and enclosed within quotation marks. Italics are also used for single words or short phrases in foreign languages not used as direct quotations, unless they have passed into regular English or Spanish usage. The names of foreign institutions and official positions should be in roman type, capitalized as in English. The use of italics to emphasize one or more words should be avoided.

6. **Punctuation.** Commas and periods (apart from separators in numerals) and semicolons and colons should always be followed by a **single space**. Dashes (—) should be used sparingly, and there should be no space on either side of the dash (e.g. “una historia literaria—la del XIX hispanoamericano—cuya parcialización inquisitiva...”; “This theme is used most frequently—but not exclusively—in conjunction with masculine characters”). Parentheses should be used for a parenthesis within a parenthesis; brackets [ ], should be used only for ellipses and editorial comments. When ellipses are used in the above cases, the periods should be separated by a space within the brackets [ . . . ].
7. **Quotations and quotation marks.** *Decimonónica* prefers the use of “curly” quotation marks “” (versus traditional straight quotation marks "). The use of French quotation marks (*chevron*, “*corchetes*” in Spanish) « » is not acceptable.
8. **Translation.** Quotations in English or Spanish that appear in an article in the other language do not need to be translated. Texts from any other language should be translated into the language of the author’s manuscript (English or Spanish) and should be placed in parentheses below the original text.
9. **Abbreviations.** Abbreviations should be avoided in the text, but if they must be used they should be confined to well established cases (Mr., Dr, p., pp., a.m., vol.). In references, the abbreviations ‘l.’ and ‘ll.’ should be used for ‘line’ and ‘lines’, ‘fol.’ and ‘fols’ for ‘folio’ and ‘folios’, and ‘v.’ and ‘vv.’ for ‘verse’ and ‘verses.’ Abbreviations in the works cited should follow MLA format (e.g. abbreviate University Press to UP).

## REFERENCE EXAMPLES

### **Book (only one author)**

#### **Works Cited:**

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957.

#### **In-text citation:**

(Frye 122)

### **Book (two or three authors)**

#### **Works Cited:**

Guerrero Ruiz, Pedro y Veronica Dean-Thacker. *Federico García Lorca: el Color de la Poesía*. Murcia: Universidad de Murcia, 1998.

#### **In-text citation:**

(Guerrero Ruiz y Dean-Thacker 13)

### **Anthology or Collection (list by editor or editors)**

#### **Works Cited:**

Gorodischer, Angélica, ed. *Esas malditas mujeres: Antología de cuentistas latinoamericanas*. Rosario, Argentina: Ameghino Editora, 1998.

#### **In-text citation:**

(Gorodischer iii)

### **Article or essay in a book**

#### **Works Cited:**

Jones, Kristine L. "Indian-Creole Negotiations in the Southern Frontier." *Revolution and Restoration: The Rearrangement of Power in Argentina, 1776-1860*. Eds. Mark D. Szuchman and Jonathan C. Brown. Lincoln: U Nebraska P, 1994. 103-23.

#### **In-text citation:**

(Jones 112)

### **Article from a reference book**

#### **Works Cited:**

"Bilbao." *Encyclopedia Hispánica*. 1992-1993 ed.

#### **In-text citation:**

("Bilbao")

### **Article in a scholarly journal**

#### **Works Cited:**

Mercado, Julio. "Rubén Darío." *Hispania* 1.1 (1918): 38-42.

#### **In-text citation:**

(Mercado 40)

### **Article in a magazine**

#### **Works Cited:**

"Francisco Rivera, siempre unido a la familia de Eugenia." *Semana* 8 June 2005. 34-41

#### **In-text citation:**

("Francisco Rivera" 35)

### **Article in a newspaper**

#### **Works Cited:**

Daniel, Jean. "El rostro demente del islam." *El País* 18 July 2005. A17

#### **In-text citation:**

(Daniel A17)

### **Web source: Web page**

#### **Works Cited:**

The Cervantes Society of America. Ed. Fred Jehle. No date. Indiana University - Purdue University Fort Wayne. 18 July 2005. <http://www.h-net.org/~cervantes/csapage.htm#top>

#### **In-text citation:**

(Cervantes)

### **Web source: Article in a journal**

#### **Works Cited:**

Franz, Thomas. "Galdos's *Tristana* and Giuseppe Verdi." *Decimonónica* 3.1 (2006): 44-52. <  
[http://www.decimononica.org/VOL\\_3.1/Franz\\_3.1.pdf](http://www.decimononica.org/VOL_3.1/Franz_3.1.pdf)>

**In-text citation:**

(Franz 48)

**Web source: Articles from a database to which the library has full access**

**Works Cited:**

Osuna, Rafael. "Cervantes y Tirso de Molina: Se Aclara un Enigma del Persiles." *Hispanic Review* 42.4 (1974): 359-68. JSTOR. Dartmouth College Library. Dartmouth, NH. 18 July 2005.

**In-text citation:**

(Osuna)

**Email message**

**Works Cited:**

Fernández, Juan. Email sent to the author. 12 Mar. 2003.

**In-text citation:**

(Fernández)

**MLA Style - Frequently asked questions:** [http://www.mla.org/style\\_faq](http://www.mla.org/style_faq)