

TENSO STYLE SHEET AND EDITORIAL PROCEDURES

Authors are advised of the following rules observed by *TENSO*.

Authors whose manuscripts are accepted for publication must be current members of the Société Guilhem IX. You may join the Société upon acceptance of the submission.

TENSO accepts manuscripts submitted by e-mail or in hard copy. In either case, manuscripts should be double-spaced throughout, including notes and quotations. Quotations should be given in the original language. Troubadour lyrics should be identified by Pillet-Carstens (PC or BdT) number. In general, submissions should not exceed a maximum length of 5000 words (roughly 20 pages); longer submissions will be considered.

Evaluation of submissions is blind. Your name and institutional affiliation should NOT appear on any page of the manuscript itself. Attach to the hard-copy submission a cover sheet on which appear the complete title of the submission, your name, institutional affiliation, mailing address and e-mail address. If submitting electronically, the cover sheet information should be in the text of the e-mail; the submission, as an attachment, should not include identifying information.

If submitting a manuscript by hard copy, please send two copies of the submission, preferably laser-printed. The address for submissions is:

Dr. Wendy Pfeffer
Editor-in-Chief, *TENSO*
Classical and Modern Languages
University of Louisville
Louisville, KY 40292 USA

pfeffer@louisville.edu

Articles may be written in any European language using the Latin alphabet; authors are strongly encouraged to use the language in which they are most comfortable. Quotations in medieval languages and in Occitan should be translated into the language of the article. Translations should be placed immediately after the original text, e.g.:

Prop las aygas Babilonicas
Grans arrius de lernas gitauan
Nostas amna melancholicas,
Quant de Syon s'arrecordauan:

[Près des eaux de Babylone / grands ruisseaux de larmes jetaient / nos âmes mélancoliques, /
quand elles se souvenaient de Sion]

Submissions should be submitted in Microsoft Word or .rtf format. All illustrations, musical examples, and additional material should also be in electronic format. For illustrations, .jpg format, at minimum resolution of 600dpi, is recommended; *.pdf format is acceptable. Authors are responsible for obtaining permission for use of any copyrighted image.

Endnotes are placed after the text of the article. Do not use an “end-note utility” to generate the notes; endnotes should be typed as part of the text document. Submissions with automatically generated notes will be returned to the author for correction. The list of “Works Cited” should follow the endnotes.

TENSO uses the MLA format for citations, a format that seeks to reduce endnotes to a minimum. Endnotes are not for simple page or citation references; page or citation references should be placed within the text, in parentheses. See models below.

An entry in the list of “Works Cited” should be as complete as possible; every author mentioned in the article should appear in the list of cited works. For any book, at the minimum, provide author’s last and first name, full title of work cited, place of publication, name of publisher and date of publication. For any article, provide author’s last and first name, title of article in quotation marks, full name of journal, volume number, year of publication, and inclusive pages of the article. Book chapters should provide full bibliographic information for the entire work, as well as the specific pages of the article referenced. The “Works Cited” should be listed in alphabetical order, author by author and then title by title. See examples below.

TENSO uses the North American style of punctuation placement. These rules are especially true for articles written in English.

There should be no space before a colon or semi-colon or before any final punctuation, e.g.: Cahors: Editions Louve, 2005. Another example: Is Guilhem the seventh or the ninth?

Final punctuation marks stay within quotation marks, e.g.: Flamenca asks, “What is the matter?”

Example of in-text citation, with related reference in Works Cited:

Ginouillac considers the cross, “une rosace singulière,” noting that he has more questions than answers (9).

Work Cited

Ginouillac, Raymond. *La croix occitane: Histoire et actualité*. Réalmont: Institut d’Etudes occitanes du Tarn, 2004. Print.

Examples of punctuation within quotation marks. Note placement of commas, periods and question marks:

Paden, William D. “What Singing Does to Words: Reflections on the Art of the Troubadours.” *Exemplaria* 17.2 (2005): 481-506. Print.

Paterson, Linda. “Y a-t-il une identité occitane au moyen âge?” *Récits d’Occitanie: Actes du colloque, Aix-en-Provence, 4 et 5 mai 2001*, eds. Jean-Claude Bouvier and Jean-Noël Pelen. Aix-en-Provence: PU Provence, 2005. 17-28. Print.

Schulze-Busacker, Elisabeth. “‘En aquels bels jardins,’ les jardins fleurs dans la poésie médiévale occitane.” *France Latine* 140 (2005): 7-30. Print.

DETAILS PARTICULAR TO *TENSO*.

Manuscript sigla should be noted with italics: . . . in *I* and *K* . . .

Ordinal numbers in English should be spelled out in full: thirteenth, not 13th.

Ordinal numbers in French can be abbreviated: XIIIe or treizième, but not XIIIème, 13ème nor 13e; avoid using superscript.

Provide Pillet-Carstens (PC) or BdT numbers whenever possible, to help readers identify lyrics being discussed: Gaucelm Faidit, in “Si tot m’a tarzat mon chan” (PC 167,53), suggests. . .

Titles of lyrics are placed within double quotation marks, e.g. “Lanquan,” and are not italicized. Longer works, e.g. *Flamenca*, are italicized.

The texts of quotations in Occitan are not italicized: Guilhem affirme toutefois, “qu’ie.n sai gensor et belazor / e que mais vau” (PC 183,7, vv. 35-36).

Technical terms such as *canso*, *cobla*, *comjat*, *domna*, *sirventes*, *vida* can be in italics.

Use a forward slash, i.e. /, to mark line divisions of poetry not typeset as such. For example: “Ab tant se n’eis a son uis clau / sobre’l luntar torna la clau.”

English quotation marks (“ ” and ‘ ’) are used, regardless of language of the text. Avoid use of French guillemets (« »).

When in doubt about a modern author’s name, check a major library catalogue (Library of Congress or Bibliothèque nationale de France) to see how these institutions list the individual. Is d’Heur under D or H? Under H, in the pages of *TENSO*.

Capitalization should follow the rules specific to the language of the text. For example:
Library of Congress, Bibliothèque nationale de France.

TENSO ACCEPTS THESE ABBREVIATIONS:

ms. = manuscript
mss = manuscripts
f. = folio
ff. = folios
v. and vv. = vers
l. and ll. = line(s)
BnF = Bibliothèque nationale de France
PC = Pillet-Carstens
BdT = Bibliographie des Troubadours

When in doubt about using an abbreviation, spell the word in full.

When questions arise, *TENSO* follows the rules established in the seventh edition of the *MLA Handbook for Writers of Research Papers* and *The Chicago Manual of Style*. However, whereas the seventh edition of the *MLA Handbook for Writers* advises marking sources as “Print” or “Web,” as has been done in this stylesheet, *TENSO* is not so insistent.

WORKS CITED

The Chicago Manual of Style. Chicago: University of Chicago Press, 2003. Print.

Nicholls, David G., ed. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association of America, 2009. Print.