

tenso

Journal of the Société Guilhem IX

NEW STYLE SHEET AND EDITORIAL PROCEDURES (EFFECTIVE VOLUME 39)

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 your submission.

Tenso accepts only manuscripts submitted by e-mail. Manuscripts should be formatted in Times New Roman 11-point font and **double-spaced** throughout, including quotations and notes (the latter to be formatted in Times New Roman 10-point font). 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. Submissions should be sent by email to:

Dr. Wendy Pfeffer
Editor-in-chief, *Tenso*
pfeffer@louisville.edu

Evaluation of submissions is blind. Your name and institutional affiliation should **not** appear on any page of the manuscript itself. In the text of your submission email, provide the complete title of the submission, abstract, keywords, your name, institutional affiliation, mailing address and e-mail address; the submission, as a Word attachment, should not include identifying information. In the title bar (topmost) above the tool bar in your Word document, click on File, Properties, Summary, to ensure that no author name shows.

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, surrounded by square brackets, 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, at minimum resolution of 600dpi, is recommended; *.pdf is acceptable. Authors are responsible for obtaining permission for use of any copyrighted image. If any special features, typefaces, or graphics are used, submit a *.pdf version of the submission as well as a *.doc or *.docx version.

A list of Works Cited (Ouvrages cités, Opera citati, etc.) should follow the article (see below). Included in this list will be any work explicitly mentioned in the article, whether cited or not.

An abstract of the article and a list of keywords will appear after Works Cited.

Abstracts and Keywords

The abstract of your submission, roughly 100 to 120 words long, should concisely describe the article. Provide a synopsis of the article's topic, problem, or question (one or two sentences), followed by an overview of the argument, findings, and conclusions (one or two more sentences).

Articles published in *Tenso* may have two abstracts, one in the language of the article, a second in another language, to be determined by the Editor and dependent on the language of the article. An English-language abstract will always be attached.

Provide as well a short and targeted list of keywords. Be sure the keywords appear in the abstract.

Footnotes

Footnotes are placed on each page of the article. Please use the footnote utility in Word to generate the notes. *Tenso* uses the name-date or author-date format for citations, a format that seeks to reduce footnotes to a minimum (see the *Chicago Manual of Style* 17th edition, chapter 15). Footnotes are not for simple page or citation references, which should be placed in the text, in parentheses. See below.

The basic citation structure in name-date or author-date format is simple. A citation in the text includes the author's last name and year, followed by a colon and the relevant page number. Note that *Tenso* punctuation differs slightly from that recommended in the *Chicago Manual of Style* 15.7.

Works Cited

An entry in the list of Works Cited should be as complete as possible; every author mentioned in the submitted article should appear in the list of cited works. The Works Cited should be organized in alphabetical order by author and then chronological order by year of publication. The elements of entries in the list of Works Cited are separated by periods.

The list of works cited should include this information:

- Author's last name, first name, middle name if used, followed by a period. Provide as complete a name as possible.
- Year of publication, followed by a period.
- Title of the work (in *italics* if a book; in "double quotation marks" if an article), followed by a period.
- The series and series volume number, if relevant, followed by a period.
- Then, for a book, the place of publication, followed by a colon and the name of the publisher, followed by a period. The total number of pages in the book is not required, but is strongly recommended.
- For an article, the name of the journal (journal name in *italics*) followed by the volume number, with no intervening

punctuation. A colon separates volume and the full page run of the article. End with a period.

Here, a paragraph demonstrating use of name-date references in text. Note how the in-text references link to the Works Cited that follow:

Uc de Saint Circ appears to have conducted research for his biographical work, speaking with family members and with those who had known the singers, and thus was able to provide a fairly accurate portrait, even if he was not a contemporary of the poet described (see Guida 1996: 75–144). On the other hand, at least one *vida* was signed by an author—that of Peire Cardenal is by Miquel de la Tor (Boutière and Schutz 1973: 335)—and two *vidas* appear to be autobiographical, the one for Ferrari de Ferrara (Boutière and Schutz 1973: 581–582), along with the *vida* for Uc de Saint Circ himself.

WORKS CITED

- Boutière, Jean and A[lexander] H[erman] Schutz, eds. 1973. *Biographies des troubadours: Textes provençaux des XIIIe et XIVe siècles*. 2nd ed. rev. and augmented by Jean Boutière with Irénée-Marcel Cluzel. Les Classiques d'Oc 1. Paris: A. G. Nizet.
- Guida, Saverio. 1996. *Primi approci a Uc de Saint Circ*. Medioevo romanzo e orientale, Studi 5. Soveria Mannelli / Messina: Rubbettino.

* * *

A second example. Note that the in-text reference repeats the author's name so as to avoid any ambiguity:

Ginouillac considers the cross “une rosace singulière,” noting that he has more questions than answers (Ginouillac 2004: 9).

WORK CITED

Ginouillac, Raymond. 2004. *La Croix occitane: Histoire et actualité*. Réalmon: Institut d'Études occitanes du Tarn.

Some details:

The entries for a given author are not separated by type but organized simply by ascending chronological order. If an author has several publications from the same year, add a lower case letter (*a*, *b*, and so forth) and order the works of that year in alphabetical order. Include the lower case letter in the in-text citations: (Paden 2000b; Paden 2000c).

Paden, William D., ed. 2000a. *Medieval Lyric: Genres in Historical Context*. Illinois Medieval Studies. Urbana / Chicago: University of Illinois Press.

—. 2000b. “The System of Genres in Troubadour Lyric.” In *Medieval Lyric: Genres in Historical Context*. Ed. William D. Paden. Illinois Medieval Studies. Urbana / Chicago: University of Illinois Press. 21–67.

—. 2000c. “Why Translate?” *Tenso* 15: 85–96.

In the case of authors who share a surname, the in-text reference will include the initial of the first name of each author: (L. Cabré 2005) (M. Cabré 2007).

Author names are provided in full. If an author's form of name varies, the spelling used with the first work in chronological order will be used for the list of Works Cited; variations on this name will be noted in parenthesis. For example:

Roqueta, Ives (Yves Rouquette). 1977. *Lo trabalh de las mans*. A Tots. Toulouse: IEO.

—. 2001. Le Melhau j'aime! *Auteurs en scène: Jan Dau Melhau* 4: 139–140.

If an author is best known by a pseudonym, use that name for references and in the list of Works Cited.

Clardeluna (Jeanne Barthès). 1974. *Lou Camin esquerre: Lo miral ancien*. Rodez: Subervie.

More Examples

- **A book**

Meneghetti, Maria Luisa. 1984. *Il pubblico dei trovatori: Ricezione e riuso dei testi lirici cortesi fino al XIV secolo*. Subsidia al Corpus des troubadours 9, Studi, testi e manuali. Modena: Mucchi.

- **A book with several volumes**

Fabre d'Olivet, Antoine. 1989. *La Langue d'Oc rétablie dans ses principes*. 3 vols. Association Fabre d'Olivet. Ganges: D. Steinfeld SARL.

- **An edition or translation where the in-text references are to the editor or translator**

Bec, Pierre, tr. 1988. Arnaut de Carcassés, *Las novas del papagai*. Mussidan: Édition Fédérop.

Routledge, Michael, ed. 2000. *Les Poésies de Bertran Carbonel*. Birmingham: AIEO / University of Birmingham.

- **An edition where in-text references are to the original author**

Arnaut de Carcassés. 1988. *Las novas del papagai*. Ed. Pierre Bec. Mussidan: Édition Fédérop.

- **An anonymous work**

In the case of an anonymous work with no known author, editor, or translator, then the entry begins with the title of the work. The in-text citation will use a short form of the title. The much more

frequent case will be an anonymous work with a known editor or translator.

Bondurand, Éd[ouard], tr. 1895. “Une diététique provençale.” *Revue du Midi* (Nîmes): 191–207.

Coucho-Lagno Prouvençau per esconjurar las melancouliés de ley gens. 1654. Aix: Jean Roize.

In this case, the in-text citation will be (*Coucho-Lagno* 1654).

• **A book with more than one author**

Laborie, Yan, Jean Roux, and Bernard Lesfargues, eds. 2003.

Johan Thoyr, *Lo libre de vita*. Gardanne: Fédérop.

Lalomia, Gaetano, Antonio Pioletti, Arianna Punzi, and Francesca Rizzo Nervo, eds. 2014. *Forme del tempo e del cronotopo nelle letterature romanze e orientali: X Convegno Società italiana di filologia romanza, VIII Colloquia internazionale Medioevo romanzo e orientale (Roma, 25–29 settembre 2012): Atti*. Soveria Mannelli: Rubbettino.

Miremont, Pierre and Jean Monestier. 1985. *Le Félibrige et la langue d’oc*. Périgueux: Bibliothèque du Bournat du Périgord.

Note that the author names above are separated by a comma and that only the first author’s name is inverted. These works would be referenced as follows:

two authors — names connected by “and”: (Miremont and Monestier 1985)

three authors — use an “Oxford comma”: (Laborie, Roux, and Lesfargues 2003)

four or more authors — use “et al” without italics: (Lalomia et al. 2014)

• **A book with multiple editions**

Boutière, Jean and A[lexander] H[erman] Schutz, eds. 1973.

Biographies des troubadours: Textes provençaux des XIIIe et XIVe siècles. 2nd ed. rev. and augmented by Jean Boutière with Irénée-Marcel Cluzel. Paris: A. G. Nizet.

• **A collection of essays**

Paterson, Linda M. and Simon Gaunt, eds. 1987. *The Troubadours and the Epic: Essays in Memory of W. Mary Hackett*. Coventry: Department of French, University of Warwick.

• **An essay in a collection**

Passerat, Georges. 1995. "Montségur dans la poésie occitane." In *Montségur: La Mémoire et la rumeur, 1244–1994. Actes du Colloque tenu [sic] à Tarascon, Foix et Montségur les 21–22–23 octobre 1994*. Ed. Claudine Pailhès. Carcassonne: Association des amis des Archives de l'Ariège / Conseil Général de l'Ariège. 225–241.

• **A journal article**

Ricketts, Peter T. 2002. "Trois saluts d'amour dans la littérature de l'occitan médiéval." *Revue des langues romanes* 106: 493–510.

• In the case of **manuscript and archival materials**, these should be presented as a separate group, at the beginning of the list of Works Cited, organized by location.

Aurillac, Archives départementales du Cantal, manuscrit non-catalogué.

Montauban, Archives départementales du Tarn-et-Garonne, G 372.

Paris, Bibliothèque nationale de France, fonds latin 8435.

Toulouse, Archives départementales de la Haute-Garonne, ms. 174, dossier 1, pièce 1.

Toulouse, Archives départementales de la Haute-Garonne, ms. 196-2.

In the case of references to **troubadour chansonniers**, these may be organized in alphabetical order by siglum.

D = Modena, Biblioteca Estense α R.4.4
G = Milan, Biblioteca Ambrosiana R 71 sup.
I = Paris, Bibliothèque nationale de France, fonds français 854
K = Paris, Bibliothèque nationale de France, fonds français 12473
N = New York, Pierpont Morgan Library 819
P = Florence, Biblioteca Laurenziana, Plut. XLI.42

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Punctuation

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: Éditions Louve. Another example: Is Guilhem the seventh or the ninth?
- Final punctuation marks generally stay within quotation marks, e.g.: Flamenca asks, “What is the matter?”

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

- Paden, William D. 2005. “What Singing Does to Words: Reflections on the Art of the Troubadours.” *Exemplaria* 17.2: 481–506.
- Paterson, Linda. 2005. “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: Presses universitaires de Provence. 17–28.
- Schulze-Busacker, Elisabeth. 2005. “‘En aquels bels jardins,’ les jardins fleuris dans la poésie médiévale occitane.” *France latine* 140: 7–30.

Tenso uses the North American style of italicization.

- Titles of short works (e.g., *cansos*) appear within quotation marks without italics; longer works (titles of *novas*, grammar texts, romances, and other narratives) are italicized.
- Technical terms such as *canso*, *cobla*, *comjat*, *domna*, *sirventes*, *vida* can be in italics.
- Neologisms and new or special words are in quotes. Quotation marks can be used to highlight a special use of a word and when referring to a word as a word, e.g., Les Toulousains préfèrent l'orthographe "Godoli."
- Titles of doctoral dissertations that have not been formally published are not italicized.

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 spelled out, treizième, or abbreviated: XIIIe, but neither XIIIème, 13ème nor 13e; do not use the superscript.

Provide Pillet-Carstens (PC or BdT) numbers whenever possible, to help readers identify lyrics being discussed. Use a comma to separate the poet's number and lyric: Gaucelm Faidit, in "Si tot m'a tarzat mon chan" (PC 167,53), suggests . . .

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

The texts of quotations in a language not that of the article are not italicized. E.g:

Guilhem affirme toutefois, "qu'ie.n sai gensor et belazor / e que mais vau" (PC 183,7, vv. 35–36).

Courouau speaks of the two proverbs, "associés à l'expression populaire, scatologiques qui plus est" (Courouau 2008: 281).

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

English quotation marks (“ ” and ‘ ’) are used, regardless of language of the text. Do not use French *guillemets* (« »).

Tenso uses the serial (Oxford) comma before the word *and*, e.g., one, two, and three.

Tenso does not shorten numbers in page ranges, e.g., 310–356, nor in date ranges, e.g., 1824–1867.

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.

Capitalization

Capitalization should follow the rules specific to the language of the text. Specifically:

- In English, proper names and proper nouns are always capitalized. In titles, all nouns, pronouns, verbs, accompanying adjectives and adverbs are capitalized. Other than as the first word of the title, prepositions are not capitalized.
- In French, proper names and proper nouns are always capitalized. The first word of a title is always capitalized. If the title begins with a definite article, the first noun and preceding adjectives are capitalized. If the title does not begin with a definite article, only the first word is capitalized. Adjectives following initial noun are not capitalized. Examples include: *Grammaire de l’ancien provençal*; *Le Roman occitan médiéval*; “Un poète provençal: Jean-Calendal Vianès”; “Des troubadours italotropes”; “La Belle Sarrasine dans *Fierabras* et ses dérivés.”
- In Occitan, proper names and proper nouns are always capitalized. In titles, only the first word is always capitalized. Examples include: “Lou coulas de la vergougno”; “Las renaissenças occitana e catalana fins a 1874–1876”; “L’arvenat, lenga literària d’Auvèrnhe”; “L’escòla occitana entre l’enclutge e

lo matél (entre Felibrige e occitanisme)”; *Nouvèllis enquèsto dóu coumessâri Castanet*”; “*Un dimenge d’estiva*” e *d’autres racontes*.

In practice, capitalization rules do vary.

Accents

For languages that use accents, these accents appear on both upper case and lower case letters, e.g. Moyen Âge, À Ventadour, l’Église, etc.

Online Sources

When citing online sources, place the URL or DOI (the e-address) between angle brackets, e.g., <www.guilhem-ix.org/>. It is not necessary to begin the URL with *http://* if the letters *www* follow. Always start a DOI with *https*. In the list of works cited, include the date on which the URL was most recently accessed, using the format of “day month year,” e.g., 6 June 2022. For articles published online, in the List of Works Cited, indicate number of paragraphs or pages if this information is readily available.

***Tenso* accepts these abbreviations:**

- ms. = manuscript (note lower case)
- mss = manuscripts (note lower case)
- f. = folio
- ff. = folios
- v. and vv. = vers, also line
- 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* generally follows the rules established in *The Chicago Manual of Style*, 17th edition. Note that the Modern Humanities Research Association uses similar, but not identical rules.

WORKS CITED

- The Chicago Manual of Style*. 2017. Chicago: University of Chicago Press. 17th ed.
- The Chicago Manual of Style* Online. 2017. Chicago-Style Citation Quick Guide. Author-Date Style. <https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html>, accessed 9 April 2022.
- Modern Humanities Research Association. 2020. MHRA Style Guide Online. <<http://www.mhra.org.uk/style/>>, accessed 9 April 2022.