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# THE INFERNO

*Dante Alighieri*

Translated by Robert Hollander  
and Jean Hollander

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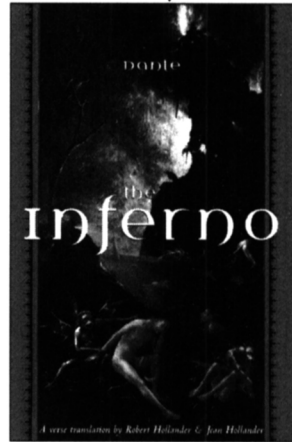
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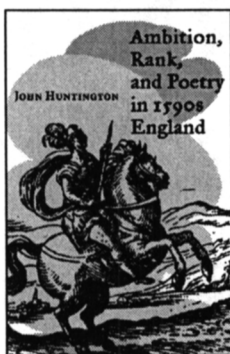
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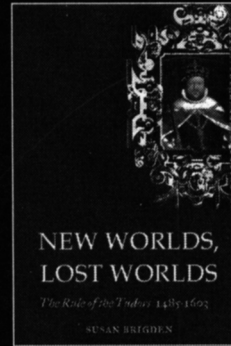
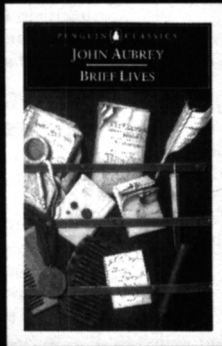
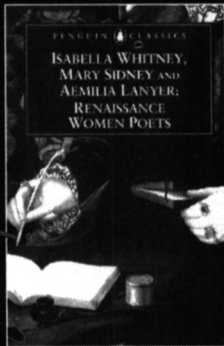
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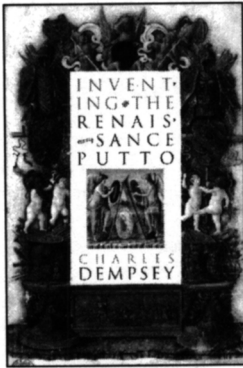
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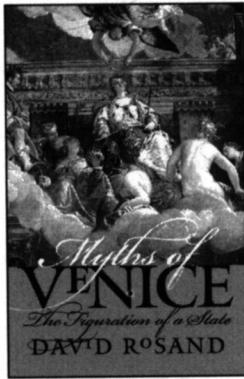
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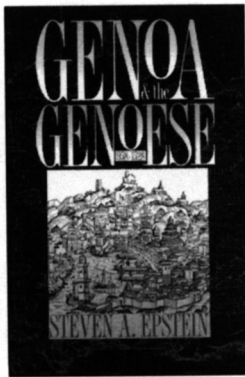
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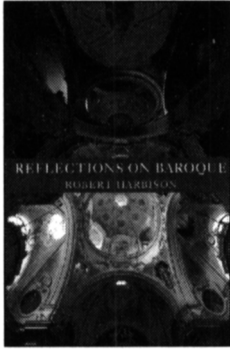


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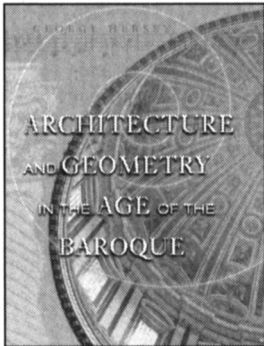
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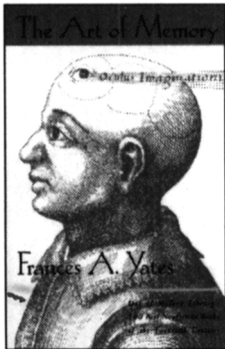
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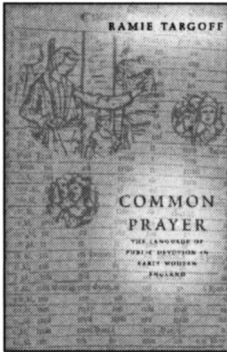
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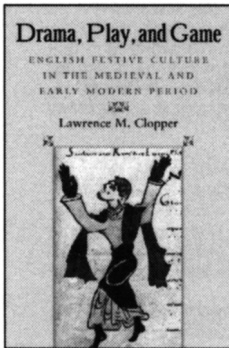
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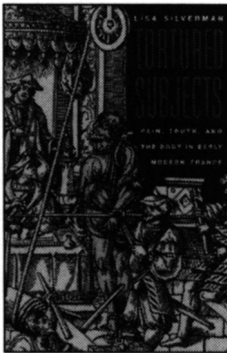
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Long passages must be translated in the text and quoted in the notes. Very long passages will be converted to appendices. In the notes, quotations in non-Roman alphabets should not be transliterated. For Latin, abbreviations and contractions should be spelled out and modern conventions followed for such letters as I/j, u/v, w/vv, etc. Use modern punctuation and capitalize proper names even when lower-cased in the original.

Please refer to *CMS* 10.84-87 for more information about translated material.

## ENDNOTES

Do not use footnotes in articles. Instead, use endnotes and number them using the endnote function of your word processor. All works cited are to be given in the bibliography. Do not give bibliographic references in endnotes. An asterisk should follow the title for acknowledgments; numbered endnotes should start in the text.

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In-text parenthetical citations may contain the author's name or the year of publication of a work (if the author is named in the text and has more than one work in the bibliography) plus the page or other reference numbers; e.g., (Wheatley, 27) or (1642, 3.2.). Endnote references consist of the author's last name, a comma, and the page number(s) (without "p." or "pp.") or other reference numbers.

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## EXAMPLES OF ENDNOTE CITATIONS

1. King, 98-144.

*(Standard citation; only one author and one work.)*

2. Ibid., 79.

*(Because the same publication was cited in the immediately preceding note, the reference is indicated by the abbreviation "ibid.," with a period but not italicized.)*

3. R. L. Stevenson, 81.

*(Because the bibliography includes another author of this surname, the initials are included.)*

4. Kristeller, 2:73.

*(A reference to a multi-volume work.)*

5. Kristeller, 1929, 37.

*(Because there is more than one source by this author, the year is added.)*

6. Monfasani, 1980a, 51.

*(Because there is more than one publication by this author in 1980, a lower-case "a" [or "b," "c," etc.] is added after the year.)*

## BIBLIOGRAPHY

The bibliography included at the end of your article should follow Documentation 2: Author-Citations and Reference Lists in *Chicago Manual of Style* (16.1-209, 637-99), with one minor variation: we do not print the names of publishers.

Works should be listed alphabetically by author. If the author is unknown, list by title. If an author listed has more than one work in the bibliography, works should be listed chronologically. Do not list primary and secondary sources separately. The second citation by an author should have a line five spaces long followed by a period. Where there is more than one author, only the first should be listed with last name first. Abbreviate "ed(s)." for "editor(s)" and "trans." for "translator(s)." Where more than one US city has the same name, specify the state using US postal style: Durham, NC and Durham, NH. Where an American city is named after a European city, list the state for the American city if necessary for clarity: Cambridge for Cambridge University Press, but Cambridge, MA for Harvard University Press. Foreign place names are given in English: Venice, not Venezia. List no more than two cities where the book was published.

## EXAMPLES OF BIBLIOGRAPHICAL FORMAT

## 1. Basic bibliographic form:

McMillian, Scott, and Sally-Beth Maclean. 1998. *The Queen's Men and their Plays*. Cambridge and New York.

*(Note that in this example the second author's name is not inverted.)*

Macey, Patrick. 1998. *Bonfire Songs: Savonarola's Musical Legacy*. (Oxford Monographs on Music.) Oxford.

*(Note in this example the placement of the series name. If the series volumes were numbered, the number would appear after the title of the series separated by a comma.)*

## 2. Books with editors:

Baldassarri, Stefano Ugo, and Arielle Saiber, eds. 2000. *Images of Quattrocento Florence: Selected Writings in Literature, History and Art*. New Haven and London.

*(Note the placement of "ed." and that the editor's name precedes the title.)*

Hankins, James. 1999. "The Study of *Timaeus* in Early Renaissance Italy." In *Natural Particulars: Nature and the Disciplines in Renaissance Europe* (Dibner Institute Studies in the History of Science and Technology), ed. Anthony Grafton and Nancy Siraisi, 77-120. Cambridge, MA and London.

*(Note that in a selection from an edited book, the editor's name follows the title of the book and the page numbers of the article follow the editor's name. Also note the placement of the series information in this instance.)*

## 3. Editions and reprints:

Shakespeare, William. 2000. *The Merry Wives of Windsor*. Ed. Giorgio Melchiori. (The Arden Shakespeare, 3rd ser.) Walton-on-Thames.

*(Note the placement and abbreviation of "editor." If there is an editor and a translator, list both.)*

Norbrook, David. 2000. *Writing the English Republic: Poetry, Rhetoric and Politics, 1627-1660*. 1999. Pbk. reprint, Cambridge.

*(Note the placement of the reprint information, and that "reprint" is not abbreviated. Also note the placement of the original year of publication.)*



## 4. A multi-volume book:

Kristeller, Paul Oskar. 1961-1965. *Renaissance Thought*. 2 vols. New York.

*(If a series is still on-going, use the inception date followed by a hyphen and a period; e.g., 1975-.)*

## 5. Articles in journals:

Steinberg, Leo. 1973. "Leonardo's Last Supper." *Art Quarterly* 36: 297-410.

*(If the journal had differently numbered series, this would be indicated as follows: Journal, 2d ser., 80 (1978): 30-38; or Journal, n.s. 11 (1980): 489-504.)*

## 6. Book reviews:

Prescott, Anne Lake. 1986. Rev. of *Vulgar Rabelais* by Carol Clark and *Rabelais in Glasgow*, ed. James A. Coleman and Christine M. Schollen-Jimack. *Renaissance Quarterly* 39: 552-55.

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for the Year 2002  
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The Renaissance Society of America will award eleven grants for a total amount of \$27,000 in the year 2002. Ten of the grants will be available to applicants in all fields. One grant will be available to applicants in the visual arts.

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(3) **SAMUEL H. KRESS FOUNDATION FELLOWSHIP IN RENAISSANCE ART HISTORY** — The Renaissance Society of America will award one Samuel H. Kress Foundation Fellowship in Renaissance Art History of \$5,000 to an art historian in mid-career. The purpose of the fellowship is to enable a mid-career art historian to complete research, travel, or writing related to the preparation of a publishable manuscript on a Renaissance art historical topic. The generosity of the Samuel H. Kress Foundation has made this fellowship possible.

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