Summary of Manuscript Requirements

1. For all style matters--punctuation, endnotes, and so forth--follow *The Chicago Manual of Style*.

2. Double-space *everything*, including extracts (block quotations) and endnotes. Leave adequate margins--at least an inch--on each side and at the top and bottom of every page. Please do not justify the right margin; we prefer a ragged right margin.

3. Avoid using **boldface** type, words printed in all UPPERCASE letters, and extra formatting codes, which the typesetter must ultimately strip out.

4. Check to be sure that all quotations are accurate, including capitalization and punctuation. (Reminder: Make sure that you have provided sources for all quotations, thoughts, and illustrations that are not your own.)

5. For source citations, please use endnotes (a list of notes at the *end* of the essay) with superscript note numbers in text. Please do *not* type notes at the bottom of the page. Do *not* include a bibliography or Works Cited section; instead, include all your sources in the endnotes.

6. Consolidate the notes where feasible: Multiple notes within a paragraph often can be combined into one note number at the end of the paragraph to save space and avoid excessive note numbers interrupting the text. Nevertheless, do not combine notes from more than one paragraph into a single note. If you combine notes, make sure that the sources are in the correct order.

7. After the first full citation of a source in the notes, use a consistent shortened form for subsequent citations. For example:


   *Shortened citation*: Kolin and Kullman, *Speaking on Stage*.

8. Insert note numbers in text immediately after the appropriate punctuation mark.

9. Please make sure that every note in the list of endnotes has a corresponding note number in the text.
10. Papers may be submitted electronically, as an attachment emailed to the Editor of *Theatre History Studies*. Authors should remove their name from the text of their paper, as essays will be sent out for blind review.

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Notes


5. The fact that Lorca calls this play a "poem" testifies to his awareness of its difficulty within conventional contexts of mimetic space.


9. Ibid., 3.

10. See the summary treatment of these aspects in Bristow, *Complete Plays*. 28-30.

11. The dates of these dialogues are approximately between 1925 and 1927, which coincides with the completion of *Mariana Pienda*.
