

***ECL* Style Guide August '07**

Eighteenth-Century Life generally follows the seventeenth edition of *The Chicago Manual of Style* (henceforth *CMS17*). This sheet contains the “house rules” that govern our copyediting.

Manuscripts should be in Microsoft Word, submitted by e-mail.

ABBREVIATIONS

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Most initialisms (abbreviations pronounced as strings of letters) are preceded by “the.”

Latin abbreviations, such as *e.g.* and *i.e.*, are usually restricted to parenthetical text and set in Roman type, not italics, except for *sic*, which is italicized for visibility’s sake. *Pace*, Latin for “contrary to,” is italicized to avoid confusion with “pace.” We’ll allow *e.g.* and *i.e.* to appear in the text of the notes. According to *Chicago Manual*, if used in running text, abbreviations should be confined to parenthetical expressions.

Personal initials have periods and are spaced.

W. E. B. Dubois; C. D. Wright

State abbreviations now used the postal codes (*CMS17*, 10.27):

Wilmington, DE
Washington, DC

BYLINE AND AFFILIATION

The author’s name and affiliation appear on the opening page of each article. No abbreviations are used within the affiliation. If more than one author appears, an ampersand separates the authors.

Sylas Tomkyn Comberbache
University of Southern North Dakota, Hoople

Martinus Scriblerus
University of Southwest Wales
&
Isaac Bickerstaff
Yale University

AMPERSANDS

The use of ampersands is limited to “The College of William & Mary” on the cover, on the title page, and in copyright slugs, and to separating multiple authors in the byline on article-opening pages.

HEAD QUOTATION

Flush left. The author is given on the line below, starting with an em-dash, also flush left. If there's a date for a publication, it goes in parentheses after the title.

CAPITALIZATION. See also SPELLING AND TERMS

Terms

A down (lowercase) style is generally preferred for terms, but proper nouns and their derivatives are usually capitalized. We use *Merriam-Webster's Collegiate Dictionary* (available online) for spelling and hyphenation. If the word isn't in Merriam-Webster, then we rely on the *OED*.

After a Colon

If the material following a colon consists of more than one sentence, or if it is a formal statement, a quotation, or a speech in dialogue, it should begin with a capital letter. Otherwise, it may begin with a lowercase letter.

Quotations

Silently correct the initial capitalization in quotations depending on the position of the quotation to the rest of the sentence.

Smith stated that "we cannot eradicate all the children without making a fuss."

but

Smith stated, "We must carefully consider whether to eradicate all the children."

If, however, the quotation is lines of poetry, retain the capitalization of the initial letters of the lines, no matter what the grammatical relationship of the poem to the sentence may be:

The hint is made explicit, when "The Ghosts of traitors from the Bridge descend, / With bold Fanatick Spectres to rejoyce."

Don't use brackets to indicate the change of case for an initial letter—just change it.

An original lowercase letter following a period plus three dots should remain lowercase. If the resumption after the ellipses begins a new sentence, then capitalize it.

The spirit of our American radicalism is destructive. . . . the conservative movement . . .

Titles of Works

Titles of modern English-language works follow regular title capitalization: all nouns, adjectives, adverbs, and verbs are capitalized. Articles and conjunctions are not. The first word after a colon in a title is capitalized. For hyphenated words (like "eighteenth-century"), capitalize both elements, because it looks better and it more closely matches *Eighteenth-Century Life*. Titles of English-language works published before the twentieth century should retain the

original capitalization, and original spelling, though a word in full caps will take an initial capital letter. In capitalizing foreign titles, stick to the original capitalization.

Titles of Royalty (CMS15, 8.34)

The duke; the Duke and Duchess of Windsor

The earl; the Earl of Shaftesbury; previous earls of Shaftesbury

The prince; Prince Charles; the Prince of Wales; the Prince Regent

Frederick, Prince of Wales [note the comma]

The King of England; but a king of England, when it's not a specific king

when the generic term is used alone, without the specific title, it's lower-case

e.g., When he brought this to the attention of the king, . . .

titles of French officials, e.g., comptroller general, intendant, are not ordinarily capitalized (CM15 10.28ff).

the Honorable Bob Smith, but Hon. Bob Smith

the Reverend Jason Jason, but Rev. Jason Jason (CM 10.18)

spell-out Honorable and Reverend when preceded by "the"

In names of French organizations, only the first substantive is capitalized.

l'Academie française.

In French, generic words denoting roadways, squares, and the like, are lowercased, with the proper name capitalized.

le place de l'Opéra.

In French, names of buildings are usually capitalized [we're considering bridges as buildings]:

le Palais du Louvre

Pont Neuf

And for people:

de Gaulle

Le Bossu

Titles of nobility:

duc d'Orleans

comte de Buffon

marquis de Sade [Giula Pacini]

marchioness d'Harcourt

In Italian, a title preceding a proper name is normally lowercased.

il commandatore Ugo Emiliano

la signora Rossi

CAPTIONS

For the sake of consistency, captions will end with terminal punctuation.

Parenthetical references to figures are done like this: (figure 3)

Figure 1. John Smith, *View of the Village Green* (1756). Courtesy British Museum.

Joseph Boiston, *Brutus*, (1792), marble, 86 x 60 x 36 cm, Musee des Beaux-Arts, Tours, INVD50-6-2. Photo credit: Art Resources, NY.

Figure 3. Jacques-Louis David, *Study for Brutus* (ca. 1788), oil on paper, 27½ x 35 cm, Nationalmuseum, Stockholm, NM 2683. Nationalmuseum.

Figure 4. Studio of Jacques-Louis David, *Marat assassiné* (1793), oil on canvas, 165 x 128 cm, Musée du Louvre, Paris, RF1945-2. Photo credit: Réunion des Musées Nationaux/ Art Resource, NY.

Figure 1. John Russell, *Mikak and Tutauk* (1769), oil on canvas, ca. 700 x 830 mm. George August-University Göttingen, Institute für Ethnologie and Ethnologische Sammlung. Photo: Harry Hasse.

Date in parentheses. Commas separate all entries, except for the final credit line: i.e., Courtesy The J. Paul Getty Collection would be preceded by a period.

Note, cm for centimeter, no period, but in. for inch, period. Also, when dimensions are given: height x width x depth (if applicable).

DATES

1 May 1768 – our standard form

September–October 1789

from 1967 to 1970

1765? [the ? comes after the date]

1960s counterculture; sixties [not 60s or '60s] counterculture

the 1980s and 1990s

mid-1970s American culture

the late twentieth century; late-twentieth-century Kenya

the mid-eighteenth century; mid-eighteenth-century America

when a month + day date appears in a sentence, write it out so that it's pronounceable, i.e.,

“The events occurred on August 16th.” “They convened on December 2nd.”

When inclusive years appear in titles, give the full years, i.e., 1752–1796

But, in titles, inclusive years are given in full:

AD 873 [abbreviation AD precedes year]

But BC follows the year, 43 BC
 5:00 a.m. 6:30 p.m. (no space)
 9:30 a.m., but nine thirty in the morning, when spelled out

NUMBERED SERIES

There are three principle ideas: (1) that Swift was never married; (2) that he was nonetheless a heterosexual; and (3) that we have no way of knowing either (1) or (2). These can be separated either by commas or by semi-colons.

DIACRITICS

In Romance languages, do not use diacritics with capital letters; in other languages, use diacritics with capital letters.

DOCUMENTATION

End notes are used; there is no bibliography. The first citation of a work provides full bibliographic information, and the author's name should be given in full (i.e., don't use just the last name). After the first citation, use parenthetical citations and include the minimum information necessary for clarity, which is often just a page number, *without p. or pp.*, e. g. (36). When that isn't clear, give author's name and page number (Smith, 36), and if that isn't clear, give author, abbreviated title, and page number (Smith, *Contrasts*, 36). The idea is to give the necessary information, but not to impede the flow of the text. If it turns out that the parenthetical note would be clumsy, for example, when more than one work is being cited, then use an end note.

Subsequent citations in the endnotes should also be abbreviated; however, here it is appropriate to use author, short title, and page number.

In abbreviated titles, omit the article, i.e., Bingham, *The Bastille*, becomes Bingham, *Bastille*. Also, in abbreviating the title, do not merely give one word, but go as far as a complete-looking short title. Thus, Gerbers, *The Formulation of English in Eighteenth-Century Society* becomes Gerbers, *The Formulation of English*.

We avoid *ibid*, *op cit.*, and *loc. cit.*, *eadem*, *idem*, *infra*, and *supra*.

passim is allowed, as is *ff.* (for "the following"). Commonly used abbreviations include *ca.* (for "circa"), *chap.* (*chaps.*), *cf.*, *d.* (*died*), *ed.* (*eds.*), for either editor (editors) or edition (editions); *e.g.*, *esp.*, *et al.*, *etc.*, *facs.* (for "facsimile"), *fig.* (*figs.*), *fl.* (*floruit* = flourished), *fol.* (*fols.*), *i.e.*, *ill.* (*ills.*), *l.* (*ll.*), *n.* (*nn.*), *n.d.* (no date—in brackets in a parenthetical reference), *no.* (*nos.*), *n.p.* (no pagination), *p.* (*pp.*), *pt.* (*pts.*), *qtd.* (for "quoted in"), *rep.* (for "reprint"), *rev.*, *ser.*, *sig.*, *s.v.* (under the word), *trans.*, *vol.* (*vols.*). Latin abbreviations are not italicized. Ordinal numerals can be used to designate centuries in the notes, and "century" is abbreviated as "c.": "18th-c. literature is commonly misunderstood" and "the early 20th c. saw the birth of academia in Chicago." Publisher names are shortened with the following abbreviations: *Univ.*, *Assoc.*, *Foun.*, *Inst.*, *Lib.* Do not include "Press" or "Publisher" in the publisher's name, i.e., (New Haven, Yale University Press, 1978) becomes (New Haven: Yale Univ., 1978).

Superscript note numbers go only at the ends of sentences, not in the middle. Parenthetical page references go as close to the quoted passage as possible, following the example of line numbers (ll. 184–92), except when a series of quotations in a sentence can be more compactly annotated by a covering parenthetical reference at the end of the sentence or at the end of a paragraph.

Superscript numbers should be Arabic. For some loony reason, the default mode for endnotes in Microsoft Word uses Roman numerals. The default can be changed by clicking on **Tools**, then **Reference**, then **Footnotes** (which also means “**Endnotes**”).

Sample Note Citations

Period Titles

If the title is not a first edition, put the year of publication in parentheses following the title. If a title is not followed by the year of publication, then it's a first edition.

Since many books are jobbed out to different printers and publishers, put just the name of the first publisher, since that's generally sufficient to identify the text. If it's “printed for the author,” then (London: Printed for the Author, 1722). If this is followed by a list of publishers or booksellers, then include just the first one mentioned: (London: Printed for the Author by Conway). If the title-page says London: J. Hawkes and P. Spurling, for Jonathan Banks, at the Sign of the Cross, next to the Scepter and Parrot Tavern, in Pissing Alley, 1746), then the reference should be (London: J. Hawkes and P. Spurling, 1746)

When there is no publisher given, which is often the case for earlier works: (London, 1769).

Single-Volume Book

1. Eleanor M. Jacobs, *The Colonial Controversy in Vermont* (Bloomington: Indiana Univ., 1975), 44.

State abbreviations are not normally given for familiar presses and universities, on the theory that most readers will know where New Haven or Los Angeles is, or can find out readily enough. State names, using Chicago Manual abbreviations (CMS15, 29), are given only for obscure publishers, obscure locations, or where there is some chance for confusion if the state is not given. Similarly, country names are not given.

2. James Smith, *Life on the Isle of Skye, Orkney, and the Hebrides, 1750–1775* (Inverness: Northern Lights), 321.

[Note: Insert a serial comma and a comma before dates in titles, even if the commas are not present on the work's title page. Also, no ampersands are used in titles, even if they appear on the title page.]

3. Chris Unwin, Robert Arnold, and David Waller, *The End of Time* (New York: Apollo, 1975), 24–28.

[Note: “New York,” rather than “N.Y.,” is used to designate New York City. Also, only one city is used for the place of the publication, even if two are listed on the title page.]

For parenthetical references in the running text:

(Jacobs, *Colonial Controversy*, 60)

[Note: The style for a subsequent citation in the endnotes is author, short title, page(s), without “p.” or “pp.”

(Unwin and Arnold, 31)

[Note: No short title for above citation because it’s cited only once.]

If you need to cite a note, say on page 143, the appropriate form is:

143n.

The period is used only if this is at the end of a citation; otherwise, it’s 143n, 237nn, 311. If we want to indicate a specific note on that page, the citation is: 15n29. Again, a period only if this is the end of a sentence. For volume plus page plus note, 1:15n29. However, if the pagination is Roman numerals, add a comma, thus: xxiv, n17

Edition and Reprint

6. Quinten Clubberwort, *Teaching Good Composition to Undergraduate Morons*, 2nd ed. (1962; New York: Oxford Univ., 1967), 361.

7. Eleanor M. Jacobs, *Colonial Florida*, 3rd ed. (1987; Gainesville: Univ. of Florida, 1995), 78.

8. Anne Carson, *First Poems* (1967; rep. New York: First Light, 2003).

Note that the “rd” in 3rd is not raised; this is done automatically in Word. To turn off the function, go to Tools, then Auto-Correct, then Auto-format as you type, under which you take the check out of the box entitled “Ordinals (1st) with superscript.”

9. Bernard Mandeville, *The Fable of the Bees* (1714) (London: J. Roberts, 1756).

When using older books that are not first editions, it is helpful to indicate the date of first publication in parentheses after the title when the annotation appears in a note. Similarly, on the first mention of a title in the text, the date of publication should be given, in parentheses. Since it is difficult to determine whether early editions are reprints or new typesetting, we will use “rep.” only for works that we know are reprints, which mostly applies to modern works.

Book in a Series

Alexander Pope, "Epistle III: To Bathurst," from Pope, *Epistles to Several Persons (Moral Essays)*, ed. F. W. Bateson, 2nd ed., vol. 3, part ii of *The Poems of Alexander Pope*, ed. John Butt, The Twickenham Edition (1951; London: Methuen, 1961), lines 3-12.

Chapter in Edited Collection

10. Misty Broomhandle, "My Three Weeks in the New Jersey National Guard," in *Tales of the Military*, ed. John Stoltz Dutton and Andrew Brandon (Cambridge: Clarendon, 1968), 102-39; the quotation is from 107.

[ed. after a title means "edited by," so we do not use "eds." if there are more than one editor]

If the book does not have pagination, it is appropriate to indicate the signature , and recto or verso, in the following format:

sig.G3r-v – Note: no period after r or v for recto or verso (CM 17.136)

sig.G6v-7r = a range of four pages

fol.61v – since there's no space after the sig. for signature, let's have no space after fol.

Carole Fabricant, "Binding and Dressing Nature's Loose Tresses: The Ideology of Augustan Landscape Design," *Studies in Eighteenth-Century Culture* 36, ed. Roseann Runte (1979): 109-35, especially 111.

Jane Austen, *Sense and Sensibility* (1811), ed. Edward Copeland, The Cambridge Edition of the Works of Jane Austen (Cambridge: Cambridge Univ., 2006), 7.

Note the capital letter for The Cambridge Edition. Similarly, The J. Paul Getty Museum.

Translation

11. Julia Kristeva, *Tales of Love*, trans. Leon S. Roudiez (New York: Columbia Univ., 1987), 5.

Multivolume Work

13. John Dryden, "Prologue" to *The Prophetess*, vol. 3 of *The Works of John Dryden*, ed. H. T. Swedenborg, et al. (Berkeley: Univ. of California, 1969), 255. [One volume is cited individually.]

31. Jonathan Swift, *A Tale of a Tub and Other Works*, ed. Marcus Walsh, vol. 1 of *The Cambridge Edition of the Works of Jonathan Swift*, ed. Claude Rawson, et al. (Cambridge: Cambridge Univ., 2010), 31.

14. *Writings of Tom Paine*, ed. Moncure Daniel Conway, 4 vols. (New York: G. D. Putnam's Sons, 1894), 1:61. [The work as a whole is cited.]

Journal Article

13. Robert D. Hume, "The Politics of Opera in Late-Seventeenth-Century London," *Cambridge Opera Journal* 10 (1998): 15–43.

[Note: Journal titles are not abbreviated. The exceptions are *PMLA* and *ELH*, since those are technically the names of the journals, and not actually abbreviations. Note that *Studies in English Literature 1500–1900* has no comma]

Authors should not use issue numbers, or names of months, since this is generally unnecessary information and clutters the citations. The rule is: use issue numbers only when the journal paginates each issue of a volume separately, as is the case for *Eighteenth-Century Life*. For most scholarly journals, however, pagination is continuous throughout each volume, in which case authors should omit issue numbers as well as month or season

Here are the exceptions:

Oxford Art Journal needs issue numbers, until 2004, when pagination is continuous. *Journal for Early Modern Cultural Studies* needs issue numbers. So does *Ariel*, *British Art Journal*, *Burney Letter*, *Diacritics*, *Musical Times*, *Mosaic*, *South Atlantic Quarterly*, *South Atlantic Bulletin*, *Bulletin of the John Rylands Library*, *Burney Letter*, *Gothic Studies*, *Studies in Gothic Fiction*, *University of Toronto Quarterly*, *Renaissance and Reformation*, *Journal of Folklore Research*, *Cambridge Quarterly*, *Harvard University Art Museums Bulletin*, *Journal for Eighteenth-Century Studies* only up until 1978, then no issue numbers, *Journal of Women's History*, *Slavery and Abolition*, *Transactions of the American Philosophical Society*, *Restoration and Eighteenth-Century Theatre Research*, *English Studies in Canada*, *Landscape Journal*, *Journal of Landscape Architecture*. *Studies in the Literary Imagination*.

Past & Present 198 (February 2008). This journal has an "&" in its title. It also has four issues a year, each one labeled "issue 1," and each with its own pagination, which means we have to include the month of publication.

Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture is an electronic journal: it has no page numbers, so issue numbers are necessary.

English Historical Review 118 (475) (2003): 33–58. This is how the journal refers to itself, but in fact, 475, 476, and 477 are simply issues of 118, and 118 is paged continuously. So, it should be *English Historical Review* 118 (2003).

13. DeeAnn DeLuna, "Robinson Crusoe, Virginal Hero of the Commercial North," *Eighteenth-Century Life* 28.1 (2004): 69–91. [a strange journal that has separate pagination for each issue of a volume]

14. William Traversi, "Patriarchal-Maternal Vampire Cross-Dressing Fetishes," *Eighteenth-Century Studies* 30 (1997): 312–14. [A journal that has continuous pagination throughout each volume]

For series information, that would be *Transactions* n.s. 80.1 (1990): 1-150. Or *Problemata* 2nd ser. 10 (1987): 56-89.

For *Review of English Studies*, we need only the vol. number, not the number number, since each volume is paginated continuously across the numbers.

In pagination, if a colon is preceded by an Arabic number, do not put a space between the colon and the Arabic numbers to follow; if the colon is preceded by a parenthesis or bracket, it is appropriate to put a space between the colon and the Arabic numbers to follow, thus:

Isaiah 12:23-25 *Critical Inquiry* 18 (1986): 164-85.

Magazine Article

15. Serafina Ambera, "Witches and Wizards in the American Colonies," *New Yorker*, 21 June 2003, 35-42.

[Note: "The" is dropped before periodicals in the notes]

Drop "The" before modern newspapers, magazines, etc.

For eighteenth-century periodicals, retain 'the' for the most familiar ones, e.g., *The Idler*, *The Tatler*, *The Craftsman*, *The Spectator*, *The Guardian*, *The Rambler*, *The Times*, *The Gentleman's Magazine*, *The Edinburgh Review*, *The Examiner*, *The Supplement*, *The Lancet*, *The Adventurer*, *The Intelligencer*, *The World*, *The Loiterer*, *The Lounger*, since we are using original orthography everywhere else.

For less familiar journals, omit "the": *Analytical Review*, *Freeholder*, *Mirror*, *Morning Post*, *Evening Chronicle*, *Morning Chronicle*, *Star*, *Monthly Review*, *London Magazine*, *London Chronicle*, *London Gazette*, *Post Boy*, *Public Advertiser*, *Publick Intelligencer*, *Town and Country Magazine*, *Critical Review*, *Morning Herald*, *Daily Post*, *London Evening Post*, *Daily Journal*, *Monthly Magazine*, *European Magazine*, *Whitehall Evening Post*, *True Briton*, *Briton*, *Daily Journal*, *General Advertiser*, *Weekly Miscellany*, *Read's Weekly Magazine*, *Plain Dealer*, *Daily Gazetteer*, *Gazetteer*, *Observer*, *Female Spectator*, *Plain-Dealer*, *Champion*, *Whipping Post*, *Grub-Street Journal*, *Daily Advertiser*, *General Advertiser*, *St. James's Chronicle*, *General Evening Post*, *Parliamentary Register*, *General Advertise*, *Feminine Spectator*, *Sun*, *Quarterly Review*, *Athenaeum*, *Daily Courant*, *British Review and London Critical Journal*, *British Critic*, *London Evening Post*, *Flying Post*, *London Mercury*, *London Daily Advertiser and Literary Gazette*, *Gazetteer and New Daily Advertiser*, *Athenian Gazette*, *British Magazine*, *Mercator*, *Westminster Magazine*, *Unioersal Spectator*. This is what authors have been doing automatically, so we'll go with it.

For modern journals or publishers, drop the initial article:

Review of English Studies
(Baltimore: Johns Hopkins Univ., 1983)
(London: British Library, 1975)
(Cambridge: MIT, 1978)

This is the format for modern magazines and periodicals; since in the 18th century it is impossible to distinguish between journals and magazines, treat 18th-century periodical titles like modern periodicals, with volume number, where available, followed by date in parentheses.

For periodicals, if the date is known, the entry is:

The Idler 22 (16 September 1758) – i.e., modern documentation style

If the reference lacks the date, the reference is:

The Idler 22 – i.e., no comma between issue and number, following the modern documentation style above: if there's auxiliary information, for example, pertaining to a volume in which the essay is reprinted, then it's:

The Idler 22, 3:145

Newspaper Article

16. Ann Bermingham, "Old Masters of the Hunt," *Times Literary Supplement* (4 August 1989). [Note: Page cite not necessary per CMS17, 14.191]

Dissertation

17. Joe Thomas, "Eroticism and American Pop Art" (unpublished PhD dissertation, Univ. of Texas at Austin, 1992), 73.

In Oxford, they call it a DPhil, and a thesis.

Paper or Presentation

18. Donald Gilmore, "What Does Hermeneutics Really Mean in Art?" (paper presented at the annual meeting of the College Art Association, Boston, 13 February 1989).

Interview

19. Paul Taylor, interview with the author, Springfield, Mass., 24 June 1998.

Letters, Memoranda, Petitions, Reports, Manuscripts, Web sites (CM 17.76)

Elizabeth Montagu to Edward Montagu, Bath, [31 August 1765], MO 2575. (this is when the date is conjectura – hen known, omit brackets)

The word "letter" is not necessary. But if it's a report or a petition, it should be identified as such. When citing 18th-century petitions, stick to original capitalization, as we do in 18th-century book titles.

For Web sites, we'll use this, without a date on which it was accessed:

<<http://www.uwyo.edu/culturalprograms/>>.

Oxford DNB, online at <<http://www.oxforddnb.com/view/article/15642>>.

This allows us to end the Web site with a period. If we omitted < and >, we'd sometimes have notes that did not have a period at the end, which is inconsistent.

As of November 2014, If there's a line break, it should come before the punctuation. We've been doing it the other way around up to now. But <http://www> - the break goes after the //

Materials in Special Collections & Classical References:

Here is how we handle such things as British Museum and British Library materials: on first appearance, spell out British Museum, afterwards, abbreviate as follows:

BL, Add. MS 26645 BL, Add. MS 41813, fol.19r.

I had taken the comma after BL out to match Bodleian entries. But since most special collections use a comma, let's do it the other way around. We'll use a comma for BL, and also for the Bodleian shelfmarks.

Sir Hans Sloane's Correspondence, BL, Sloane MS 4039, fol.226.

When a note is simply a letter or an artifact followed by a BL citation, a comma should separate the two. When a note is a comment followed by a BL citation, a period should separate the two. There is no space after fol., since there is no space after sig.

The titles of databases are in Roman, not italics. For articles or items within a database, the article or item is in quotation marks.

Henceforth, assume people know that BL is the British Library and PRO is the Public Record Office. In 2003, the Public Record Office moved from its venue in Chancery Lane and is now part of the National Archives, based in Kew. However, since everybody knows it as the PRO, and since the PRO still exists as a legal entity, we're sticking with PRO.

Still explain *ODNB* and *DNB*, since this comes in a variety of titles, including online *ODNB* (specify "online at"). Note that, although databases are Roman rather than italics, when it's an online version of a book, like *ODNB* or *DNB*, the abbreviation is italicized.

ESCT, No. T220997 [English Short-Title Catalogue]
ECCO
EEBO

PRO, CO 137-48

Here is a standard entry for British Museum Catalogue, which is different from just the British Library

BMC, nos. 9863 (8:78), 9869 (8:81-82), and 9872 (8:83-84).

For the Bodleian – we're adding commas to make these match British Library shelfmarks

Bodleian, Vet. a43e.3250
 Bodleian, MS Ballard 74, f.3r
 Bodleian, Douce P971
 Bodleian, Vet. A4 e.477
 Bodleian, Dunston B.2037

For references to acts of parliament and the like, see CMS 17, 14.297ff. The proper shorthand reference to an Act of Parliament can be:

Calico Act, 7 Geo. I, c. 7 (1721).

Note: the regnal information is sufficiently specific, according to CMS, but we're adding the year of the act in parentheses, since people will not be able to figure out regnal years at the drop of a hat.

Classical References

Horace Odes 1.22 (CMS17, 14:242-51)

Here's how we do Loeb Classical Library editions:

Dialogues of the Gods, trans. M. D. MacLeod, vol. 7 of Lucian, Loeb Classical Library (Cambridge: Harvard Univ., 1961), 280-91, and 268-75.

Websites

Include author, title of the page in quotation marks, title of the owner of the site, URL:

Richard Norton, "Homosexuality in Eighteenth-Century England: A Sourcebook,"
 <<http://www.infopt.demon.co.uk>>.

In this case, there is no separate owner of the site.

Sample Entries for the Review Section

Book with Single Author

Andrew Ballantyne, Andrew. *Architecture, Landscape, and Liberty: Richard Payne Knight and the Picturesque* (Cambridge: Cambridge Univ., 1998). Pp. 315. \$110

Multiauthor

John Abrams, and Maureen O'Brien. *Eighteenth-Century Dreams, Twentieth-Century Nightmares* (London: New Athens, 2001). Pp. 224. \$39.95 paper. [Insert "paper" after price, if applicable.]

Edited Collection/Anthology

Kristen T. Saxton, and Rebecca P. Bocchicchio, eds. *The Passionate Fictions of Eliza Haywood* (Lexington: Univ. of Kentucky, 2000). Pp. 384. \$32.50

Jane Austen. *Emma*, ed. Richard Cronin and Dorothy McMillan. The Cambridge Edition of the Works of Jane Austen (Cambridge: Cambridge Univ., 2005). Pp. 680. 3 ill. \$140, £72

George Quackmeier, *Samuel Johnson's Fascination with Puddles* (Cambridge: Clarendon, 2019). Pp. 746 + xxv. 16 b/w + 9 color ill. \$95 cloth, \$75 paper.

[for reviews, author's name is in normal order, followed by comma. Note the way we do two prices. We're also doing 5 b/w + 4 color ill.

Edition and Reprint

Laurence Bongie, *David Hume: Prophet of the Counter-Revolution*. 2nd ed. (Indianapolis: Liberty Fund, 2000). Pp. 213. \$12 paper.

Robert Small, *An Account of the Astronomical Discoveries of Kepler* (1804; rep. Madison: Univ. of Wisconsin, 1963). Pp. 212. \$25 paper.

Multivolume

Hovey, Serge. *The Robert Burns Songbook*, vols. 1 and 2 (Pacific: Mel Bay, 1997 and 2001). Pp. 232, 240. \$25 cloth, \$29.95 paper

Hervey Blustrade, *Edmund Curll's Correspondence*, vol. 1: 1700–25, ed. Spivak Charles (Cambridge: Harvard Univ., 2013). Pp. 695 + 2 ill. \$125. [give the title of the volume in italics after "vol 1."

Translation

Frobenius, Nikolaj. *De Sade's Valet*, trans. Tom Geddes (New York: Marion Boyars, 2000). Pp. 239. \$14.95

Series

Title of a series is not italicized and not put in quotation marks. Capitalization follows normal headline style used for titles. The number of the item in the series follows the series title, with no intervening comma.

Charges to the Grand Jury, 1689–1803, ed. Georges Lamoine. Camden Fourth Series 43 (London: Royal Historical Society, 1992), 319-24.

Illustrations

Goodman, Elise, ed. *Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives* (Newark: Univ. of Delaware, 2001). Pp. 162. 44 ill. \$52.50.

Ross, Stephanie. *What Gardens Mean* (Chicago: Univ. of Chicago, 2001). Pp. 271. 68 ills., incl. 8 color. \$25 paper.

Music

Sonata in E-flat, op. 31, no. 3; Sonata op. 31;
Fantasy in C Minor, K. 475; Fantasy K 475
Gershwin's *Rhapsody in Blue*

Titles of operas, oratorios, tone poems, and other long musical compositions are italicized, while songs and shorter works are in quotations, in Roman. Same logic as the distinction between italicized book and long-poem titles, and chapter and shorter poems Romanized.

Titles

Titles of poems are set in Roman type, capitalized, and set within quotation marks. Long poems, and poems published separately as books, are in italics; titles of plays are italicized. When long poems and short poems are mixed, it's best to italicize all for consistency.

Titles within Titles

Titles of long or short works appearing within an italicized title are enclosed in quotation marks (CMS 17, 14.94)

"The Idler" and "The Adventurer," ed. W. J. Bate, John M. Bullitt and L. F. Powell (New Haven: Yale Univ. Press, 1963), 69.

When a term is italicized normally, and when it is not the title of a work, and when you put it into an italicized title, then reverse the italics and make it roman.

J. L. Belly, *Launching the Titanic on a Bad Day* (Belfast: Univ. of Belfast, 1986).

Punctuation around Titles within Titles

Niall MacKenzie, "Eliza Haywood in a 'Scrutinizing Age,'" *Age of Johnson* 16 (2005): 177-97.

[Logically, this should be 'Scrutinizing Age'," but this would mean extremely tedious copyediting, since we'd always be trying to figure out whether the comma really went there. So, for the sake of consistency, always put the quotation marks, all of them, outside the comma.

Citing Poetic Lines

Usually, line numbers, with "l." or "ll." will suffice. Three or more lines of poetry should be indented. In the event that the poem is subdivided so that it has stanzas, or cantos, then we do this:

canto 2, ll. 212-14
subsequent references (2:214-16)

act 2, scene 3, lines 222-24 (in text),

but if following a quotation, or in parentheses, resort to the standard II.iii.222-24.

Canto, book, act, scene are not capitalized (CMS 8.194).

When referring to chapters in narrative, lower-case chapter, but use Arabic number, i.e., chapter 3 .

ELLIPSES. See also CAPITALIZATION

Three dots, with spaces between, indicate an ellipsis within a sentence or fragment; a period plus three dots with spaces between indicates an ellipsis between sentences, even when the end of the first sentence (if still grammatically complete) is omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. If the grammar requires it, you can add a comma (then a space) before the ellipse, thus:

“He was often stingy when it came to donations, . . . but he gave generously when it was a Republican calling.”

EXTRACTS. See also CAPITALIZATION and ELLIPSES

In general, quotations longer than eighty words (usually more than four lines) in length are set off as extracts. The editors, however, may set off shorter quotations at their discretion.

INCLUSIVE LANGUAGE

In general, avoid sexist language. Never allow the form *s/he*, and don't go with “he or she,” which is awkward, and calls attention to itself as being politically correct. Go with “he” or recast the sentence in the plural. Avoid alternating the use of masculine and feminine pronouns in an article.

INITIALS. See ABBREVIATIONS

NUMBERS. See also DATES

Cardinal and ordinal numbers from one to ninety-nine, such numbers followed by hundred, any number at the beginning of a sentence, and common fractions are spelled out. Fractions are hyphenated as well.

no fewer than six of the eight victims

no more than fifty-two hundred gallons

One hundred eighty-seven people were put to death there during the twenty-third century BC at least two-thirds of the electorate

fully 38,000 citizens [use commas for numbers of four or more digits, except, of course, for years]

If one number in a category is above 100, then all numbers in that category, within the paragraph, should also be in Arabic.

no fewer than 6 of the 113 victims

Almost twice as many people voted Republican in the 115th precinct as in the 23rd.

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

an average of 2.6 years

more than \$56, or 8 percent of the petty cash

a decline of \$.30 per share

Note that in humanistic texts, the word “percent” is written out, but the number is in Arabic rather than spelled out:

40 to 50 percent of the prisoners

British currency is abbreviated as follows

£106 4s. 6d.

Inclusive numbers follow the Reverend-Edson protocol, because it’s simpler than CMS 17, 9.60, with its seven separate rules: always give the last two digits; if more than the last two digits change, then give the entire number:

1–13

74–75

93–104

397–403

1,462–78,

1,462–1503.

Exception: when inclusive years appear in titles, give all four digits, i.e., 1789-1791. Also, for Roman numerals, give the full numerals:

cxix–cxxx

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, and in statutory titles. They are also used for the traditional division of Acts and scenes: III.ii.136-37.

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.

Yet Title XII was meant to rectify not only inequities but iniquities.

Arabic numerals are used for the parts of books.

In part 2, chapter 2, of volume 11 of the Collected Works, our assumptions are overturned.

POSSESSIVES

The *Chicago Manual* has been gradually normalizing its possessive rules (CMS 17, 7.16ff). “The possessive of most *singular* nouns is formed by adding an apostrophe and an *s*. The possessive of *plural* nouns (except for a few irregular plurals, like *children*, that do not end in *s*) is formed by adding an apostrophe only:

Kansas’s weather	the Lincolns’ marriage
Burns’s poetry	dinner at the Browns’ home
Marx’s theories	the Martinezes’ daughter
Berlioz’s works	
Strauss’s Vienna	
Dickens’s novels	

Also, names ending with an unpronounced *s*:

Descartes’s dreams
 the marquis’s mother
 Albert Camus’s novels

This even includes (and it’s a change from previous editions of CMS)

Euripides’s tragedies
 the Gangess’ source
 Xerxes’s armies

QUOTATIONS. See EXTRACTS and TRANSLATIONS

SPELLING AND TERMS

Follow *Merriam-Webster’s Collegiate Dictionary* (available online). If more than one spelling is provided in the dictionary, follow the first form given (e.g., use *judgment*, rather than *judgement*; use *focused*, rather than *focussed*). Common foreign terms are set in roman type. Common foreign terms (such as *bon vivant*, *ad hoc*, *realpolitik*, and *ex post facto*) are defined as those with main entries in *Merriam-Webster’s Collegiate Dictionary*, 11th ed. Once the foreign word is in *Merriam-Webster’s*, it’s considered naturalized.

Foreign official titles, however, are not italicized (comptroller general, garde des sceaux, etc.), since it would look peculiar to have an italicized title followed by a Roman name, and inconsistent to have the title italicized when there is no name and Roman when there is a name.

Prefixes are hyphenated before numerals and proper nouns; they are also hyphenated to prevent confusion (e.g., *reform*, *re-form*). Temporary compound adjectives are hyphenated

before the noun to avoid ambiguity but are always open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

Put neologisms within quotation marks at first use.

A term referred to as the term itself is italicized.

In the twentieth century socialism has acquired many meanings.

But

Twentieth-century “socialism” has many meanings.

The term “lyricism” was misused in Smith’s book review.

TRANSLATIONS

When an original non-English title and its translation appear together in the text, the first version (whether original or translation) takes the form of an original title, and the second version is always enclosed in parentheses and italicized.

The first time I read *Mi nombre es Roberto* (*My Name Is Roberto*) was probably in the summer of 1989.

For longer passages in a foreign language, give the whole passage in the original, followed by an English translation in brackets.

BOOKS RECEIVED EXAMPLES

b/w + color illustrations:

Auricchio, Laura. *Adélaïde Labille-Guiard: Artist in the Age of Revolution* (Los Angeles: The J. Paul Getty Museum, 2009). Pp. 130. 30 b/w + 46 color ills. \$29.95

hardcover and paper

James Chandler, and Maureen N. McLane, eds. *The Cambridge Companion to British Romantic Poetry* (Cambridge: Cambridge Univ., 2008). Pp. xxi + 303. \$90 hardcover, \$24.99 paper

a book in a series

Jane Austen, *Later Manuscripts*, ed. Janet Todd and Linda Bree (Cambridge: Cambridge Univ., 2008). The Cambridge Edition of the Works of Jane Austen. Pp. cxxix + 742. \$130

several volumes in a set

Hilda L. Smith, Mihoko Suzuki, and Susan Wiseman, eds. *Women's Political Writings, 1610–1725* (London: Pickering and Chatto, 2007). 4 vols. Pp. xxxiii + 409 (vol. 1); xvii + 380 (vol. 2); xiv + 327 (vol. 3); xiii + 378 (vol. 4). \$595 set

an annual

Kevin L. Cope, ed. *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, vol. 16 (New York: AMS, 2009). Pp. xv + 440. \$163.50.

special issue of a journal

Lorna Clymer, ed. *Religion and Cultural Transformation in Early Modern England*, a special issue of *Huntingdon Library Quarterly* 71 (2008): 553–706.

price in Euros

Elisabeth Détiis, and Françoise Knopper, eds. *S'Amuser en Europe au Siècle des Lumières* (Toulouse: Univ. de Toulouse-Le Mirail, 2007). Pp. 245. 22€.

price in pounds and dollars

Downie, J. A. *A Political Biography of Henry Fielding* (London: Pickering and Chatto, 2009). Pp. 269. £6, \$99.