

***ECL* Style Guide**

Eighteenth-Century Life first adheres to the rules in this style guide. For issues not covered in the style guide, refer to the fifteenth edition of *The Chicago Manual of Style* (hereinafter, CMS15) for guidance.

Eighteenth-Century Life prefers to receive submissions by e-mail, either in Microsoft Word or in WordPerfect. If that is not possible, sending in 3 ½" disks is preferable to submitting mss. If mss. are submitted, please send three copies.

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 "contary to," is italicized to avoid confusion with "pace."

Personal initials have periods and are spaced.

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

State abbreviations, not postal abbreviations, are used for state names in the "Books Received" section. State abbreviations appear in CM 15.29 – when there are two choices, use the first one.

Wilmington, Del. (*not* DE)
Washington, D.C. (*not* 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.

James Smith
University of Arizona

John Abrams
University of Florida
&
Maureen O'Brien
University of Virginia

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.

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. See CMS15, chap. 8, for more detailed guidelines on capitalization of terms.

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 (see CMS15, 11.16). For instance:

Smith stated that “we must carefully consider all aspects of the problem.”
but
Smith stated, “We must carefully consider all aspects of the problem.”

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 (CMS15, 11.16).

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 per CMS15, 8.167. 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 style of capitalization, and original spelling, though a word in full caps will take an initial capital letter. In capitalizing titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns.

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).

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

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 (CM 10.52)

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.

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.

DATES

May 1768

1 May 1768 – our standard form

September–October 1789

from 1967 to 1970

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

always repeat the last two digits of inclusive numbers; if more than two digits change, give the whole numbers; in titles, however, years are always given in full,

AD 873 [abbreviation AD precedes year]; the year 640 CE.

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 (CMS15 15.44)

DIACRITICS

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

DOCUMENTATION AND BOOKS RECEIVED

Endnotes 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.), *fol.* (fols.), *i.e.*, *ill.* (ills.), *l.* (ll.), *n.* (nn.), *n.d.* (no date—in brackets in a parenthetical reference), *no.* (nos.) *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 are 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.*

Note: for multiple editors in *Books Received*, use *eds.* In citations where there are multiple editors, however, use *ed.*, which now means ‘edited by.’

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

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.]

4. Jacobs, *Colonial Controversy*, 60.

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

5. Unwin and Arnold, 31.

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

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

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. Lorelie Bingham, *Teaching Good Composition to Graduate Students*, 2nd ed. (New York: Oxford Univ., 1967), 361.

7. Eleanor M. Jacobs, *Colonial Florida*, 3rd ed. (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 brackets after the title when the annotation appears in a note – date of publication for a title in the text should be in parentheses rather than brackets. 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]

Old Books

For books printed in the seventeenth or eighteenth century, give publisher if possible, but if not possible, just give place and date, e.g., (London, 1772). We do not use “n.p.” as an abbreviation for “no publisher.”

Chapter in Edited Collection

10. Andrew R. Walkling, “Politics and the Restoration Masque: The Case of Dido and Aeneas,” in *Culture and Society in the Stuart Restoration: Literature, Drama, History*, ed. Gerald Maclean (Cambridge: Cambridge Univ., 1995), 58. [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, r, 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)

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*, 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* (Berkeley: Univ. of California, 1969), 255. [One volume is cited individually.]

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.]

[We prefer authors not use issue numbers, 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]

13. DeeAnn DeLuna, "Robinson Crusoe, Virginal Hero of the Commercial North," *Eighteenth-Century Life* 28.1 (2004): 69-91. [a 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 2nd ser., 10 (1987): 56-89.

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 (CMS15, 17.169), 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 per CMS15, 17.194.]

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*, since we are using original orthography everywhere else. For less familiar ones, omit 'the': *Adventurer*, *Morning Post*, *Evening Chronicle*, *Star*, *Monthly Review*, *London Magazine*, *London Chronicle*, *London Gazette*, *Post Boy*, *Public Advertiser*, *Town and Country Magazine*, *Critical Review*, *Morning Herald*, *Daily Post*, *London Evening Post*, *Daily Journal*, *Monthly Magazine*, *European Magazine*, *Whitehall Evening Post*, *True Briton*, *Daily Journal*, *Weekly Miscellany*, *Plain Dealer*, *Daily Gazetteer*, *Observator*, *Female Spectator*, *Plain-Dealer*, *Champion*, *Whipping Post*, *Grub Street Journal*, *Daily Advertiser*.. This is what authors have been doing automatically, so we'll go with it.

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 CMS15, 17.188.]

Dissertation

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

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 conjectural – when 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.

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 (CMS15 17.354)

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

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 references to acts of parliament and the like, see CMS 17.336ff. 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 17.346, 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 (CMS 17.250)

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.

Web sites

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 "Books Received" Section

Book with Single Author

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

Multiauthor

Abrams, John, 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

Saxton, Kristen T., 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 [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

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

Small, Robert. *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 and \$29.95 paper

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

(figure 1) -- lower case and Arabic number

(letter 1)

Music

Sonata in E-flat, op. 31, no. 3; Sonata op. 31;
Fantasy in C Minor, K. 475; Fantasy K 475

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 (CMS15, 8.191); titles of plays are italicized (CMS15, 8.193). When long poems and short poems are mixed, it's best to italicize all for consistency (CMS15, 8.191).

Titles within Titles

Titles within titles: italicize (CMS15, 17.58)

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

Citing Poetic Lines

Usually, line numbers, with "l." or "ll." will suffice. In the event that the poem is subdivided so that it has cantos or stanzas, then we follow CMS 8.194, using Arabic numbers, thus:

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 (CMS 8.187)

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. See CMS15, 11.57–61, for more detailed guidelines on the use of ellipses.

EPIGRAPHS

The epigraph source includes the author's name or the author's name, title of the work, and, if pertinent, date. No other bibliographical information is required; *note superscripts should not follow an epigraph source*. Epigraphs are flush left. Author's name, etc., flush left on the line below the epigraph.

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

Avoid sexist language and terms that are gender specific (chairman, mankind, etc.). Never allow the form *s/he*. 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]

Numbers applicable to the same category, however, are treated alike in the same context.

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 Booth-Reverand protocol, because it’s simpler than CMS 15 with its nine 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, 100-10, 324-33, 397-403, 1462-78, 1462-1503.

Exception: when inclusive years appear in titles, give all four digits, i.e., 1789-1791.

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

We’re actually going to follow the *Chicago Manual* (CMS15, 7.17): “The possessive of most *singular nouns* is formed by adding an apostrophe and an *s*, and the possessive of *plural nouns* (except for a few irregular plurals that do not end in *s*) 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	

Exception (CM 7.20): “The possessive is formed without an additional *s* for a name of two or more syllables that ends in an *eez* sound.”

Euripides’ tragedies

the Ganges' source
Xerxes' armies

QUOTATIONS. See EXTRACTS and TRANSLATIONS

SPELLING AND TERMS

Follow *Merriam-Webster's Collegiate Dictionary*, 11th ed., and *Webster's Third New International Dictionary* for spelling and for hyphenation. 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.

The word hermeneutics is the most overused term in recent monographs.

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.

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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 ill. \$29.95

hardcover and paper

Chandler, James, 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

Austen, Jane. *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

Smith, Hilda L., 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

Cope, Kevin L., 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

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

price in Euros

Détis, Elisabeth, 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. £60. \$99