

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

*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, CMS17) for guidance. This is available online at <https://www.chicagomanualofstyle.org/home.html>

*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 "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

### **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.

### **HEAD QUOTATION**

A quotation that opens an essay should be reproduced flush left. It is followed the author's name below, also flush left, starting with an em-dash. If there's a date for the publication, it goes next, in parentheses. There should be no superscripts (i.e., no notes) in the 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. See CMS17, 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 CMS17, 13.18, 13.19). 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. 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 CMS17, 8.15. 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 Nobility (CMS17, 8.32)**

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, . . .

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"

French titles, however, are usually not capitalized:

duc de Guise

marquis de Sade

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 (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 36cm, Musee des Beaux-Arts, Tours, INV50-6-2. Photo credit: Art Resources, NY.

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

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

Figure 4. Studio of Jacques-Louis David, *Marat assassiné*, 1793, oil on canvas, 165 x 128cm, 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 830mm. 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, dimensions are given: height x width x depth (if applicable).

## DATES

May 1768

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

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].

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 (CMS17, 9.37)

## 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).”

## 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, *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 are

used to designate centuries in the notes, and “century” is abbreviated as “c.”:Publisher names are shortened with the following abbreviations: Univ., Assoc., Foun., Inst., Lib. We omit “publisher” and “press”).

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

### *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)

### *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 (CMS17, 10.27), 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 Font, then make sure the “superscript” box is unchecked.

9. Bernard Mandeville, *The Fable of the Bees* (1714) (London: J. Roberts, 1756). Indicating date of first edition, since we aren’t using the first edition.

[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 – date of publication for a title in the text should also be 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.

### ***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." Since eighteenth-century publishers often job about their work, it's typical to find a long and complex list of names, i.e., Printed for W. Smith by J. Tonson and B. Wilson at the sign of the boar across from Pissing Alley. So, use only the name of the first publisher mentioned, since that's sufficient to find the exact book.

### ***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, and recto or verso, in the following format:

sig.G3r-v -- Note, no period after r or v for recto or verso (CMS 17, 14.154)

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*, 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.

### ***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. 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]

[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]

*Oxford Art Journal* needs issue numbers, until 2004, when pagination is continuous. *Journal for Early Modern Cultural Studies* needs issue numbers. So does *British Art Journal*, *Musical Times*, *Mosaic*, *South Atlantic Quarterly*, *South Atlantic Bulletin*, *Bulletin of the John Rylands Library*, *Burney Letter*, *Gothic Studies*, *University of Toronto Quarterly*, *Journal of Folklore Research*, *Cambridge Quarterly*, *Journal for Eighteenth-Century Studies*.

*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 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.

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 per CMS17, 8.170]

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* since we are using original orthography everywhere else.

For less familiar ones, omit 'the': *Morning Post*, *Evening Chronicle*, *Morning 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*, *Gazetteer*, *Observator*, *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*. 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 18<sup>th</sup> 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 citation usually not necessary per CMS 17, 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. There will always be an England,

*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* (CMS 17, 14.222)

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, since, obviously, nobody can access it at that date again (one of the dumber pieces of advice from CMS):

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

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

This allows us to end the website with a period, even though many websites don't end with periods. 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 until then: 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.

Some shelfmarks, like Bodleian shelfmarks, don't have a comma, but most special collections do. For consistency, we'll use commas for BL, as well as 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, even though PRO is now officially the National Archives – people still call it the 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:

Bodleian, Vet. a43e.3250

Bodleian, MS Ballard 74, f.3r

Bodleian, Douce P971

Bodleian, Vet. A4 e.477

Bodleian, Dunston B.2037

note spacing, or lack thereof

For references to acts of parliament and the like, see CMS 17, 14.300ff. 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, 14.300, 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, 14.244)

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 "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 ills. \$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

Note, major keys are in caps, minor keys are lower-cased. Longer works of music are italicized, shorter works are in quotation marks (same distinction as that between books and poems).

### ***Titles***

Titles of poems are set in Roman type, capitalized, and set within quotation marks, but long poems, and poems published separately as books, are in italics (CMS17, 8.181); titles of plays are italicized (CMS17, 8.183). When long poems and short poems are mixed, it's best to italicize all for consistency.

### ***Titles within Titles***

Titles within titles: italicize (CMS17, 8.173)

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

### ***Punctuation around Titles within Titles***

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

Note the placement of the commas.

Roland McHugh, *Annotations to "Finnegins Wake."*

### ***Citing Poetic Lines***

Usually, line numbers, with "l." or "ll." will suffice. In the event that the poem is subdivided so that it has s or stanzas, then we follow CMS 17, 14.253, 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 17, 14.253)

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

### ***Numbers of Points***

When a narrative is numbering a series of points or issues, indicate them by an Arabic number inside parentheses, thus: (1) this would be the first point; (2) this would be the second. They can be separated by commas or semi-colons. They can be preceded by a colon, but that's not necessary. Depends on context.

### **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.

**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 the form “s/he” as well as “he or she,” which, though politically correct, is rather clumsy (it also calls attention to itself for 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]

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 Reverend protocol, because it's much simpler than CMS 17, 9.615, with its nine separate rules: always give the last two digits; if more than the last two digits require to indicate the change, then change, then give the number of digits necessary for accuracy.

1-13, 74-75, 100-10, 324-33, 397-403, 1,462-78, 1,462-503.

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* (CMS17, 7.16-17): "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, like *children*, 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	

There used to be an exception for polysyllabic Greek and Latin words, and for French words ending with an -s or -z sound, but no longer (CMS 17, 7.18)

Euripides's tragedies  
 the Ganges's source  
 Xerxes's armies  
 Descartes's dreams  
 Degas's dancers

## QUOTATIONS. See EXTRACTS and TRANSLATIONS

### SPELLING AND TERMS

Follow *Merriam-Webster's Collegiate Dictionary*, 11th ed., for spelling and hyphenation. If the word isn't found there, consult the *OED*. 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 (i.e., a "word as a word") is put in quotation marks.

In the twentieth century, socialism has acquired many meanings.

The word hermeneutics is the most overused term in recent critical theory.

But,

The most-overused term in this essay may be "hermeneutics."

### 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.

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

Including short passages in foreign languages is acceptable, but longer passages, and all indented passages, should be given in the original language, 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 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

