

# ***Nka* Style Guide**

The *Nka* Style Guide comprises two parts: (1) a style sheet listing elements of style and format particular to the journal; and (2) the “Duke University Press Journals Style Guide,” which offers general rules for DUP journals based on *The Chicago Manual of Style*, 18th ed. (CMS).

## ***Nka* Style Sheet**

Listed below are *Nka* style points that are in addition to what is outlined in the Duke University Press Journals Style Guide.

### **Style Points Unique to *Nka***

#### **ACKNOWLEDGMENTS**

Acknowledgments are made in the first unnumbered note and are written in the first person. Prior publication should be noted.

This essay owes most to the artists in the exhibition. I have benefited from conversations and correspondence with all of them, and I am grateful for their generosity. The essay was originally published in the exhibition catalogue *Home Lands—Land Marks: Contemporary Art from South Africa* (Haunch of Venison, 2008).

#### **CONTRIBUTOR’S NOTE**

Articles and reviews are accompanied by a contributor’s note, which is limited to one sentence including the author’s name, rank, and affiliation(s). Publications are not included.

*Jonathan Frederick Walz is the director of curatorial affairs and curator of American art at the Columbus Museum, Georgia.*

*Hannah Sage Kay is an arts writer from New York.*

#### **DOCUMENTATION**

Endnotes are used; *there is no bibliography*. The first citation of a work provides full bibliographic information. Subsequent citations contain the author’s last name, a shortened title, and a page number. If several works by the same author are cited consecutively in a note, the author’s last name is repeated for the second and subsequent works. When citing more than one author with the same last name, include first initial in every citation. Et al. is used for works by more than three authors or editors. In citations of online works, access dates are required only in the absence of publication dates. In URLs, including DOIs, use “https://” to ensure that links work online (CMS 13.6). For additional guidelines concerning the treatment of titles, see CAPITALIZATION in the Duke University Press Journals Style Guide.

Commonly used abbreviations include cf., chap. (chaps.), ed. (eds.), e.g., esp., et al. (used of people), etc. (used of things), fol. (fols.), i.e., introd., l. (ll.), lit. (“literally”), n. (nn.), pt. (pts.), repr., sec. (secs.), ser., s.v., vol. (vols.). Note that ed. (“edited by”) is used before editors’ names and that ed. or eds. (“editor,” “editors”) is used after them; trans. means “translated by” when preceding names and “translator” or “translators” when following them. Ibid. is not used; f. (ff.), op. cit., and loc. cit. are not used, nor are the words *eadem*, *idem*, *infra*, and *supra*. Latin abbreviations are not italicized (e.g., “Death rates varied from 19.2 to 53.9 per annum, with values ranging from 22.0 to 31.6 in 80 percent of all years”).

**Note: Following the new guidance in *The Chicago Manual of Style*, 18th ed., places of publication are not included (list only the publisher) and page ranges aren’t included for book chapters.**

For additional information about documentation style, please refer to the *Chicago Manual of Style*, 18th edition (CMS).

### Sample Note Citations

#### CATALOG

**Note:** Exhibition catalogs are often published as books and are treated as such. Brochures that are often available to visitors to an exhibition and may be treated similarly (CMS 14.134).

*preferred*

<sup>1</sup> Witkovsky, Matthew S., ed. *Sarah Charlesworth: Stills*. Art Institute of Chicago, 2014. Published in conjunction with an exhibition of the same title, organized by and presented at the Art Institute of Chicago, September 18, 2014–January 4, 2015.

*or, if space is tight*

<sup>1</sup> Witkovsky, Matthew S., ed. *Sarah Charlesworth: Stills*. Art Institute of Chicago, 2014. Exhibition catalog.

#### SCHOLARLY BOOK

<sup>2</sup> Annie E. Coombes, *Visual Culture and Public Memory in a Democratic South Africa* (Duke University Press, 2003); U. R. Bustèd, *What Were They Thinking? The Real Lives of the Poets* (Petard, 2002), 63; Gerald Langford, *Faulkner’s Revision of “Absalom, Absalom!”: A Collation of the Manuscript and the Published Book* (University of Texas Press, 1971), 174. [A book title within a book title is quoted and italicized. A main title ending in a question mark or exclamation point is followed by a colon only if the question mark or exclamation appears within quotation marks.]

## EDITED WORK

<sup>3</sup> *Selected Prose of T. S. Eliot*, ed. Frank Kermode (Faber and Faber, 1975), 117. [The author's name need not be given when the title of the book contains it.]

<sup>4</sup> Marguerite de Navarre, *L'heptaméron*, ed. Michel François (Garnier, 1967), 475n526. [to cite a numbered note]

<sup>5</sup> Marcel Tetel, Ronald G. Witt, and Rona Goffen, eds., *Life and Death in Fifteenth-Century Florence* (Duke University Press, 1989); Lucy R. Lippard, *The Art of Whitfield Lovell: Whispers from the Walls*, 2nd ed. (Pomegranate, 2003); Eleanor Lennox, *The Scottish Diaspora*, 2nd ed. (Northern Light, 2000), 43.

<sup>6</sup> John M. McManamon, "Continuity and Change in the Ideals of Humanism: The Evidence from Florentine Funerary Oratory," in Tetel, Witt, and Goffen, *Life and Death*. [Chapter in a previously cited collection.]

## PREFATORY MATTER

<sup>7</sup> Marshall Brown, preface to *The Uses of Literary History*, ed. Marshall Brown (Duke University Press, 1995); Harry Levin, general introduction to *The Riverside Shakespeare*, 2nd ed. (Houghton Mifflin, 1997).

## CHAPTER

<sup>8</sup> Gail Bederman, "Theodore Roosevelt: Manhood, Nation, and 'Civilization,'" in *Manliness and Civilization: A Cultural History of Gender and Race in the United States, 1880–1917* (University of Chicago Press, 1995); André Brink, "Stories of History: Reimagining the Past in Post-apartheid Narrative," in *Negotiating the Past: The Making of Memory in South Africa*, ed. Sarah Nuttall and Carli Coetzee (Oxford University Press, 1998); Kerry Ward and Nigel Worden, "Commemorating, Suppressing, and Invoking Cape Slavery," in Nuttall and Coetzee, *Negotiating the Past*. [The first reference cites a chapter in the author's own book; the second, a chapter in an edited collection; the third, a chapter in a previously cited edited collection.]

## WORKS WITH NON-ENGLISH TITLES

<sup>9</sup> Reuven Ayzland, *From Our Springtime* (in Yiddish) (Inzl, 1954), 166; Pierre Bourdieu and Abdelmalik Sayad, *Le déracinement: La crise de la agriculture traditionnelle en Algérie* (Minuit, 1964); Hélène Hazera, "Les soeurs de la boulevard," *Têtu*, June 1999, 8–21. [Titles in non-English languages need not be translated in the notes.]

## TRANSLATION

<sup>10</sup> Paul Valéry, *The Art of Poetry*, trans. Denise Folliot (Pantheon, 1958), 45; *I, Rigoberta Menchú: An Indian Woman in Guatemala*, ed. Elisabeth Burgos-Debray, trans. Ann Wright (Verso, 1984), 45. [In the second citation, the title provides the author's name.]

## MULTIAUTHOR WORK

- <sup>11</sup> Vivian Bickford-Smith, Elizabeth van Heyningen, and Nigel Worden, *Cape Town in the Twentieth Century: An Illustrated Social History* (Philip, 1999), 167; Monica Blackmun Visonà et al., *A History of Art in Africa* (Abrams, 2001). [The second citation refers to a work with more than three authors.]

#### MULTIVOLUME WORK

- <sup>12</sup> John Keats, *Letters*, ed. Hyder Edward Rollins, vol. 2 (Harvard University Press, 1958), 14.
- <sup>13</sup> Joseph Hooker, *Of the Laws of Ecclesiastical Polity*, ed. George Edelen et al., 4 vols. (Belknap Press of Harvard University Press, 1977–82), 1:99.
- <sup>14</sup> Michel Foucault, *An Introduction*, vol. 1 of *The History of Sexuality*, trans. Robert Hurley, 3 vols. (Penguin, 1990), 102.

#### REPRINTED WORK

- <sup>15</sup> Antoyne de Montchrétien, *Traicté de l'économie politique* (1615; repr., Slatkine, 1970), 12.
- <sup>16</sup> Lisa E. Bloom, "True North: Isaac Julien's Aesthetic Wager," in *Isaac Julien: True North* (Mak Center for Art and Architecture; Museum of Contemporary Art, 2005), republished in German and English in *Isaac Julien: True North; Fantôme Afrique*, ed. Veit Görner and Eveline Bernasconi (Distributed Art Publishers, 2006).

#### REFERENCE WORK

- <sup>17</sup> *Oxford English Dictionary*, 3rd ed., "self," A.1.a.

#### JOURNAL ARTICLE

- <sup>18</sup> Stephen G. Nichols, "Commentary and/as Image," *South Atlantic Quarterly* 91, no. 4 (1992): 965–92. [Journal published in volumes. Issue numbers should be given if available.]
- <sup>19</sup> Ellen Meiksins Wood, "Capitalism and Human Emancipation," *New Left Review*, no. 167 (1988): 1–20. [Journal published only in issues.]
- <sup>20</sup> Judith Lewis, "'Tis a Misfortune to Be a Great Ladie': Maternal Mortality in the British Aristocracy, 1558–1959," *Journal of British Studies* 37, no. 1 (1998): 26–53. [Title-case capitalization is used for the quotation in the title regardless of how the phrase appears in the original source (CMS 8.167 and 8.160).]

#### MAGAZINE ARTICLE

- <sup>21</sup> Jonathan Franzen, "The Listener," *New Yorker*, October 6, 2003, 84–90, 92–99; Hélène Hazera, "Les soeurs de la boulevard," *Têtu*, June 1999, 8–21.

#### NEWSPAPER ARTICLE

- <sup>22</sup> Jason DeParle, "Whither on Welfare: Even Though They Please Moynihan, Clinton's Actions Are Far from Bold," *New York Times*, February 3, 1993. [No page number is required for newspaper citations (CMS 14.89).]

<sup>21</sup> *Cinéma*, “Loin du Vietnam.” [The newspaper or magazine title appears in place of the author (contra CMS 14.97).]

## REVIEW

<sup>23</sup> Fredric Jameson, “The Historian as Body-Snatcher,” review of *Learning to Curse: Essays in Early Modern Culture*, by Stephen J. Greenblatt, *Times Literary Supplement*, January 18, 1991, 7.

## SPECIAL ISSUE

<sup>24</sup> Margaret Ferguson and Marshall Brown, eds., “Feminism in Time,” special issue, *MLQ* 65, no. 1 (2004).

## DISSERTATION

<sup>25</sup> Jennifer M. Jones, “‘The Taste for Fashion and Frivolity’: Gender, Clothing, and the Commercial Culture of the Old Regime” (PhD diss., Princeton University, 1991).

## PAPER OR PRESENTATION

<sup>26</sup> Mary Poovey, “Between Political Arithmetic and Political Economy” (paper presented at the conference “Regimes of Description,” Stanford University, Stanford, CA, January 12, 1996). [The exact date, if known, is desirable (CMS 14.115).]

## INTERVIEW OR PERSONAL COMMUNICATION

<sup>27</sup> Jacques Petits Fours (provost, Upper Midwestern University), interview by author, Ames, IA, February 20, 1995.

<sup>28</sup> Wilson Everett, pers. comm., July 14, 1967; Jackie Gleason, e-mail message to author, April 1, 1987; Harpo Marx, telephone conversation with author, March 31, 1956.

## ARCHIVAL SOURCE

**Note:** Archival citations vary in form, but should include the following information, if available and applicable: author/creator, title, and date of the item; box and/or folder number; name of the collection; name of the archive and/or depository; location of the depository; and, if consulted online, item URL and access date. Page numbers may also be included if relevant.

<sup>59</sup> Sidney Finkelstein, draft of *Charles White: Ein Künstler Amerikas*, ca. 1954, box 4, folder 75, Charles W. White papers, 1933–1987, bulk 1960s–1970s, Archives of American Art, Smithsonian Institution, Washington, DC, 33.

<sup>60</sup> Jeff Donaldson, “Documemoir,” 1978, Jeff Donaldson Papers, box 10, folder 5, appendix 2, page 78, Smithsonian Institution, Archives of American Art, Washington, DC.

<sup>61</sup> Lee Miller to Roland Penrose, November 9, 1937, Lee Miller Archives, Farley Farm, Chiddingfold, East Sussex, UK.

## ONLINE SOURCE

**Note:** For websites other than online books and periodicals (see sample notes immediately below), include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, complete URL, and access date (if no publication date is provided *and* if access date would be helpful [e.g., if the web resource is likely to change]). The titles of websites and blogs generally use title-style capitalization. See CMS 8.193 for guidance as to whether such titles should be set in roman type or italicized.

<sup>29</sup> Timothy D. Pyatt, ed., *Guide to African American Documentary Resources in North Carolina* (University of Virginia Press, 1996),  
<https://www.upress.virginia.edu/epub/pyatt/index.html>.

<sup>30</sup> Rabab Abdulhadi, "Where Is Home? Fragmented Lives, Border Crossings, and the Politics of Exile," *Radical History Review*, no. 86 (2003): 89–101,  
[https://muse.jhu.edu/journals/radical\\_history\\_review/v086/86.1abdulhadi.html](https://muse.jhu.edu/journals/radical_history_review/v086/86.1abdulhadi.html). [Note that the DOI, if available, is preferred.]

<sup>31</sup> Boyan Jovanovic and Peter L. Rousseau, "Specific Capital and Technological Variety," *Journal of Human Capital* 2 (2008): 135, <https://doi.org/10.1086/590066>. [DOIs appearing in notes and reference lists are presented as complete URLs]

<sup>32</sup> Harry Kloman, "Introduction," The Gore Vidal Index,  
<https://www.pitt.edu/~kloman/vidalframe.html> (accessed July 27, 2003). [The official titles of websites are set in roman type, with headline-style capitalization.]

<sup>33</sup> Southern Poverty Law Center, "Center Information,"  
<https://www.splcenter.org/centerinfo/ci-index.html> (accessed August 27, 2003).

<sup>34</sup> G. Shaw, obituary for Peter Mokaba, *Guardian*, July 12, 2002,  
<https://www.guardian.co.uk/aids/story/0,7369,753812,00.html>.

<sup>35</sup> Barack Obama's Facebook page, <https://www.facebook.com/barackobama> (accessed July 19, 2008).

<sup>36</sup> Maria Gaspar and James Gordon Williams, "Force of Things: In Conversation with Artist Maria Gaspar and Live Performance by James Gordon Williams," El Museo del Barrio, June 21, 2023, <https://www.elmuseo.org/event/in-conversation-with-artist-maria-gaspar/>.

<sup>36</sup> Poetry Foundation, "Robert Frost,"  
<https://www.poetryfoundation.org/poets/robert-frost>. [Access dates are not required for sources that are not likely to change (see CMS 13.15).]

## NOTE

<sup>36</sup> Javitch, "Reconsidering the Last Part of *Orlando Furioso*," 385n; Adams, "Christine de Pizan," 5n10, 8nn20–21. [With unnumbered notes, the abbreviation n or nn follows the page number without an intervening space. With numbered notes, the note number or numbers follow the abbreviation without intervening period or space (CMS 14.56).]

## CITATION FOLLOWING QUOTATION

<sup>37</sup> My argument is informed by Achille Mbembe's notion of the multiple temporalities of colonialism: "an interlocking of presents, pasts and futures, each age bearing, altering, and maintaining the previous ones" (*On the Postcolony* [University of California Press, 2001], 16).

**Note:** Citations of films do not require endnotes but may appear in the running text. They include the director's name, the film's title, and the year of release.

Salvatore Piscicelli's film *Immacolata e concetta* (1979) was shown at the festival.

The film *Immacolata e concetta* (dir. Salvatore Piscicelli, 1979) was shown at the festival.

## ART EXHIBITIONS & EXHIBITION CATALOGS

**Note:** Titles of world's fairs and other large-scale exhibitions and fairs are capitalized but not italicized. Smaller exhibitions (e.g., at museums) and the titles of exhibition catalogs (often one and the same) are italicized (CMS 8.204). The word that begins a note should be capitalized.

<sup>38</sup> The Great Exhibition of the Works of All Nations; the Great Exhibition of 1851; London's Crystal Palace Exhibition; the exhibition

<sup>39</sup> The World's Columbian Exposition; the New York World's Fair

<sup>40</sup> A remarkable exhibition, *Motor Cycles*, was mounted at the Guggenheim Museum.

<sup>41</sup> We saw the exhibition *Ansel Adams at 100* when visiting the Museum of Modern Art.

## VIDEO & FILM RECORDINGS

**Note:** Citations of video and film recordings will vary according to the nature of the material (television show, movie, etc.). Any facts relevant to identifying the item should be included. Indexed scenes are treated as chapters and cited by title or by number (CMS 14.165).

<sup>42</sup> *American Crime Story: The People v. O. J. Simpson*, episode 6, "Marcia, Marcia, Marcia," directed by Ryan Murphy, written by D. V. DeVincentis, featuring Sterling K. Brown, Kenneth Choi, and Sarah Paulson, aired March 8, 2016, on FX, <https://www.amazon.com/dp/B01ARVPCOA/>.

<sup>43</sup> "Crop Duster Attack," *North by Northwest*, directed by Alfred Hitchcock (1959; Warner Home Video, 2000), DVD.

<sup>44</sup> Cuarón, Alfonso, dir. *Gravity*. 2013; Warner Bros. Pictures, 2014. Blu-ray Disc, 1080p HD.

<sup>45</sup> Mayberry, Russ, dir. *The Brady Bunch*. Season 3, episode 10, "Her Sister's Shadow." Aired November 19 1971, on ABC. <https://www.hulu.com/the-brady-bunch>.

## VIDEO STILLS

**Note:** Citations of video and film stills will vary according to the nature of the material (television show, movie, etc.). Any facts relevant to identifying the item should be included, along with a specific time marker.

<sup>45</sup> Still from New York Close Up, “Jacolby Satterwhite Dances with His Self,” YouTube video, 8:58, August 16, 2013, <https://www.youtube.com/watch?v=3LgtGM1Wcss>.

## MUSICAL RECORDINGS

<sup>46</sup> New York Trumpet Ensemble, with Edward Carroll (trumpet) and Edward Brewer (organ), *Art of the Trumpet*, recorded at the Madeira Festival, June 1–2, 1981, Vox/Turnabout PVT 7183, 1982, compact disc.

<sup>47</sup> Richard Strauss, *Don Quixote*, with Emanuel Feuermann (violoncello) and the Philadelphia Orchestra, conducted by Eugene Ormandy, recorded February 24, 1940, Biddulph LAB 042, 1991, compact disc.

<sup>48</sup> Billie Holiday, vocalist, “I’m a Fool to Want You,” by Joel Herron, Frank Sinatra, and Jack Wolf, recorded February 20, 1958, with Ray Ellis, track 1 on *Lady in Satin*, Columbia CL 1157, 33⅓ rpm.

<sup>49</sup> “Umbrella,” featuring Jay-Z, MP3 audio, track 1 on Rihanna, *Good Girl Gone Bad*, Island Def Jam, 2007.

or

<sup>49</sup> “Umbrella,” featuring Jay-Z, Spotify, track 1 on Rihanna, *Good Girl Gone Bad*, Island Def Jam, 2007.

## EPIGRAPHS

Epigraphs appear at the beginning of an essay, under the byline, and are left-justified. The attribution appears on the following line and contains the author’s name and the title. No endnote is provided.

*The infectious spread of apartheid into the smallest detail of daily living has made South Africa a land of signs.*

Ernest Cole, *House of Bondage*

## FIGURE CAPTIONS

In addition to a caption, each figure requires *alt text*, a short description of the figure that allows nonsighted persons to access a publication’s visual content.

**Captions do not have terminal punctuation.** If credit or source information is provided, it should be the last element of the caption. Photo credit, if any, follows “courtesy of” statement.

## Works of Art



Captions for works of art should generally follow this format: **Artist name**, *Title in italics*, date. Medium, measurements (use multiplication symbol (×), not the letter “x”; “cm./in.” is preferred over the use of the double prime ["]), location (if applicable). Courtesy the artist/© Rightsholder.

**Abdel Hadi el-Gazzar**, *The Green Man*, 1951. Oil on canvas. Private collection of Naguib Sawiris. Courtesy Laila Effat. Photo: Alex Dika Seggerman

**Mahmoud Mukhtar**, *Nahdat Misr (Egypt's Reawakening)*, 1920–28. Public sculpture, Cairo (Giza), Egypt. Photo: Alex Dika Seggerman, 2012

**Kamel Telmisany**, untitled illustration from Georges Henein, *Déraisons d'être*, 1938. Courtesy Éditions Corti

**Fouad Kamel**, *Trajectoire du rêve*, 1941. Oil on wood, 121 × 81 cm. © Sharjah Art Foundation

**Ida Kar**, *Surreal Study*, 1940. Vintage bromide print. © National Portrait Gallery, London

**Leon-Jean-Joseph Dubois**, *Thoout, Thoth Deux fois Grand, le Second Hermès*. Illustration in *Jean-François Champollion, Pantheon Egyptien* (Firmin Didot, 1823)

## Covers

Cover of *Al-Kitaba Al-Ukhra (Other Writing)*, no. 20, February 1998

Cover of the first issue of *Tropiques Revue Culturelle*, published quarterly in Fort-de-France, Martinique, by Aimé Césaire, Suzanne Césaire, and René Méné, 1941–45

## Other types of images

Captions for other images may vary but should generally follow this format: Descriptive title, location (if applicable), date. Credit/source information

Aimé Césaire, ca. 1949

Members of the Art and Liberty group at their second Exhibition of Independent Art, Cairo, 1941. Front row, left to right: Jean Moscatelli, Kamel Telmisany, Angelo de Riz, Ramses Younan, Fouad Kamel. Back row, left to right: Albert Cossery, unidentified, Georges Henein, Maurice Fahmy, Raoul Curiel. Source: Younan Family Archive

## INTERVIEWS & ROUNDTABLES

The names of the interviewer and the interviewee are given in full the first time and abbreviated subsequently. The abbreviation consists of unspaced initials without periods. Every question and answer begins flush left and is separated from the preceding answer or question by a line space.

**Ray Waterhouse:** You come from a painting background. . . .

**Lalla Essaydi:** My background in painting plays a very important role in . . .

**RW:** Where were the photographs . . . ?

**LE:** The *Converging Territories* series is set in . . .

With roundtables, the names of the convener and the panelists are given in full the first time. To prevent confusion, last names are used subsequently; abbreviations of names are not used. Every question and answer begins flush left and is separated from the preceding answer or question by a line space.

**Chika Okeke-Agulu:** Let me begin by mentioning . . .

**John Picton:** In 1989 Rasheed Araeen curated a show . . .

**dele jegede:** The stereotypes that John alludes to . . .

**Okeke-Agulu:** A lot of ideas generated in the first thread of exchanges are proliferating . . .

## REVIEWS

Reviews have head matter, in lieu of a title, and a byline (the latter appears at the *end* of the text). If the item under review is an exhibition, the head matter contains, on the first line, the artist's name and then, on the second and subsequent lines, the exhibition's title, location, and dates.

Deborah Poynton

Everything Matters: ACA Gallery of the Savannah College of Art and Design, Atlanta, Georgia,  
February 19–March 29, 2009

If the item under review is a book, the head matter contains the author's or editor's name, the book's title, and the facts of publication.

Jean-François de l'Atelier, *Congolese Influences on French Painting of the Midcentury* (Mais Oui, 2009)

# Duke University Press Journals Style Guide

Duke University Press journals adhere to the rules in this style guide and to *The Chicago Manual of Style*, 18th ed. (CMS). We also follow the European Accessibility Act's guidelines and supply alt text for all illustrations and tag foreign-language words and phrases, which allows a screen reader to know when a shift in the dominant language occurs, making pronunciations more accurate.

## 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*.

further expansion of NATO's membership

dissent within the AFL-CIO

sexism is rampant at IBM

certain US constituencies

Spell out Latin abbreviations such as *i.e.*, *e.g.*, and *etc.* in the text, though allow abbreviations within parentheses in the text. Allow abbreviations in notes. When used, these abbreviations are set in roman type, not italics. The word *sic*, however, is italicized.

Personal initials have periods and are spaced.

W. E. B. Du Bois; C. D. Wright

## ABSTRACTS

Substantial articles should include an abstract of approximately 200 words. Book reviews and short issue introductions do not require abstracts.

Abstracts should be written in the third person ("This article proposes . . ."), not the first person ("I propose . . .").

It is preferable for abstracts to summarize the content and argument of the article, not describe the contents and argument. For example:

The Marxist theory of primitive accumulation explains the rise of the postbellum cotton industry in the southern United States. However, it fails to account for the parallel penetration of railways into the region. Federal subsidies played a significant role in supporting railways, demonstrating the link between a protoglobal industry and federal government, which sought to promote "free labor" and international trade.

*not*

This article defends the view that the Marxist theory of primitive accumulation explains . . .

## **CAPITALIZATION. See also SPELLING AND HYPHENATION**

See CMS, chap. 8, for general guidance on capitalization.

In Romance and other languages, use diacritics with capital letters.

### **After a Colon**

If the material introduced by a colon consists of a complete sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise, it begins with a lowercase letter. See CMS 6.65, 6.67.

### **Quotations**

Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see CMS 12.19). 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.”

A lowercase letter following a period plus an ellipsis should be capitalized if it begins a grammatically complete sentence (CMS 12.62).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

### **Terms**

A down (lowercase) style is generally preferred for terms. See CMS, chap. 8, for detailed guidelines on capitalization of terms.

### **Titles of Works**

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, subordinating conjunctions (*if, because, that, etc.*), and prepositions with five or more characters (*about, between, without, etc.*). Lowercase articles (*a, an, the*), coordinating conjunctions, prepositions with four or fewer characters (*on, of, with, etc.*), the *to* in infinitives, and the word *as* in any function. In rare cases, a shorter preposition may be capitalized when paired with a longer preposition (*for* in *For and Against*). See CMS 8.160.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions with four or fewer characters, or coordinating conjunctions. Subsequent elements attached to prefixes are capitalized. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized. See CMS 8.162.

Nineteenth-Century Literature  
 Avoiding a Run-In  
 Policies on Re-Creation  
 Reading the Twenty-Third Psalm  
 Singing While You Work

When titles contain direct quotations, the title case style described above and in CMS should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See CMS 11.77 and 11.42 for the treatment of Dutch and German titles, respectively. Diacritical marks on capital letters are retained in all languages.

## CONTRIBUTOR’S NOTE

Each contributor’s note includes the author’s name, rank, affiliation, areas of activity or research, and most recent works. Dates of publication, but not publishers’ names, are given for books.

Rebecca Newman is professor of history at the University of Chicago. She is author of *In the Country of the Last Emperor* (1991).

Yingjin Zhang teaches Chinese literature at Indiana University. His book *Configurations of the City in Modern Chinese Literature* is forthcoming.

## DATES AND TIMES. See also NUMBERS

For more information, see CMS 9.31–40.

May 1968  
 May 1, 1968  
 May 1–3, 1968  
 on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.  
 September–October 1992  
 from 1967 to 1970  
 1960s counterculture; sixties [*not* 60s or ’60s] counterculture  
 the 1980s and 1990s  
 mid-1970s American culture  
 the mid-nineteenth century [note hyphen, not en dash]

the late twentieth century; late twentieth-century Kenya

the years 1896–1900, 1900–1905, 1906–9, 1910–18

“The Audacity of His Enterprise: Louis Riel and the Métis Nation That Canada Never Was, 1840–1875” [use full year range in titles of works and headings]

AD 873; the year 640 BC; Herod Antipas (21 BCE–39 CE) [use full caps without periods for era designations]

ca. 1820

## EXTRACTS. See also CAPITALIZATION and PUNCTUATION (Ellipses)

Set off quotations that are more than 400 characters (including spaces) in length.

## FIGURES AND TABLES

Each figure or table should be referred to either parenthetically (*figure* is abbreviated as *fig.* within parentheses) or in running text at a relevant place in the discussion. Number tables and figures consecutively.

The pressure of the flow repeatedly threatened to break down the walls that had just been created by cooling (fig. 3).

As figure 1 shows, our labor took the form of designing supported experiences for GTAs.

The problem with school attendance in the Bronx (see table 1) is largely the fault of a social system that neglects its children.

### Figure Captions

Captions are sentence case and have terminal punctuation. If credit or source information is provided, it should be the last element of the caption.

Figure 1. The author with unidentified friend, 1977.

Figure 2. The author posed for this picture with an unidentified friend in 1977.

Figure 3. Noam Chomsky at a political rally, 1971. Courtesy of John Allan Cameron Archives, University of Florida, Gainesville.

Figure 4. Coal miners in Matewan, West Virginia, April 1920. The miners' strike was depicted in John Sayles's film *Matewan*. Courtesy of Matewan Historical Society.

Figure 5. Winston Roberts, *When Last I Saw* (1893). Oil on canvas, 56 × 48 in. Courtesy of the Campbell Collection, Central State Community College Library, Pleasance, Nebraska.

Figure 6. Harvey Nit, *These. These? Those!* (2011). Mascara on cocktail napkin, 16 × 16 cm. © Harvey Nit.

In addition to a caption, each figure requires *alt text*, a short description of the figure that allows nonsighted persons to access a publication's visual content. See CMS 3.28.

## Table Titles

Table titles are sentence case but do *not* have terminal punctuation.

Table 3. Comparative frequency of bicycles, mopeds, and Segways in Amsterdam, Dublin, and Toronto, 2005–15

## GRAMMAR

A split infinitive is OK if the text reads better with a split infinitive.

Make a distinction between *that* (restrictive) and *which* (nonrestrictive) but not obsessively (i.e., if making the distinction means that there will be several *thats* in a row, allow a restrictive *which*).

Maintain parallel structure.

Maintain subject-verb agreement and tense consistency.

## INCLUSIVE LANGUAGE

### Disability and Ableism

See CMS 5.260–62 for guidance on disability-inclusive language and avoiding ableism.

### Gendered Language

Avoid sexist language and terms that are gender specific (*chairman*, *mankind*, etc.). Do not use *he* or *she*, or *s/he*, or alternating *he* and *she*. Recast to use gender-neutral alternatives such as plural, singular *they*, or other options listed in CMS 5.265. See CMS 5.255–66 (bias-free language), especially 5.263–66, and 5.51–52 (singular *they*).

However, there may be times when the generic masculine pronoun or gendered language is appropriate or preferred by the author: for example, in discussions of works of philosophy in which the original author used *he*, *him*, *man*, and the like generically, or if the article’s author intentionally uses female pronouns exclusively or uses alternative pronouns such as *ze*.

*Themselves* may be used if the antecedent is clearly singular.

### Racial and Ethnic Terms

Capitalize terms used to identify people of color or of historically marginalized origins (e.g., *Black*, *Indigenous*). As a rule, do not capitalize terms used to identify people outside these groups (e.g., *white*). Do not capitalize *of color* constructions (e.g., *people of color*, *women of color*).

Exceptions are allowed if the author insists or if the text would be, in the editor’s view and with the author’s concurrence, well served by alternative treatment. The list that follows is intended to be illustrative not comprehensive. See CMS 8.39.

Aborigine, Aboriginal

BIPOC [Black, Indigenous, and People of Color]

Black, Blackness, anti-Black, anti-Blackness

Brown

First Nations

Indigenous, Indigeneity

Native

white, whiteness

A distinction may be made between this usage (which is usually capitalized) and the use of these terms in other senses, such as, generally, “originating in a particular place” (which would not be capitalized).

Indigenous peoples (referring to more than one group); the Indigenous peoples of the Caribbean; Indigenous cultures; Indigenous people; an Indigenous person (*but* peoples and cultures that are indigenous to the Americas)

**INITIALS. See ABBREVIATIONS**

**KEYWORDS. See also ABSTRACTS**

Articles that include an abstract should also include three to five keywords or key phrases. Keywords should be lowercase (except for names or titles that would otherwise be capitalized) and separated by commas. Full names should be used for people included as keywords

*Keywords* negative affect, self-portrait, Del LaGrace Volcano, intersex, Polaroid photography

**NOTES. See also the section on documentation below.**

Callouts for footnotes or endnotes are not permitted in article titles, in heads, at the ends of epigraphs, or in figure captions.

Wherever possible, place note callouts at the end of a sentence, or at least at the end of a clause.

Each table has its own set of notes numbered separately from the article’s list of notes. See the journal’s style sheet for guidance on the format used for callouts (e.g., lowercase letters, numerals, or symbols). See also CMS 3.80.

**NUMBERS. See also DATES AND TIMES**

Cardinal and ordinal whole numbers from one to ninety-nine (and such numbers followed by *hundred, thousand, million, billion*, etc.), most numbers at the beginning of a sentence, and common fractions are spelled out. Common fractions are hyphenated as well. See CMS, chap. 9.

no fewer than six of the eight victims

One hundred eighty-seven people were put to death there during the twenty-third century BC.



attendance was about ninety thousand  
 at least two-thirds of the electorate  
 there were two million ballots cast  
 the population will top between 27.5 and 28 billion

Years as digits may start a sentence, although it may be better to reword.

1937 was marked, among other things, by the publication of the eleventh edition of Bartlett's  
*Familiar Quotations*.

or, better,

The year 1937 . . .

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

now estimated at 1.1 billion inhabitants

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

a decline of \$0.30 per share

Inclusive page numbers are given as follows (per CMS 9.63):

1–2, 3–11, 74–75, 100–103, 104–9, 112–15, 414–532, 505–16, 600–612, 1499–1501

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, in legal instruments, and in the titles of certain sequels.

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.

Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work, per CMS 9.45.]

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 possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s* (CMS 7.17).

Burns's poetry

Camus's novels

Descartes's philosophy

Euripides's plays

Jesus's name

## PUNCTUATION

### En and Em Dashes

See CMS 6.79–100. Use real en and em dashes to indicate en and em dashes in the manuscript.

115–36

post–Civil War era

The United States' hegemony—that is, its domination of other nations—is increasing.

Ali–Frazier bouts

Watson–Crick model

Russia–Finland border

### Ellipses. See also CAPITALIZATION (Quotations)

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used at the start of a quotation (whether it begins with a grammatically complete sentence or not) or at the end of a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. See CMS 12.59–69 for more detailed guidelines on the use of ellipses.

### Hyphens. See SPELLING AND HYPHENATION

### QUOTATIONS. See EXTRACTS

## SPELLING AND HYPHENATION

Follow the online *Merriam-Webster's Collegiate Dictionary* (<https://www.merriam-webster.com>) and *Webster's Third New International Dictionary* for spelling. If more than one spelling is provided in the dictionary, follow the first form given (e.g., *judgment*, not *judgement*; *focused*, not *focussed*).

For further guidance regarding the hyphenation of compound words, see CMS 7.96.

Common foreign terms are set in roman type. (Common foreign terms are defined as those with main entries and not classified as “foreign term” in *Webster’s*.) Non-English words and phrases that would be familiar to a particular author, narrator, or speaker do not necessarily require italics even if they might be unfamiliar to readers.

Prefixes are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words; refer to *Webster’s* for guidance. Temporary compound adjectives are hyphenated before the noun to avoid ambiguity but are left 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.

When a word or phrase is not used functionally but is referred to as the word or phrase itself, it is italicized. This should be limited to metatextual or linguistic discussions of the terms (as in the first two examples) and should not be used for discussions of the underlying concepts (as in the third example). See CMS 7.66.

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

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

In the twentieth century, socialism acquired many meanings.

**TABLES. See FIGURES AND TABLES and NOTES**

**TRANSLATIONS. See also the section on documentation below.**

### **Non-English Titles with English Translation**

When an original non-English title and its translation appear together in the text, both are styled as published titles (regardless of whether the translation has been published, contra CMS 11.11). The second-listed title is enclosed within parentheses. Both have title capitalization appropriate to the language.

I read *Mi nombre es Roberto* (*My Name Is Roberto*) in 1989.

I read *My Name Is Roberto* (*Mi nombre es Roberto*) in 1989.

Rubén Darío’s poem “Azul” (“Blue”) is one of my favorites.

Rubén Darío’s poem “Blue” (“Azul”) is one of my favorites.

**URLs. See also the section on documentation below.**

Use complete URLs when they appear in articles (notes, references, and main text). Include the protocol (*https://* or *http://*) and trailing slash (if it is part of the URL). DOIs appearing in notes and reference lists are presented as complete URLs (see the first example below for format). See CMS 13.9 for advice on shortening excessively long URLs.

<https://doi.org/10.1215/00982601-9467191>

<https://www.nytimes.com/interactive/2021/us/covid-cases.html>

<https://georgianpapers.com/research-funding/transcription/>