

The *Journal of Chinese Literature and Culture* Style Guide comprises two parts: (1) a section describing submission guidelines, documentation style, and guidance for including romanization and Chinese characters; and (2) the “Duke University Press Style Guide,” which offers general rules for DUP journals based on *The Chicago Manual of Style*, 18th ed. (CMS).

## ***JCLC* Style Guide**

### **GENERAL SUBMISSION INSTRUCTIONS**

**(Updated March 10, 2026)**

Manuscripts should be double-spaced throughout (including block quotations, notes, reference list, and poetry excerpts), in Garamond 12 point, with standard margins. Do not justify the right margin.

Make every effort to limit your paper to 10,000 words.

Please submit an abstract (around 200 words) and five keywords with your manuscript.

Headings should be left-justified, bold-face, capitalized (title style), and of the same font size as the text. Do not number your headings and subheadings.

Use “Short Title” citation style for footnotes, even at the first occurrence of a citation. For details, see DOCUMENTATION.

Use the font PMingLiu for Chinese characters if possible.

Provide Chinese characters for all terms at first occurrence, whether in the text or the notes. Provide Chinese characters and dates for all historical persons at first occurrence.

Provide Chinese characters for all authors’ names in the reference list.

Provide romanizations, Chinese characters and English translations for all titles at first occurrence in the text, and for every entry in the reference list. It is not necessary to provide Chinese characters and translation for texts cited in the notes, if these are provided in the reference list.

For details, see ROMANIZATION AND CHINESE CHARACTERS.

Please exercise care when moving from Chinese to English entry. For example, when entering the dates of a person’s life following the Chinese characters, be careful to make sure the parentheses and numbers are entered in English entry form.

### **DOCUMENTATION**

The *Journal of Chinese Literature and Culture* adheres first to the rules in these Guidelines. For issues not covered here, refer to *The Chicago Manual of Style*, 18th ed., notes and bibliography system.

### **“SHORTENED NOTES” CITATION STYLE**

For citations, footnotes are used. The citations should contain the author’s surname (with first initial if ambiguous), a short title, and the pages cited. (If your article discusses one work in detail, including numerous references to the same work, you may incorporate subsequent page number references into the text following an initial note.) **Do not use “p.” or “pp.”** except when necessary for clarity (e.g., to distinguish the page number from the *juan* number).

Lee, *Shanghai Modern*, 43; Wang, “Red Legacies,” 190–92.

For works by three or more authors, only the surname of the first author is used, followed by “et al.”

Preminger et al., *Poetry and Poetics*. [not Preminger, Brogan, Warnke, Hardison, and Miner, *Poetry and Poetics*.]

When one volume of a multivolume work is cited, the volume number is indicated after the short title.

Hsia and Hsia, *Letters*, 3:122.

For *juan* and page number references, include the *juan* followed by a period and then the page numbers. Refer to the recto and verso sides with “a” and “b,” respectively.

*Quan Tang shi*, 67.2092a.

It is not necessary to include English translations or Chinese characters for titles in the notes, if the titles appear in the reference list.

For classics that are commonly referred to by accepted conventional forms, those forms may be used.

*Analects* 14.40.

Personal communications, such as telephone conversations, e-mail messages, and nonarchived letters, are identified as “pers. comm.” and dated in the text but are not included in the References section.

Wilson (pers. comm., March 13, 2007) proved the hypothesis false.

### **REFERENCES**

The reference list at the end of the article provides full bibliographic information for all works cited in the text. Works that are not cited should not be included in this list.

The reference list is arranged alphabetically by author. Two works by the same author are listed alphabetically by title. Works of three or more authors are listed by the first author, followed by “et al.”

When romanizing a title, please follow sentence style, i.e., capitalize the first word and proper nouns only.

Article titles are not italicized, but placed within quotation marks, i.e., do not italicize a romanized article title. Book titles within an article title should be italicized (e.g., “*Wenxin diaolong* yu Qing dai wenxue piping”).

A romanized book title should be italicized in its entirety, even if it contains embedded book titles or terms (e.g., *Tang caizi zhuhan jiaojian*).

Capitalize only the first letter of the transliterated name of a Chinese publishing house.

Provide translations of Chinese titles in square brackets. These translations do not need to be italicized or in quotation marks, but they should be capitalized title-style and should appear neither in italics nor within quotation marks.

### **Book**

Goldman, Merle, and Elizabeth J. Perry, eds. *Changing Meanings of Citizenship in Modern China*. Harvard University Press, 2002.

Lee, Leo Ou-fan. *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930–1945*. Harvard University Press, 1999.

Sun Yushi 孫玉石. *Zhongguo chuqi xiangzheng pai shige yanjiu* 中國初期象徵派詩歌研究 (Research on the Early Symbolist School in China). Beijing daxue chubanshe, 1983.

Yip, Wai-lim. *Diffusion of Distances: Dialogues between Chinese and Western Poetics*. University of California Press, 1933.

### **Chapter in a Collection**

Jakobson, Roman. “On Linguistic Aspects of Translation.” In *Selected Writings: Word and Language*. Walter de Gruyter, 2016.

Wang, David Der-wei. “Red Legacies in Fiction.” In *Red Legacies in China: Cultural Afterlives of the Communist Revolution*, edited by Li Jie and Zhang Enhua. Harvard University Asia Center, 2016.

### **Translation**

Holton, Brian, trans. *Staurin Ma Lane: Chinese Verse in Scots and English*. Shearsman Books, 2016.

Mo Yan 莫言. *Sandalwood Death*, translated by Howard Goldblatt. University of Oklahoma Press, 2013.

### **Multivolume Work**

Hsia, Chih-ting and Tsi-an Hsia. *Xia Zhiqing Xia Jian shuxin ji* 夏志清夏濟安書信集 (Letters Between Hsia Brothers), edited by Wang Dong 王洞, 3 vols. Chinese University Press, 2015–16. [Entire collection cited.]

Hsia, Chih-tsing and Tsi-an Hsia. *Xia Zhiqing Xia Jian shuxin ji, 1955–1959* 夏志清夏濟安書信集 1955–1959 (Letters between Hsia Brothers, 1955–1959), edited by Wang Dong 王洞, vol. 3. Chinese University Press, 2016. [Individual volume cited.]

### ***Multi-Author Work***

Lau, Joseph Siu Ming, Chih-tsing Hsia, and Leo Ou-fan Lee, eds. *Modern Chinese Stories and Novellas, 1919–1949*. Columbia University Press, 1981.

Mignonneau, Laurent, and Christa Sommerer. “From the Poesy of Programming to Research as Art Form.” In *Aesthetic Computing*, edited by Paul Fishwick, 169–83. MIT University Press, 2006.

Preminger, Alex, T. V. F. Brogan, Frank J. Warnke, O. B. Hardison, Jr., and Earl Miner, eds. *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press, 1993.

### ***Online Book***

Duran, Angelica, and Huang Yuhan, eds. *Mo Yan in Context: Nobel Laureate and Global Storyteller*. Purdue University Press, 2014. <http://www.jstor.org/stable/j.ctt6wq1tk/>.

### ***Journal Article***

Chen, Shih-hsiang. “On Chinese Lyrical Tradition: Opening Address to Panel on Comparative Literature, AAS Meeting, 1971.” *Tamkang Review* 2, no. 3 (1971–72): 17–24.

Edmond, Jacob. “Dissidence and Accommodation: The Publishing History of Yang Lian from *Today* to *Today*.” *The China Quarterly*, no. 185 (2006): 111–27. [Journal published only in issues.]

Yeh, Michelle 奚密. “Cong xiandai dao dangdai—Cong Miluo de *Feiyue de quan tanqi*” 從現代到當代——從米羅的《吠月的犬》談起 (From Modern to Contemporary: Starting from Mirò’s *Dog Barking at the Moon*). *Zhongwai wenxue* 中外文學 (Chung Wai Literary Monthly) 23, no. 3 (1994): 6–13. [Journal published in volumes; the month or season is not required. As a courtesy to readers, who increasingly are locating articles online, issue numbers should be given if available.]

### ***Online Journal Article***

Stalling, Jonathan. “Rethinking the Roots: The Unfinished Work of Wai-lim Yip’s Daoist Modernism.” *Chinese Literature Today* 3, no. 1–2 (2013): 134–45. doi: 10.1080/21514399.2013.11834012.

### ***Magazine Article***

Wang Anyi 王安憶. “Meili de Aihehua” 美麗的愛荷華 (The Beautiful Iowa). *Mingbao yuekan* 明報月刊 (Ming Pao Monthly), November 2017, 7–9.

### ***Newspaper Article***

Goldblatt, Howard. “My Hero: Mo Yan.” *Guardian*, October 12, 2012.

### ***Online Newspaper Article***

Lovell, Julia. "Mo Yan's Creative Space." *New York Times*, October 15, 2012.  
[www.nytimes.com/2012/10/16/opinion/mo-yans-creative-space.html/](http://www.nytimes.com/2012/10/16/opinion/mo-yans-creative-space.html/).

### ***Dissertation***

Ferry, Megan. "Chinese Women Writers of the 1930s and Their Critical Reception." PhD diss., Washington University, 1998.

### ***Paper or Presentation***

Idema, Wilt I. "Dutch Translations of Chinese Literature: A Historical Survey." Paper presented at the First International Conference on the Translation of Chinese Literature, Taipei, November 19–21, 2009.

### ***Websites (Other than Online Books and Periodicals)***

[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, URL, and access date (if no publication date is provided). The titles of websites and blogs generally use headline-style capitalization. See CMS, 8.191–192 and 14.205–210, for guidance as to whether such titles should be set in roman type or italicized.]

### ***Unpublished or Archival Source***

Purcell, J. C. 1772. "A Map of the Southern Indian District of North America." MS 228, Ayer Collection, Newberry Library, Chicago.

In titles of works, serial commas are added, ampersands are spelled out, and numbers are spelled out (contra CMS 14.96).

*Disease, Pain, and Sacrifice: Toward a Psychology of Suffering* (NOT: *Disease, Pain & Sacrifice*)

For online works, if no publication date is provided, an access date is required. In all URLs, "http://" is omitted unless the URL does not function without it.

Please use print sources whenever possible, particularly for pre-modern texts. For old editions without publication information, please include the library or collection where the text was accessed.

## **ABBREVIATIONS**

When using an abbreviation for a text to which you refer repeatedly, introduce it at first occurrence in the notes ("hereafter MCT"). List any abbreviations used at the top of the References section in alphabetical order. Separate the abbreviations from the rest of the References with a line space.

## **ROMANIZATION AND CHINESE CHARACTERS**

### **CHINESE CHARACTERS**

Use unsimplified Chinese characters only.

Provide the Chinese characters for terms, names, or titles, only at their first occurrence, whether in the notes or in the text. Also provide Chinese characters for names and titles in the reference list.

For **names**, follow this order: transliteration, Chinese characters, and dates of birth and death set in parentheses.

Wen Yiduo 聞一多 (1899–1946)

For **terms**, choose one of the two alternate orders, depending on the purpose of using transliteration and Chinese characters:

(1) if the author provides transliteration and Chinese characters primarily for the benefit of those who know Chinese, follow this order: English translation, then (in parentheses) transliteration in italics and Chinese characters. Only English translation is used in all subsequent appearances. For example:

We find a use of extrametrical syllables (*chenzi* 襯字) in some Han folk songs. Extrametrical syllables are often used in later performed poems as well.

(2) if the author uses transliteration in lieu of English translation (usually for a term that is to appear frequently or is too difficult or cumbersome to translate), follow this order: transliteration in italics, then Chinese characters, then English translation in parentheses. Only transliteration is used in subsequent appearances. For example:

A recurrent theme of Leung's writings ... is an investment in the literary and artistic mode he refers to as *shuqing* 抒情 (lyricism). ... Leung's *shuqing* is rather about lingering.

For **titles** in the text and the reference list, follow this order: English translation, then transliteration in italics and Chinese characters set in parentheses when in the text or in square brackets when in the reference list. Romanized titles are treated like titles (put in quotation marks in the case of an article, or italicized in the case of a book). Chinese character titles need not be italicized or put in quotation marks. English translations of titles likewise need not be italicized or put in quotation marks. Terms or titles embedded within the translated titles only should be italicized.

*One Man's Bible* (Yige ren de shengjing 一個人的聖經)

It is not necessary to include English translations or Chinese characters for titles in the notes, if the titles are included in the reference list.

In subsequent references to Chinese titles in the text, use romanization only, unless the text is very commonly referred to by its English translation.

*Wenxin diaolong* 文心雕龍 (The Literary Mind and the Carving of Dragons) is a masterwork of Chinese literary criticism.... In *Wenxin diaolong*, we....

In *The Analects*, Confucius is said to have remarked....

For **poem titles** in the text, follow this format at first occurrence if using the English title to refer to the poem in the text:

“The Answer” (Huida 回答)

or if referring to the title by its romanization in the text:

“Huida” 回答 (The Answer)

### CHINESE NAMES

For Chinese names, retain the Chinese order of Chinese names except in the case of West-based scholars who themselves use another order for their names. For example, use David Der-wei Wang and Leo Ou-fan Lee, in that order, but retain Chen Pingyuan, Liu Zaifu, etc.

In the reference list, a Chinese name thus presented still requires a period following the surname/*xing*. For example:

Shen Congwen 沈從文. *Bian cheng* 邊城 (Border Town). Shenghuo shudian, 1934.

### BLOCK QUOTATIONS

In all indented blocks of prose citation, Chinese texts are to be provided below the English translation.

He walks into the lines of nothingness, where all that meet him nod to him in the same manner. He knows that this nod is a weapon used by the enemy to kill without bloodshed, by which many fighters have perished. Like a cannon-ball, it renders ineffective the strength of the brave.

Above their heads hang all sorts of flags and banners, embroidered with all manner of titles: philanthropist, scholar, writer, elder, youth, dilettante, gentleman.... Beneath are all sorts of surcoats, embroidered with all manner of fine names: scholarship, morality, national culture, public opinion, logic, justice, oriental civilization....

But he raises his javelin.

他走進無物之陣，所遇見的都對他一式點頭。他知道這點頭就是敵人的武器，是殺人不見血的武器，許多戰士都在此滅亡，正如礮彈一般，使勇士無所用其力。

那些頭上有各種旗幟，繡出各樣好名稱：慈善家，學者，文士，長者，青年，雅人，君子……。頭下有各樣外套，繡出各式好花樣：學問，道德，國粹，民意，邏輯，公義，東方文明……。

但他舉起了投槍。

For prose quotations incorporated into the text, place the end quotation mark at the end of the English quotation, but move the English full-stop to the end of the Chinese text and provide any footnote there.

“transcendent, supreme ecstasy of life” 生命的飛揚的極致的大歡喜.

	The Grove at Zhu	株林
	“Why are you in Zhu Grove?”	胡為乎株林
2	Have you followed after Xia Nan?”	從夏南
	“I have not gone to Zhu Grove,	匪適株林
4	To follow after Xia Nan.”	從夏南
	“I drove my team of four horses,	駕我乘馬
6	I rested in the outskirts of Zhu;	說于株野
	I teamed my four colts,	乘我乘駒
8	And breakfasted in Zhu.”	朝食于株
		[MSZJ 1.16b-17a]

#### POETRY QUOTATIONS

When citing a poem in full or at length (four lines or above), use block quotation and provide the Chinese text to the right of the English translation. Place the source text identification below the Chinese text. Please cite authoritative scholarly editions, such as *Sibu beiyao*, *Sibu congkan*, *Shisanjing zhushu*, or a fine typeset edition by a reputable scholarly press such as Zhonghua shuju or Shanghai guji chubanshe.

When citing a poem with long verse lines that cannot be placed along their translation on the same manuscript line, OR when block-quoting prose poetry, place the Chinese text as one block beneath the English translation. Include one line of space between the translation and the Chinese text. Use a footnote for the source text identification at the end of the last Chinese line. For example:

They see the ice age ended years ago.  
Why are there icicles everywhere?  
The Cape of Good Hope has already been found.  
Why should all those sails contend on the Dead Sea?

冰川紀過去了，  
為什麼到處都是冰凌？  
好望角發現了，  
為什麼死海里千帆相競？<sup>1</sup>

For poetry quotations incorporated into the text, place the end quotation mark at the end of the English quotation, but move the English full-stop to the end of the Chinese text and provide any footnote there. For English text, use English format slash / to show line breaks and place a space before and after the slash. For Chinese text, use Chinese format slash / to show line breaks and do not place any space before or after the slash. Use a footnote for the source text identification at the end of the last Chinese line.

“See how the gilded sky is covered / With the drifting twisted shadows of the dead” 看吧，在那鍍金的天空中， / 滿了死者彎曲的倒影。<sup>1</sup>

## PUNCTUATION IN CHINESE TEXT BLOCKS

**Quotation marks:** Please use the Chinese forms of quotation marks: the single quotation mark 單引號「」，for quoted text, and the double quotation mark 雙引號『』for quotes embedded in quotes.

For book and journal titles, use 《 》, and for poem, essay, and article titles, use 〈 〉.

# *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, Pleasanton, 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*.

*Themself* 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/>