

## ***Nka* Style Sheet**

This style sheet is an important supplement to the DUP Journal Style Guide. Listed below are *Nka* style points that are in addition to what is outlined in the DUP Journal 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* (London: Haunch of Venison, 2008).

#### **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. Et al. is used for works by more than three authors or editors. In citations of online works, "http://" is deleted from URLs unless they do not function without it, and access dates are required only in the absence of publication dates.

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 seldom 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. 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.

For additional information about documentation style, please refer to the *Chicago Manual of Style*, 17th 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 14.236).

*preferred*

<sup>1</sup>Witkovsky, Matthew S., ed. *Sarah Charlesworth: Stills*. Chicago: 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*. Chicago: 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* (Durham, NC: Duke University Press, 2003); U. R. Bustèd, *What Were They Thinking? The Real Lives of the Poets* (New York: Petard, 2002), 63; Gerald Langford, *Faulkner's Revision of "Absalom, Absalom!"*: A Collation of the Manuscript and the Published Book (Austin: 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 (CMS 14.96).]

#### EDITED WORK

<sup>3</sup>*Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: 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 (Paris: Garnier, 1967), 475n526.

<sup>5</sup>Marcel Tetel, Ronald G. Witt, and Rona Goffen, eds., *Life and Death in Fifteenth-Century Florence* (Durham, NC: Duke University Press, 1989); Lucy R. Lippard, *The Art of Whitfield Lovell: Whispers from the Walls*, 2nd ed. (San Francisco: Pomegranate, 2003); Eleanor Lennox, *The Scottish Diaspora*, 2nd ed. (Inverness, UK: 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*, 68–87. [Chapter in a previously cited collection.]

#### PREFATORY MATTER

<sup>7</sup>Marshall Brown, preface to *The Uses of Literary History*, ed. Marshall Brown (Durham, NC: Duke University Press, 1995), vii–x; Harry Levin, general introduction to *The Riverside Shakespeare*, 2nd ed. (Boston: Houghton Mifflin, 1997), 1–25.

#### 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* (Chicago: University of Chicago Press, 1995), 170–216; 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 (Cape Town: Oxford University Press, 1998), 29–42; Kerry Ward and Nigel Worden, "Commemorating, Suppressing, and Invoking Cape Slavery," in Nuttall and Coetzee, *Negotiating the Past*, 201–20. [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.]

#### FOREIGN-LANGUAGE WORK

<sup>9</sup>Reuven Ayzland, *From Our Springtime* (in Yiddish) (New York: Inzl, 1954), 166; Pierre Bourdieu and Abdelmalik Sayad, *Le déracinement: La crise de la agriculture traditionnelle en Algérie* (Paris: Minuit, 1964). [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 (New York: Pantheon, 1958), 45; /, *Rigoberta Menchú: An Indian Woman in Guatemala*, ed. Elisabeth Burgos-Debray, trans. Ann Wright (London: 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* (Cape Town: Philip, 1999), 167; Monica Blackmun Visonà et al., *A History of Art in Africa* (New York: 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 (Cambridge, MA: Harvard University Press, 1958), 14.

<sup>13</sup>Joseph Hooker, *Of the Laws of Ecclesiastical Polity*, ed. George Edelen et al., 4 vols. (Cambridge, MA: 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. (London: Penguin, 1990), 102.

#### REPRINTED WORK

<sup>15</sup>Antoine de Montchrétien, *Traicté de l'œconomie politique* (1615; repr. Geneva: Slatkine, 1970), 12.

<sup>16</sup>Lisa E. Bloom, "True North: Isaac Julien's Aesthetic Wager," in *Isaac Julien: True North* (Los Angeles: Mak Center for Art and Architecture; North Miami: Museum of Contemporary Art, 2005), 9–16, republished in German and English in *Isaac Julien: True North; Fantôme Afrique*, ed. Veit Görner and Eveline Bernasconi (Hannover: Distributed Art Publishers, 2006), 37–45.

#### REFERENCE WORK

<sup>17</sup>*Oxford English Dictionary*, 3rd ed., s.v. "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. As a courtesy to readers, who increasingly locate articles online, 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. [Headline-style capitalization is used for the quotation in the title regardless of how the phrase appears in the original source (CMS 8.177 and 14.94).]

#### MAGAZINE ARTICLE

<sup>21</sup>Jonathan Franzen, "The Listener," *New Yorker*, October 6, 2003, 84–90, 92–99; Héléne 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 14.191).]

#### 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 1996).

#### **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.

#### **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, 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 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* (Charlottesville: University of Virginia Press, 1996), [www.upress.virginia.edu/epub/pyatt/index.html](http://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, [muse.jhu.edu/journals/radical\\_history\\_review/v086/86.1abdulhadi.html](http://muse.jhu.edu/journals/radical_history_review/v086/86.1abdulhadi.html).

<sup>31</sup>Boyan Jovanovic and Peter L. Rousseau, "Specific Capital and Technological Variety," *Journal of Human Capital* 2 (2008): 135, doi:10.1086/590066. [If the author has provided a DOI rather than a URL, use the DOI; no URL is needed in that case. See *CMS* 14.8.]

<sup>32</sup>Harry Kloman, "Introduction," The Gore Vidal Index, [www.pitt.edu/~kloman/vidalframe.html](http://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," [www.splcenter.org/centerinfo/ci-index.html](http://www.splcenter.org/centerinfo/ci-index.html) (accessed August 27, 2003).

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

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

<sup>36</sup>Matthew Lasar, "FCC Chair Willing to Consecrate XM-Sirius Union," *Ars Technica* (blog), June 16, 2008, [arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html](http://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html).

#### **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* [Berkeley: 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 8.201).

<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 14.265).

<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, [www.amazon.com/dp/B01ARVPCOA/](http://www.amazon.com/dp/B01ARVPCOA/).

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

<sup>44</sup>Cuarón, Alfonso, dir. *Gravity*. 2013; Burbank, CA: 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. [www.hulu.com/the-brady-bunch](http://www.hulu.com/the-brady-bunch).

## 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, 33 $\frac{1}{3}$  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*

## 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* (Paris: Mais Oui, 2009)

# Duke University Press Journals Style Guide

4/18

Duke University Press journals adhere to the rules in this style guide and to *The Chicago Manual of Style*, 17th ed. (CMS). Documentation style and elements of style specific to individual journals are addressed in separate documents.

## 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

Latin abbreviations, such as e.g. and i.e., are usually restricted to parenthetical text and notes and 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

## ABSTRACT

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 . . .").

## CAPITALIZATION. See also SPELLING AND TERMS

### After a Colon

If the material introduced by a colon consists of more than one 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 6.63.

### Quotations

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

A lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence (CMS 13.53).

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, and subordinating conjunctions (*if, because, that*, etc.). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. 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.

Nineteenth-Century Literature  
Avoiding a Run-In  
Policies on Re-creation  
Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization 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 11.70 and 11.39 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 9.29–38.

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

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

ca. 1820

### ELLIPSES. See also CAPITALIZATION

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 before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. See CMS 13.50–58 for more detailed guidelines on the use of ellipses.

**EXTRACTS. See also CAPITALIZATION and ELLIPSES**

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

**FIGURE CAPTIONS AND TABLE TITLES**

Captions take sentence-style capitalization and have terminal punctuation. If credit or source information is provided, it should be the last element of the caption. Table titles take sentence-style capitalization but do *not* have terminal punctuation.

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 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*. Photograph courtesy 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.

Table 3. Comparative frequency of bicycles, mopeds, and Segways in Amsterdam, Dublin, and Toronto, 2005–2015

**INCLUSIVE LANGUAGE**

Avoid sexist language and terms that are gender specific (*chairman, mankind, etc.*). Never allow the form *s/he*. State both pronouns—*he or she, him or her, his or her*—or recast the sentence in the plural. Avoid alternating the use of masculine and feminine pronouns in an article. See CMS 5.251–60, especially 5.255–56.

**INITIALS. See ABBREVIATIONS****KEYWORDS. See also ABSTRACT**

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

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

**NUMBERS. See also DATES AND TIMES**

Cardinal and ordinal whole numbers from one to ninety-nine (and such numbers followed by *hundred* and *thousand*), any number at the beginning of a sentence, and common fractions are spelled out. Common fractions are hyphenated as well. Numerals are used to express very large numbers (in the millions or more).

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  
 attendance was about ninety thousand  
 at least two-thirds of the electorate  
 there were 2 million ballots cast  
 the population will top 25 billion

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 9.61):

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 9.43.]

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

## QUOTATIONS. See EXTRACTS

## SPELLING AND TERMS

Follow the online *Merriam-Webster's Collegiate Dictionary* ([www.merriam-webster.com](http://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*). 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*.)

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.

A term referred to as the term itself is italicized.

In the twentieth century *socialism* acquired many meanings.  
 The word *hermeneutics* is the most overused term in recent monographs.  
 The term *lyricism* was misused in Smith's book review.

**TABLES. See FIGURE CAPTIONS AND TABLE TITLES**

## **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 treated like a published title (whether or not the work represents a published translation) with title capitalization appropriate to the language.

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

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