

MLQ: Style Guide, Short Form

5/14

Submissions should be prepared in accordance with this style guide and *The Chicago Manual of Style*, sixteenth edition (CMS). Fuller guidelines can be found in the long form of the style guide at depts.washington.edu/mlq/acceptance/style.php.

N.B. In 2013 *MLQ* adopted an author-date citation system at the request of Duke University Press, which hopes to attain greater uniformity of documentation across its list of journals; the system also facilitates copyediting as well as usage by readers, who may find a comprehensive References section (i.e., list of works cited) at the end of articles and reviews in place of scattered citations embedded in footnotes. The specifications for this citation system are given below (see DOCUMENTATION).

With their submissions contributors should supply 3–5 keywords that reflect as accurately and specifically as possible the submissions' main topics.

ABSTRACT

Abstracts, intended for online use only, run 100–200 words and preferably omit self-references (e.g., “In this essay I examine . . .” or “From these works Molesworth concludes that . . .”).

The manipulation of local time, or clock time, constitutes a vital aspect of gothic storytelling, as seen in Horace Walpole's *Castle of Otranto*, Matthew Lewis's *Monk*, and Ann Radcliffe's novels. Several concepts emerge: the importance of the hour as a temporal unit, the meticulous marking of events in reference to their time of occurrence, and the personification of individual hours. Such effects promote a secular mysticism: gothic novels translate and reinvent an older liturgical reverence for the hour. Gothic time is, moreover, remade by Charles Brockden Brown and Jane Austen, whose *Northanger Abbey* formulates one aspect of novelistic realism precisely through the avoidance of gothic temporality.

ASIAN LANGUAGES

For correct typesetting it is important to use a common font for Asian characters, such as SimSun (commonly available on the PC), and to use the expanded version of that font. Contributors should clearly identify given names and indicate in which order they should appear.

CONTRIBUTOR'S NOTE

Every essay, review essay, and book review is followed by a contributor's note of no more than 60 words, containing the contributor's name, position, and affiliation; his or her most recent publications and works in progress; and mention of the prior appearance of an essay in *MLQ*.

Ina Ferris is professor of English at the University of Ottawa. Her most recent work is *Bookish Histories: Books, Literature, and Commercial Modernity, 1700–1900* (2009), edited with Paul Keen. Her essay “Mobile Words: Romantic Travel Writing and Print Anxiety” appeared in the December 1999 issue of *MLQ*.

DOCUMENTATION

MLQ now uses an author-date form of citation (see *CMS*, chap. 15). Footnotes are used not for full bibliographic citations, as before, but only for material that cannot be conveniently included in the text, such as discursive adjuncts and additional sources of information.

In the author-date system, citations contain the author’s name, the date, and the pages cited, and these citations correspond to entries in a References section at the end of the article (see below). The year is followed by a colon if page or section numbers follow but by a comma if volume and page number follow. Parts of editions (volume numbers) are followed by a colon and a space. Parts of works (such as book and chapter numbers) are separated by periods, without a space. Citations that appear parenthetically contain the author’s surname, with first initial if the date renders the citation ambiguous.

Donald Wert (1984: 115–17) insists that his predecessors’ conclusions were the merest speculation (see M. McLain 1981; P. McLain 1981).

With quoted matter, the citation as a rule precedes rather than follows the quotation. The date and page number come immediately after the author’s name if it appears in the lead-in to the quotation; if it does not, then the name, date, and page number come immediately after the quotation, even if the sentence continues. Citations that follow block quotations come after the final punctuation, in the same line.

In his memoir *Plug Nickel* (1955: 201) boasts of “the hole-in-one I shot with a pool cue.”

Sports literature is replete with such tales as “the hole-in-one I shot with a pool cue” and “the home run hit in Poughkeepsie” (Nickel 1955: 201; Abernathy 1947: 12), but why they retain so firm a hold on the popular imagination is anyone’s guess.

First, . . . clocks of one form or another abound in gothic fiction. Second, . . . the manipulation of clock time is a vital feature of gothic storytelling as it developed during the late eighteenth century. Third, . . . clock time—temporal setting on a small scale—is just as crucial to gothic art as historical time, temporal setting on a grand scale (whose importance is of course suggested by the very term *gothic*). (Molesworth 2014: 29) [Ellipses are not enclosed in brackets.]

If more than one work by the same author is cited, the author’s name is not repeated.

(Miller 1978: 267; 1994; Wilson 1963, 1974)

If the work is meant, rather than the author, the parentheses are omitted.

Medwick 1924 remains the standard reference.

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

(Koufax 1973, 1: 223)

When unnumbered notes are cited, 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 14.164).

(Adams 2009: 5n10, 8nn20–21; Javitch 2010: 385n)

The References section provides full bibliographic information for all works cited in the text. References are arranged alphabetically by author, then chronologically from earliest to most recent. Works of four or more authors are listed by the first author, followed by “et al.” Works published in the same year by the same author are labeled “a,” “b,” and so on.

ARTICLE, JOURNAL

Nichols, Stephen G. 1992. “Commentary and/as Image.” *South Atlantic Quarterly* 91, no. 4: 965–92. [Journal published in volumes.]

Wood, Ellen Meiksins. 1988. “Capitalism and Human Emancipation.” *New Left Review*, no. 167: 1–20. [Journal published only in issues.]

ARTICLE, MAGAZINE

Franzen, Jonathan. 2003. “The Listener.” *New Yorker*, October 6, 84–90, 92–99.

ARTICLE, NEWSPAPER

DeParle, Jason. 1993. “Whither on Welfare: Even Though They Please Moynihan, Clinton’s Actions Are Far from Bold.” *New York Times*, February 3. [No page number is required for newspaper citations (CMS 14.203).]

BOOK

Paster, Gail Kern. 1993. *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England*. Ithaca, NY: Cornell University Press.

Busted, U. R. 2002. *What Were They Thinking? The Real Lives of the Poets*. New York: Petard.

Langford, Gerald. 1971. *Faulkner’s Revision of “Absalom, Absalom!”: A Collation of the Manuscript and the Published Book*. Austin: University of Texas Press. [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 14.105).]

CHAPTER

Dollimore, Jonathan. 1985. “Transgression and Surveillance in Measure for Measure.” In *Political Shakespeare: New Essays in Cultural Materialism*, edited by Jonathan Dollimore and Alan Sinfield, 72–87. Ithaca, NY: Cornell University Press.

DISSERTATION

Jones, Jennifer M. 1991. "The Taste for Fashion and Frivolity': Gender, Clothing, and the Commercial Culture of the Old Regime." PhD diss., Princeton University.

EDITED WORK

Eliot, T. S. 1975. *Selected Prose of T. S. Eliot*, edited by Frank Kermode. London: Faber and Faber.

Navarre, Marguerite de. 1967 (1558). *L'heptaméron*, edited by Michel François. Paris: Garnier.

Tetel, Marcel, Ronald G. Witt, and Rona Goffen, eds. 1989. *Life and Death in Fifteenth-Century Florence*. Durham, NC: Duke University Press.

MULTIAUTHOR WORK

Dewey, Alfred, John Cheatham, and Elias Howe. 2003. *Principles of Commerce during the Early Industrial Revolution*. Birmingham, UK: Steamer. [Fewer than four authors.]

Gustafson, Albert K., et al. 1985. *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty*. Murphy, WI: Fore and Aft. [Four or more authors.]

MULTIVOLUME WORK

Foucault, Michel. 1990. *An Introduction*. Vol. 1 of *The History of Sexuality*, translated by Robert Hurley. London: Penguin.

Hooker, Joseph. 1977–82. *Of the Laws of Ecclesiastical Polity*, edited by George Edelen et al. 4 vols. Cambridge, MA: Belknap Press of Harvard University Press.

Keats, John. 1958. *Letters*. Vol. 2, edited by Hyder Edward Rollins. Cambridge, MA: Harvard University Press.

ONLINE SOURCE

[Citations of websites other than online books and periodicals (see sample references immediately below) should 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 8.186 and 14.244 for guidance as to whether such titles should be set in roman type or italicized.]

Abdulhadi, Rabab. 2003. "Where Is Home? Fragmented Lives, Border Crossings, and the Politics of Exile." *Radical History Review*, no. 86: 89–101.
muse.jhu.edu/journals/radical_history_review/v086/86.1abdulhadi.html.

Kloman, Harry. 2003. "Introduction." The Gore Vidal Index.
www.pitt.edu/~kloman/vidalframe.html (accessed July 27, 2003). [The official titles of websites are set in roman type, with headline style capitalization. If no publication date is available to cite, the year accessed should be used instead.]

Pyatt, Timothy D., ed. 1996. *Guide to African American Documentary Resources in North Carolina*. Charlottesville: University of Virginia Press.
www.upress.virginia.edu/epub/pyatt/index.html.

Southern Poverty Law Center. 2003. "Center Information."
www.splcenter.org/centerinfo/ci-index.html (accessed August 27, 2003).

PAPER

Poovey, Mary. 1996. "Between Political Arithmetic and Political Economy." Paper presented at the conference "Regimes of Description," Stanford University, Stanford, CA, January.

REPRINTED WORK

Montchrétien, Antoyne de. 1970 (1615). *Traicté de l'æconomie politique*. Geneva: Slatkine.

REVIEW

Jameson, Fredric. 1991. "The Historian as Body-Snatcher." Review of *Learning to Curse: Essays in Early Modern Culture*, by Stephen J. Greenblatt. *Times Literary Supplement*, January 18, 7.

SPECIAL ISSUE

Margaret Ferguson and Marshall Brown, eds. 2004. "Feminism in Time." Special issue, *MLQ* 65, no. 1.

TITLE CONTAINING ITALICIZED TERM

Knott, Shirley. 2003. *From Tyrannosaurus rex to King Kong: Large Creatures in Fact and Fiction*. Butte, MT: Deep Imprints.

TITLE CONTAINING TITLE

Altick, Richard D., and James F. Loucks II. 1968. *Browning's Roman Murder Story: A Reading of "The Ring and the Book."* Chicago: University of Chicago Press.

TITLE CONTAINING QUOTATION

Bunt, Euphemious. 1987. "Hit 'Em Where They Ain't": *A Study of Grammar among Nineteenth-Century Infielders*. Buffalo, NY: Sharp and Spikes. [Headline-style capitalization is used for the quotation in the title regardless of how the phrase appears in the original source (CMS 14.177).]

TITLE, FOREIGN, FOLLOWED BY TRANSLATED TITLE

Dachuan, Sun. 1991. *Jiujiu jiu yici (One Last Cup of Wine)*. Taipei: Zhang Laoshi Chubanshe. [This form is recommended for works in languages relatively unfamiliar to Western readers.]

TRANSLATION

Valéry, Paul. 1958. *The Art of Poetry*, translated by Denise Folliot. New York: Pantheon.
Menchú, Rigoberta. 1984. *I, Rigoberta Menchú: An Indian Woman in Guatemala*, edited by Elisabeth Burgos-Debray, translated by Ann Wright. London: Verso.

FIGURES AND CAPTIONS

Photographs and other figures should be numbered in order of appearance and cited parenthetically in the text.

It should have been clear that the sculpture was meant to be a caricature (fig. 1).

All figures should be provided separately from the main text, each in its own file.

Photographs and photographic reproductions (of maps, illustrations, etc.) that are not available in digital form should be made on glossy paper. Figures prepared by professional drafting services are usually acceptable. All letters, numbers, and symbols must be legible when reduced.

Captions should be provided for all figures in a separate file. Sentence capitalization is used. Every caption should identify the figure and its source and should indicate permission to use the figure. *Written permission to use photographs and other artwork that is not the author's own is essential, and obtaining it is solely the author's responsibility.*

Figure 1. Bust of Stéphane de Renard, by Jacques Héléne. Courtesy Musée du Louvre, Paris

QUOTATIONS (see also DOCUMENTATION; TRANSLATIONS)

In general, prose quotations that are at least 400 characters and spaces long or that comprise more than one paragraph are set off from the text; verse quotations of more than two lines are likewise set off from the text. Whether such quotations are introduced with a colon, a comma, or no punctuation depends on their syntactic relationship to the preceding text. Ellipses within quoted matter are not enclosed in brackets, and italics are presumed to derive from the original unless otherwise noted. (However, *MLQ* strongly discourages adding italics for emphasis. Most instances both in quotations and in one's own text will be reversed in editing.)

Williams's elegy to his contemporary begins, "Green *points* on the shrub / . . . poor Lawrence dead" (my emphasis).

A line omitted from a verse quotation set off from the text is indicated with a line of dots approximately equal in length to the preceding line.

solid but airy; fresh as if just finished
and taken off the frame.
.....
Directly after Mass, humming perhaps

A translation of a foreign-language quotation follows the original in parentheses, without quotation marks. (If the meaning of the original is plain from the context, however, then the translation is unnecessary.)

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Bergère ô tour Eiffel le troupeau des ponts bêle ce matin" (Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning).

If the translation is used in the running text, the original may be provided in parentheses in roman type, without quotation marks.

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning" (Bergère ô tour Eiffel le troupeau des ponts bêle ce matin).

Glosses within quotations are bracketed.

Lindbergh, still flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges [*ponts*] is bleating this morning."

For quotations long enough to be set off from the text, the translation follows the original on a separate line but is bracketed.

TERMS

Proper nouns and their derivatives are capitalized; otherwise, a down (lowercase) style of capitalization is preferred (see *CMS*, chap. 8, for detailed guidelines on capitalization of terms). Apart from quoted matter, American English spelling is used. *Merriam-Webster's Collegiate Dictionary*, eleventh edition, and *Webster's Third New International Dictionary* give the spellings that are standard for this journal; for words spelled in more than one way—for example, *traveled*, *travelled*—the primary spelling according to *Webster's* is used. A non-English term that appears in *Webster's* and is not explicitly labeled a “foreign term” is not italicized.

TRANSLATIONS

Translations of titles follow the original titles in parentheses and are treated as bona fide titles whether or not they represent published translations.

Sartre's *Etre et le néant* (*Being and Nothingness*), a bleak study of . . .
When Müller's essay “Um Gottes willen!” (“For Heaven's Sake!”) appeared . . .

If the translated title is used in the running text, the original may be provided in parentheses.

Sartre's *Being and Nothingness* (*L'être et le néant*), a bleak study of . . .
When Müller's essay “For Heaven's Sake!” (“Um Gottes willen!”) appeared . . .