

*French Historical Studies*: Style Guide  
10/11

In general, submissions should be prepared in accordance with the following style guide and *The Chicago Manual of Style*, sixteenth edition (CMS). Full submission guidelines can be found at [www.dukeupress.edu/fhs](http://www.dukeupress.edu/fhs).

**ABBREVIATIONS**

Most abbreviations are used only in parenthetical text and endnotes. Exceptions include et al., v. (in legal references), national abbreviations (used as adjectives), and corporate acronyms and initialisms (most of which must be introduced parenthetically following the first reference to the entities they designate).

the landmark case *Roe v. Wade*  
certain US and UK cities; UN peacekeeping forces  
Johnson et al. sought to discredit the survey.  
Did NASA falsify R&D data for this class of ICBMs, as the CIA claims?

State and provincial abbreviations are not used in running text.

witnessed in Provo, Utah; spotted outside Windsor, Ontario

In footnotes the names of the months are given as follows:

Jan., Feb., Mar., Apr., May, June, July, Aug., Sept., Oct., Nov., Dec.

**ABSTRACTS**

For every article (but not for review articles or contributions to a forum), an abstract must be provided in both English and French, with both an English and a French title. Neither version of the abstract should exceed 150 words.

**CAPITALIZATION.** See DOCUMENTATION, PUNCTUATION, QUOTATIONS

**CONTRIBUTOR'S NOTE**

Every essay and review is accompanied by a brief contributor's note, which appears as the first, unnumbered footnote and contains the contributor's name, rank, and affiliation; most recent publications; and professional interests. Acknowledgments, if any, follow as a separate paragraph.

Elinor Accampo is associate professor of history at the University of Southern California. Her most recent book is *Blessed Motherhood, Bitter Fruit: Nelly Roussel and the Politics of Female Pain in Third Republic France* (2006).

The author thanks the anonymous reviewers of *French Historical Studies*, whose suggestions were inspirational and invaluable.

## DATES AND TIMES

Dates and times are treated as follows:

February 1996

on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.

February 8–9, 1996; the spring of 1996

the 1950s and 1960s; the early and late 1950s; the mid-1950s

the early and late twentieth century; the mid-twentieth century;

mid- to late twentieth-century politics

1900–1910, 1903–5, 1910–17, 1917–2017

1066; AD 1066; 1066 CE; 350–345 BCE [In inclusive dates used with BCE or BC, where the higher number comes first, all digits are provided in the second number to prevent confusion (CMS 9.35).]

ca. 1820

## DOCUMENTATION

Footnotes are used; there is no bibliography. The first citation of a work provides full bibliographic information (except for the publisher's name, always omitted); subsequent citations provide the author's last name, a shortened title, and, if needed, a page number. When several works by the same author are cited consecutively, 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.

Commonly used abbreviations include cf., chap. (chaps.), ed. (eds.), e.g., esp., et al. (used of people), etc. (used of things), fol. (fols.), *ibid.*, i.e., introd., l. (ll.), lit. ("literally"), 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. Note also that f. (ff.), op. cit., and loc. cit. are not used, nor are the words *eadem*, *idem*, *infra*, and *supra*. Latin abbreviations are not italicized.

For titles in English, headline-style capitalization is used: 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. Serial commas are added, ampersands are spelled out, and numbers are spelled out.

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 or adjectives. 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

For titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See *CMS* 11.24 and 11.42 for the treatment of Dutch and German titles, respectively.

If a citation is given to an online work, an access date is required only if no publication date is provided. In online citations, “http://” does not precede URLs unless they do not function without it. The use of digital object identifiers, or DOIs, in lieu of URLs is encouraged but not required (*CMS* 14.6).

#### ARCHIVAL MATTER

Archival citations vary in form but may contain any of the following, as well as other pertinent information: city; name of archive; collection; catalog, drawer, folder, or other reference numbers; folio numbers; date.

<sup>1</sup>Strasbourg, Archives municipales, Akten der XV, fol. 121v (1584).

<sup>2</sup>Archives de l’Assistance publique à Paris (hereafter AAP), 592<sup>6</sup>, De Nervaux, report of Mar. 31, 1875, 4n1.

<sup>3</sup>Venice, Archivio di stato, Procuratori di San Marco de Supra, Reg. 131, fol. 65v (Jan. 29, 1567). [Abbreviations v and r are set as baseline characters, not as superscripts (*CMS* 14.162).]

#### BOOK

<sup>4</sup>Philippe Desan, *Les commerces de Montaigne: Le discours économique des “Essais”* (Paris, 1992), esp. 47–59; Sun Dachuan, *Jiujiu jiu yici (One Last Cup of Wine)* (Taipei, 1991), 133. [The form of the second citation—original title followed by translated title—is recommended for works in languages relatively unfamiliar to Western readers.]

<sup>5</sup>Gerald Langford, *Faulkner’s Revision of “Absalom, Absalom!”: A Collation of the Manuscript and the Published Book* (Austin, TX, 1971), 174; U. R. Bustèd, *What Were They Thinking? The Real Lives of the Poets* (New York, 2002), 63. [A book title within a book title is quoted and italicized (*CMS* 14.102). (See sample n. 18 for the treatment of italicized terms in titles.) A main title ending in a question mark or exclamation point is followed by a colon only if the question mark or exclamation point appears within quotation marks (*CMS* 14.105).]

<sup>6</sup>Langford, *Faulkner’s Revision of “Absalom, Absalom!”*, 169; Bustèd, *What Were They Thinking?*, 67. [Citations of previously cited works; see sample n. 5. Note the placement of the

commas after the shortened titles (CMS 14.105).]

#### CHAPTER

<sup>7</sup>Philippe Desan, "La comptabilité de Montaigne," in *L'imaginaire économique de la Renaissance* (Mont-de-Marsan, 1993), 175–200. [When the book is authored by the same person as the chapter, as here, the name is not repeated.]

#### PREFATORY MATTER

<sup>8</sup>Marshall Brown, preface to *The Uses of Literary History*, ed. Marshall Brown (Durham, NC, 1995), vii–x.

#### EDITED WORK

<sup>9</sup>*Selected Prose of T. S. Eliot*, ed. Frank Kermode (London, 1975), 117. [The title of the book provides the author's name.]

<sup>10</sup>Marguerite de Navarre, *L'heptaméron*, ed. Michel François (Paris, 1967), 475.

<sup>11</sup>Dick Howard, "The Historical Context," in *The Unknown Dimension: European Marxism since Lenin*, ed. Dick Howard and Karl E. Klare (New York, 1972), 63.

<sup>12</sup>See Marcel Tetel, Ronald G. Witt, and Rona Goffen, eds., *Life and Death in Fifteenth-Century Florence* (Durham, NC, 1989).

<sup>13</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. [Previously cited edition; see sample n. 12.]

#### TRANSLATION

<sup>14</sup>Gertrud Schiller, *Iconography of Christian Art*, trans. Janet Seligman, 2 vols. (New York, 1971–72), 1:18, 2:130–32.

<sup>15</sup>Benedetto Cotrugli, *Traicté de la marchandise, et du parfait marchand*, trans. from the Italian by Jean Boyron (Lyon, 1582), 75.

#### MULTIVOLUME WORK

<sup>16</sup>Michel Foucault, *The Care of the Self*, vol. 3 of *The History of Sexuality*, trans. Robert Hurley (New York, 1986), 221.

<sup>17</sup>Michel Foucault, *The History of Sexuality*, trans. Robert Hurley, 3 vols. (New York, 1978–86), 1:124, 3:221.

#### MULTIAUTHOR WORK

<sup>18</sup>Alfred Dewey, John Cheatham, and Elias Howe, *Agrarianism of the Early Renaissance in French Peinture* (Calais, 2003), 15. [Three or fewer authors. Reverse italics (roman type) are used in book titles for terms that would themselves normally be italicized (CMS 8.171). (See sample n. 5 for the treatment of book titles within book titles.)]

<sup>19</sup>Albert K. Gustafson et al., *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty* (Murphy, WI, 1985), 103–6. [More than three authors.]

#### REPRINTED WORK

<sup>20</sup>Antoyne de Montchrétien, *Traicté de l'æconomie politique* (1615; repr. Geneva, 1970), 12.

#### REFERENCE WORK

<sup>21</sup>*Oxford English Dictionary*, 3rd ed., s.v. "self," A.1.a.

#### JOURNAL ARTICLE, PRINT

<sup>22</sup>Charles Rearick, "Symbol, Legend, and History: Michelet as Folklorist-Historian," *French Historical Studies* 7, no. 1 (1971): 72–92. [Journal published in volumes; the month or season is not required. As a courtesy to readers, who increasingly locate articles online, issue numbers should be given if available.]<sup>23</sup>Ellen Meiksins Wood, "Capitalism and Human Emancipation," *New Left Review*, no. 167 (1988): 1–20. [Journal published only in issues.]

## JOURNAL ARTICLE, ONLINE

<sup>24</sup>Joseph J. Esposito, "Stage Five Book Publishing," *Journal of Electronic Publishing* 13, no. 2 (2010), quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204.

<sup>25</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. See CMS 14.6.]

## REVIEW

<sup>26</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*, Jan. 18, 1991, 7.

## SPECIAL ISSUE

<sup>27</sup>Charles Rearick and Rosemary Wakeman, eds., "New Perspectives on Modern Paris," special issue, *French Historical Studies* 27, no. 1 (2003).

## MAGAZINE ARTICLE

<sup>28</sup>Jonathan Franzen, "The Listener," *New Yorker*, Oct. 6, 2003, 84–90, 92–99.

## NEWSPAPER ARTICLE, PRINT

<sup>29</sup>Frederick Fisher, "Monetary Policy in Postwar France," *Le monde*, Sept. 23, 1976. [No page number is required (CMS 14.203).]

## NEWSPAPER ARTICLE, ONLINE

<sup>30</sup>Associated Press, "Jackson Arrested at Yale after Protest Backing Strike," *Washington Post*, Sept. 2, 2003, www.washingtonpost.com/wp-dyn/articles/A12012-2003Sep1.html.

## DISSERTATION

<sup>31</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>32</sup>Frances Biscoglio, "Unspun Heroes: The Iconography of the Spinning Woman in the Middle Ages" (paper presented at the Patristic, Medieval, and Renaissance Studies Conference, Villanova University, Villanova, PA, Oct. 1993).

## INTERVIEW OR PERSONAL COMMUNICATION

<sup>33</sup>Jacques Petits Fours (chief executive officer, Bonsoir! Bakeries), interview by author, Ames, IA, Feb. 20, 1995.

<sup>34</sup>Wilson Everett, pers. comm., July 14, 1967; Jackie Gleason, e-mail message to author, Apr. 1, 1987; Walter Johnson, telephone conversation with author, Mar. 31, 1918.

## CITATION FOLLOWING QUOTATION

<sup>35</sup>As Sylvia Molloy observes, "The previous letter, marked by subservience, waived Manzano's rights to the text by 'giving' it to del Monte; the second letter, marked instead by resistance, has Manzano keep the text for himself" ("From Serf to Self: The Autobiography of Juan Francisco Manzano," in *At Face Value: Autobiographical Writing in Spanish America* [Cambridge, 1991], 43).

## NOTE

<sup>36</sup>David Javitch, "Reconsidering the Last Part of *Orlando Furioso*: Romance to the Bitter End," *MLQ* 71, no. 4 (2010): 385n; Tracy Adams, "Christine de Pizan, Isabeau of Bavaria, and Female Regency," *French Historical Studies* 32, no. 1 (2009): 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 14.164).]

#### WEBSITES (OTHER THAN ONLINE PUBLICATIONS)

[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.]

<sup>37</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).

<sup>38</sup>Southern Poverty Law Center, "Center Information," [www.splcenter.org/centerinfo/ci-index.html](http://www.splcenter.org/centerinfo/ci-index.html) (accessed Aug. 27, 2003). [If there is no author, the owner of the site may stand in the author's place.]

<sup>39</sup>Barack Obama's Facebook page, [www.facebook.com/barackobama](http://www.facebook.com/barackobama) (accessed July 19, 2008).

<sup>40</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).

Citations of films do not require notes but may appear in 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.

Biblical citations may appear in running text as well. The version of scripture used may be indicated within the citation if identifying it is important.

As the book of Exodus points out, "Their knops and their branches shall be of the same" (25:36).

"Their knops and their branches," it is said, "shall be of the same" (Exod. 25:36 KJV).

#### ELLIPSES

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. For more detailed guidelines on the use of ellipses see CMS 13.48–56.

#### EPIGRAPHS

Epigraphs appear at the beginning of an essay, under the byline; they may appear at the beginning of a section as well. The attribution follows on a separate line and usually contains only the author's name, although other information may be provided. No footnote is provided.

I propose that the figurations of women to be found with-in Rousseau's texts are constitutive of the organization of public and domestic life in the post-revolutionary world of bourgeois propriety.

Joan B. Landes

## FIGURES

Figures should be provided individually in graphics files, not pasted into the article's Word document or into separate Word documents. TIFF or EPS format is required for grayscale images and color images (minimum 300 dpi at the final size in print) and for line art (minimum 600 dpi at the final size in print). Other file types may be acceptable. Please contact your production coordinator for specific details. High-quality photos, transparencies, negatives, and prints may be submitted for scanning. Printing color images requires advance arrangements with Duke University Press, and the expense of printing them is the author's responsibility. *All graphics on websites have very low resolution (72 dpi) and therefore are not suitable for printing.* All letters, numbers, and symbols must be legible when reduced. All figures should be numbered in order of appearance and cited parenthetically in the text.

The drawing of Marie Anne Charlotte Corday was likewise produced and sold at the Rue de la Bucherie, no. 26 (fig. 3).

The caption corresponding to a figure should identify the figure and its source and should indicate permission to use the figure. Sentence-style capitalization is used for captions. *Written permission to use photographs and other artwork that is not the author's own is essential, and obtaining it is the author's responsibility.*

**Figure 1** Emile André Leroy's *poilu* of Petit-Canal with its model (1936). © Photo François Velard, Musée de Chartres

## HEADINGS

Sections may or may not have headings. Headings begin flush left, use title capitalization, and are not numbered. The first paragraph after a heading or an unheaded section break is not indented.

## LISTS

Short lists and lists of short items are run into the text. Parenthetical numerals are used, when necessary, to separate the items (CMS 6.123).

In short order she had published a best-selling mystery, *A Placesetting for Death*; had been accused of plagiarizing Walker's forgotten novel of the same name; and had tried to mollify Walker's survivors by supplementing their inheritance with a modest fraction of her royalties.

This essay attempts to demonstrate three points: (1) Lewis and Sullivan had been political opponents since their student government days at Yale. (2) It was primarily to

avenge a bitter defeat to Sullivan back then that Lewis decided to run against him for Congress in 1992. (3) Contrary to popular opinion, Lewis did not buy the election; his father did.

Long lists or lists of long items (containing several sentences each) are set off from the text and arranged vertically, with a hanging indentation. On numbering, capitalizing, and punctuating such lists, see *CMS* 6.124–25.

## NUMBERS

Cardinal numbers up to one hundred, as well as the ordinal numbers derived from them, and such numbers followed by *hundred*, *thousand*, *million*, and so on are spelled out.

no fewer than sixteen of the ninety-eight photographs  
 an outbreak that claimed thirty-two hundred lives  
 earned fifty-one thousand euros in the fourth quarter  
 placed in the seventy-second percentile

For cardinal numbers greater than one hundred, and the ordinal numbers derived from them, numerals are used.

no fewer than 104 photographs  
 finished 203rd and 232nd, respectively, out of 317 entrants

However, any number at the beginning of a sentence is spelled out.

One hundred four photographs were on display.  
 Two hundred third out of 317?

Numbers applicable to the same category are treated alike within the same context.

no fewer than 16 of the 104 photographs  
 There were 8 students in this department, 27 students in that department, and 119  
 students in the other department.

For numbers that represent decimal quantities, are used in combination with symbols, or express percentages, numerals are used.

weighed 4.5 tons, or exactly 2 percent of the total [in figures and tables the symbol % is used  
 instead of *percent*.]  
 an average temperature of 8°C. [There is no space between number and symbol or between  
 symbol and letter (*CMS* 9.18, 15.55).]

For inclusive numbers (see *CMS* 9.60), if the first number is less than one hundred, all digits are used in the second number.

1–2, 3–24, 71–119

If the first number is one hundred or a multiple of one hundred, all digits are used in the second number.

100–105, 300–323, 1100–1139

If the first number is 101 through 109 (in multiples of one hundred), only the digits that change are used in the second number.

107–8, 505–17, 1006–9

If the first number is 110 through 199 (in multiples of one hundred), two or more digits, as necessary, are used in the second number.

321–27, 411–68, 597–622, 1379–1405

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 (CMS 9.44).]

Arabic numerals are used for divisions of written works (CMS 14.121, 14.154, 14.267–68).

In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned. “That eye that told you so looked but a-squint” (*King Lear*, 5.3.73). Yet in act 3 Goneril had . . .

#### POSSESSIVES

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Burns’s poetry

Camus’s novels

Demosthenes’s orations

Descartes’s philosophy

Euripides’s plays

Jesus’s name

Kansas's weather  
Moses's direction

**PUNCTUATION** (see also the appendix)

An open style of punctuation is preferred. For example, the comma traditionally used to separate a brief introductory phrase from the remainder of a sentence is omitted.

In the final version Bishop interpolated a strikingly different image.

Most text introduced by a colon begins with a lowercase letter, as do individual questions introduced with a comma. However, complete-sentence quotations and series of interrogative or declarative sentences presented as lists begin with capital letters (see also CMS 6.61).

Thus Hanson asks, what were Napoléon's reasons for invading Russia?

When pressed, Sanderson repeated his client's denial: "He has done nothing but what he was sworn to do."

The protesters were detained under orders adapted, it seemed, from the game of Monopoly: Go to jail. Go directly to jail. Do not call a lawyer. Do not attempt to post bail.

**QUOTATIONS.** See also **TRANSLATIONS**

Quotations must reproduce the wording, spelling, capitalization, and punctuation of the original exactly, with the following exceptions (see also CMS 13.1): (1) A change in capitalization *at the beginning* of a quotation may be made silently (without brackets) if the quotation's syntactic relationship to the preceding text suggests it (see CMS 13.14):

Smith stated that "we must carefully consider all aspects of the problem."

*but*

Smith stated, "We must carefully consider all aspects of the problem."

Changes in capitalization *within* a quotation must be bracketed, in general, but a lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence, and this change may be silent (CMS 13.51). (2) The terminal punctuation may be omitted or changed to a comma if necessary, and internal punctuation before or after ellipsis points may be omitted. (3) Original notes and their superscript callouts are omitted. (4) Obvious typographical errors (e.g., "teh") may be silently corrected, but idiosyncratic spellings found in older works must be preserved. Such spellings that are likely to be thought erroneous may be, and grammatical errors in the original should be, followed by *sic* in brackets; those that may pose a hindrance to the reader may be followed by the modern spellings in brackets.

In general, prose quotations that contain at least four hundred characters and spaces or

that comprise more than one paragraph are 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. The first line is not indented. Verse quotations of one line or two lines are run into the text.

Williams's elegy to his contemporary begins, "Green points on the shrub / and poor Lawrence dead."

Verse quotations of more than two lines are set off from the text, and omitted lines are 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

Quotations of dramatic dialogue include the characters' names, followed by a colon.

William: But how did you know I was here?  
Andrew: Are you kidding? Who else would drive a car like that?  
William: How would *you* drive it?

#### REVIEW ARTICLES

The head matter consists of the title of the review, the byline, and the titles of and bibliographic information for the books in the order in which they are discussed.

#### **The French in Love and Lust**

*Lenard R. Berlanstein*

*Les libertines: Plaisir et liberté au temps des Lumières*, by OLIVIER BLANC (Paris, 1997)

*The Erotic Imagination: French Histories of Perversity*, by VERNON A. ROSARIO (New York, 1997)

*The Lord's First Night: The Myth of the Droit de Cuissage*, by ALAIN BOUREAU.

Translated by LYDIA G. COCHRANE (Chicago, 1998)

#### TABLES

Tables should be provided at the end of the manuscript (but before the figures), each table on a separate sheet, and should be numbered in order of appearance. They should be cited parenthetically in the text.

The number of students taking advantage of higher primary education increased steadily (table 1).

Table titles use sentence capitalization and should be explanatory but concise. Column headings should be brief. Abbreviations and symbols (e.g., %) are acceptable in headings and notes but should be carefully chosen for clarity. The source note, general notes, and

specific notes appear in that order under the table. The source note gives full bibliographic information if the source is not cited elsewhere in the article, or a shortened citation if it is.

Source: Hélène, *Hier et aujourd'hui*, 379.

Note: The percentages are rounded and may not sum to 100.0.

<sup>a</sup>This figure is disputed by Stéphane, who claims that . . .

**TERMS.** See also **GLOSSARY** (at end); **TRANSLATIONS**

Proper nouns and their derivatives are capitalized; otherwise, a down (lowercase) style of capitalization is preferred (for detailed guidelines on capitalization of terms see *CMS*, chap. 8). 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. Non-English words that appear in *Webster's* are not considered foreign and therefore are not italicized.

Terms referred to as the terms themselves are italicized, even if the act of quotation is suggested.

Warner defines the term *Enlightenment* more narrowly than Aikens.

By *sautéed* Stevens evidently means “burned to a crisp.”

When isolated non-English words and phrases are translated into English, or vice versa, parentheses or quotation marks are used.

The second *cavalier* (horseman) rode swiftly on.

The second *cavalier*, “horseman,” rode swiftly on.

Spirit (*Geist*), in Hegel's phenomenology . . .

Hyphens are used to separate prefixes from root words and to join temporary compound adjectives when misreading would be likely without the hyphen.

re-form (cf. reform); re-creation (cf. recreation); illegitimate-birth rate

Hyphens are also used in permanent compound adjectives.

good-natured; thought-provoking

**TITLES.** See **DOCUMENTATION**, **TRANSLATIONS**

**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* (*Etre et le néant*), a bleak study of . . .  
When Müller's essay "For Heaven's Sake!" ("Um Gottes willen!") appeared . . .

A translation of a quotation follows the original quotation in parentheses, without quotation marks.

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.

Translations of organization names follow the original names in parentheses; title capitalization is used.

For Kollontai's membership in the Honorary Committee of the British Society for Sex Psychology in the 1920s see Rossiiskii Gosudarstvennyi Arkhiv Sotsial'no-Politicheskoi Istorii (Russian State Archive of Sociopolitical History; RGASPI).

## APPENDIX: PUNCTUATION AND ORTHOGRAPHY FOR FRENCH-LANGUAGE ARTICLES

### CAPITALIZATION

An initial letter that bears a diacritical mark when lowercased loses it when capitalized.

Bien sûr, c'était la Belle Epoque.  
 Proust a écrit *A la recherche du temps perdu*.  
 Cette loi place l'Etat au cœur de l'articulation . . .

Note that in the last example the *æ* ligature is retained.

In place-names, such words as *rue*, *boulevard*, and *place*, which would be capitalized in English, are lowercased in French.

The demonstration reached the Place de la Nation.  
 Les CRS ont chargé les manifestants place de la Nation.

For names of French organizations that appear in an English-language context, title capitalization is used. Sentence capitalization is used for such names in French.

Charles Maurras was the leader of Action Française.  
 Charles Maurras dirigeait l'Action française.

In the names of ministries and the like, the word *ministère* or its equivalent is not capitalized, but the following substantives are.

le ministère de l'Education nationale  
 la caisse des Dépôts et Consignations  
 le commissariat à la Construction et à l'Urbanisme

Such names are lowercased if they form part of a postpositive civil title.

Jack Lang, ministre de la culture sous Mitterrand et ministre de l'éducation nationale sous Jospin, était pendant cette période aussi maire de Blois.

In a series of questions, each question begins with a lowercase letter.

De vives inquiétudes se font jour, au sein même du ministère, quand les grands ensembles commencent à sortir de terre : comment transformer ces prouesses techniques en réussite sociale ? comment équiper les grands ensembles pour y faire naître une vie urbaine ?

### NUMBERS

Commas are used with decimal quantities.

4,1 millions d'habitants

In large numbers, groups of three digits are separated by nonbreaking spaces.

Durham, Caroline du Nord, compta à l'époque 110 000 d'habitants.  
Le prix de la voiture était 200 000 FF.

#### QUOTATIONS

Guillemets are used for quotations. Double quotation marks are used for quotations within quotations. Terminal punctuation—punctuation occurring at the end of a clause or a sentence—follows a quotation mark or a footnote callout; a nonbreaking space precedes a closing guillemet or quotation mark (just as it follows an opening one), a colon, a semicolon, a question mark, an exclamation point, a percentage symbol (%), and the like.

C'est alors que Monsieur Dilworth s'écria : « Vive la France ! »

Ces blocs « ne ressemblaient pas à ce qu'on avait l'habitude d'appeler ville. Et leur architecture aussi, qui était tellement déroutante. On les a nommés " grands ensembles " »<sup>8</sup>.

An *omission* is indicated with bracketed, unspaced ellipsis points. There are nonbreaking spaces between the brackets and the points.

« Les hommes ne sont point faits pour être entassés en fourmilières [ ... ] Les villes sont le gouffre de l'espèce humaine ».

A *suspension of thought* is indicated with *nonbracketed, spaced* ellipsis points.

Cette présence massive était le fruit d'une immigration au total fort complexe, puisque formée à la fois de gens fixés à Paris avant 1870, d'optants ayant quitté le pays au moment du traité de Francfort, et aussi d'émigrés partis après 1871 . . . Neuve aussi par son ampleur<sup>13</sup>.

#### TITLES AND PUBLICATION INFORMATION

To ensure uniformity in tables of contents and on article-opening pages, colons are used to separate titles from subtitles (contra common French practice).

The initial words of titles and subtitles and proper nouns are capitalized in French titles; all other words are lowercased. The English abbreviations *ed.* and *eds.* become *dir.* in French.

*Les libertines: Plaisir et liberté au temps des Lumières*

*La croissance des Trente Glorieuses*

Marcel Proust, *A la recherche du temps perdu*, dir. Stéphane Heuet (Paris, 1998–)

“L’autisme de la Cinquième République”

No., meaning “number,” is written *n*°.

## GLOSSARY

*an II, an III, etc.*

ancien régime *but* Old Regime

anglicize

Anglophile, -phone

antibolshevism

belle époque

Bourdieuian

Cartesian

Catherine de Médicis

Civil War (American, Spanish)

communism, -ist (ideology)

Communist (of or having to do with the Party)

Dada, -ism, -ist

early modern (adj)

e-mail

Epicurean

Estates General

Far Right

fin de siècle; fin de siècle malaise

Foucauldian

Francophile, -phone

Frankfurt School

French Revolution; the Revolution; revolutionary France

grand siècle

Hexagon (capped in reference to metropolitan France)

Hundred Years' War

*Le monde*

the Liberation (after World War II)

lifeworld

Lyon

M., Mlle., Mme. (i.e., with periods)

Marseille

Napoléon, Napoleonic

New World

the Occupation (World War II)

Old Regime *but* ancien régime

Old World

orientalism, -ist

other

pace ("in spite of")

parlement (generic term) *but* the Parlement of Paris, of Toulouse, etc. (proper noun): *parlement* is the spelling to use in reference to the Old Regime tribunals; *Parliament* is the one for the national legislature.

the Resistance (World War II)

the Revolution (American, French, Russian); revolutionary America, France, Russia

romantic, -ism

Saint Louis (the saint; cf. St. Louis below)

Saint-Louis (the city in Senegal etc.; hyphenate all French place-names that include *Saint* or *Sainte*,  
per French practice)

Scholastic, -ism

Schoolmen

Second Empire

Seven Years' War

St. Louis (the US city; cf. Saint Louis above)

Third Empire

Third Estate

Third World (n, adj)

website