MLQ: Style Guide, Long Form
5/14

Submissions should be prepared in accordance with this style guide and The Chicago Manual of Style, sixteenth edition (CMS). The short form of the style guide, subsumed in this long form, is also found 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.

ABBREVIATIONS
Most abbreviations are used only in parenthetical text and footnotes. 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 institutions; UN peacekeeping forces |
| Johnson et al. sought to discredit the NEH’s study. |
| What does NAFTA mean for the nation’s newly minted MBAs? |

Names of states and provinces are spelled out in running text.

| witnessed in Provo, Utah; spotted outside Windsor, Ontario |

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.

**ACKNOWLEDGMENTS**

Acknowledgments, written in the first person, appear as an unnumbered footnote.

An earlier version of this essay was presented at the Modern Language Association’s annual meeting in New York on December 28, 2002. I wish to thank Steven Johnson and an anonymous reviewer for their helpful suggestions.

**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.

**CAPITALIZATION.** See DOCUMENTATION; PUNCTUATION; QUOTATIONS

**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*.

**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
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**
MLQ now uses an author-date form of citation (see “In-Text Citation Style” below; see also 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.

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.). In MLQ 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 also 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. For terms with hyphenated prefixes, the element attached to the prefix is lowercased unless a proper noun or proper adjective. However, the second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than a term with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature
Ambling along Eighty-Fifth Street
Avoiding a Run-In
Policies on Re-creation

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, capitalize the first letter of the title and subtitle and all proper nouns. For the treatment of Dutch and German titles, see CMS 11.24 and 11.42, respectively. Diacritical marks on capital letters are retained in all languages.

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).

**In-Text Citation Style**

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 the date of first publication differs from that of the cited edition and is pertinent, it is indicated in the running text.

In her 1813 novel *Pride and Prejudice* Jane Austen (2008: 2) famously remarks that “a single man in possession of a good fortune, must be in want of a wife.”

For reprints, as opposed to new editions, the date of first publication is given in brackets.

(Williams 1974 [1905])
If more than one work by the same author is cited, the author’s name is not repeated.


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

not (Cobb, Hornsby, Ott, and Smith 1982) but (Cobb et al. 1982)

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)

In folio citations, abbreviations “r” and “v” are set as baseline characters, not as superscripts (CMS 14.162).

(Baldwin 1596: 101r–v; Lodge 1592: B1v; Wilkinson 1547: Cvv)

Dictionaries and other well-known reference works should be cited in the text; no reference is necessary.

(OED, 2nd ed., s.v. “self”)

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.

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.

If the place of publication is not widely recognized or is ambiguous, it is specified with a state, provincial, or national abbreviation.

Cambridge, MA
London, ON
Bengbu, PRC
Dover, UK

If the publisher is a university press, the words “University Press” are spelled out.

Lebanon, NH: University Press of New England
Chapel Hill: University of North Carolina Press

ARTICLE, JOURNAL

ARTICLE, MAGAZINE

ARTICLE, NEWSPAPER

BOOK
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

DISSERTATION

EDITED WORK


**INTERVIEW**


**MULTIAUTHOR WORK**


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**


**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.]


**PAPER**


**PREFATORY MATTER**


**REPRINTED WORK**


**REVIEW**

SPECIAL ISSUE

TITLE CONTAINING ITALICIZED TERM

TITLE CONTAINING TITLE

TITLE CONTAINING QUOTATION

TITLE, FOREIGN, FOLLOWED BY TRANSLATED TITLE
Dachuan, Sun. 1991. jujiu 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

Citations of films do not require references. 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 also do not require references. 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. Ellipses within quoted matter are not enclosed in brackets. See CMS 13.50–55 for more detailed guidelines on the use of ellipses.

**EPIGRAPHS**

Epigraphs appear at the beginning of an essay, under the byline. The attribution is run in and contains the author’s name and the title. No further citation is provided, and no reference.

> As I look backward, it seems to me that she [Maud Gonne] brought into my life in those days—for as yet I saw only what lay upon the surface—the middle of the tint, a sound as of a Burmese gong, an overpowering tumult that had yet many pleasant secondary notes.—William Butler Yeats, *Autobiography*

**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 figure 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 Hélène. Courtesy Musée du Louvre, Paris

**HEADINGS**

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

**KEYWORDS**

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

**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 an average temperature of 8°C.

For inclusive numbers (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.


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 9.44.]

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

Chapter 2 of volume 11 of Simpson’s Collected Works challenges that assumption.

“That eye that told you so looked but a-squint” (King Lear, 5.3.73). Yet in act 3 Goneril had . . .

POSSESSIVES
The possessives of nouns ending with the letter s are formed by adding an apostrophe and an s. Exceptions are no longer made for the possessives of Jesus and Moses or for
names with more than one syllable and an unaccented ending pronounced eez (CMS 7.16–18).

Burns’s poetry
Camus’s novels
Demosthenes’s pebbles
Descartes’s philosophy
Euripides’s plays
Jesus’s name
Jones’s reputation
Kansas’s weather
Moses’s staff
Ross’s land
Texas’s pride
Xerxes’s battles

PUNCTUATION
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
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 13.13–15). Changes in capitalization within a quotation must be bracketed. (MLQ now allows silent capitalization of the first word after an ellipsis if that word begins a new grammatical sentence in the text as quoted [CMS 13.51]. MLQ also allows silent lowering of the first word after an ellipsis if that word continues a grammatical sentence in the text as quoted.) (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 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.

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?

REVIEWS AND REVIEW ESSAYS
Book reviews have no title. The head matter contains the book’s title, the author’s or editor’s name, the facts of publication, and the number of pages. The reviewer’s name appears at the end of the review.


…

Maura Less

Review essays do have a title, which appears above the head matter, along with the byline. The books under review are listed in the order in which they are discussed.

What the Mystic Foretold
Wilson Ford


TERMS (see also GLOSSARY below)
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.
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*

**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 . . .

Translations of organization names follow the original names in parentheses; headline-style 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’nno-Politicheskoi Istorii (Russian State Archive of Sociopolitical History; RGASPI).
GLOSSARY

ancien régime but Old Regime
anglicize plunge into
anglophone foreign
anti-oedipal a phallic
Baden school of historical representation in Germany
Bourdieuian French
camp site
Cartesian philosophy
Central Asia
Cold War (n., adj.)
communism, -ist (ideology)
Communist (of or having to do with the Party)
cross-gender
Dada, -ism, -ist
Du Bellay (Joachim, member of the Pléiade; per Bibliothèque Nationale, contra "du Bellay" in Britannica)
the East; East Asia; Eastern cultures but
eastern seaboard; easterner
e-mail
epicurean
First World (n., adj.)
Foucauldian
gregophonic
Frankfurt School
the “I”
impressionism, -ist
metaphorical
neo-Gothic
oedipal
Old Regime but ancien régime
orientalism, -ist
other
pace (“in spite of”)
philosophe (contra Webster’s)
pre-oedipal
Pre-Raphaelite
the Revolution (American or French)
revolutionary America or France
Romantic, -ism (movement)
romantic (mood)
satirical
Scholastic, -ism
Schoolmen
symbolism, -ist
Third World (n., adj.)
transcendentalism
website
weltanschauung
weltschmerz
work in progress