

French Historical Studies: Style Guide

5/15

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.

All articles should be submitted in 12-point type, double-spaced (footnotes, body, and references) and with 1" margins. Authors must remove all information identifying themselves from the article before it can be sent for review.

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 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

At the time of publication, 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. Authors should submit this material when they submit the final version of their article.

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 in the body of the article 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

Beginning with its 2016 volume, *FHS* has instituted a new documentation system that includes a References section appended to the end of the article. Archival sources continue to be fully cited in footnotes, as do reference works, certain types of personal communication, websites, and social media postings (see subsections below). For secondary works, however, short-form citations are given in footnotes, while the References section contains the complete bibliographic information of those works (minus publishers' names). Every citation of a secondary work, including the first citation, contains the author's surname, a shortened title, and, if needed, a page number. In consecutive citations of the same work, *ibid.* is used.

For works by *more than three* authors or editors, *et al.* follows the first surname in the footnote, but all names appear in full in the references.

Commonly used abbreviations include *cf.* (which means “compare,” not “see”), *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 *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 and adjectives. 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. Consistency of form in citations of comparable sources is desirable.

¹Strasbourg, Archives Municipales, Akten der XV, fol. 121v (1584).

²Archives de l’Assistance Publique à Paris (hereafter AAP), 592⁶, De Nervaux, report of Mar. 31, 1875, 4n1.

³Venice, 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).]

The following examples illustrate short-form citations and the corresponding references for secondary works.

BOOK

¹Langford, *Faulkner's Revision of "Absalom, Absalom!"*, 174; Desan, *Commerces de Montaigne*, esp. 47–59; Midge, *What Were They Thinking?*, 63; Sun, *Jiujiu jiu yici (One Last Cup of Wine)*, 133. [The citation of Sun illustrates the treatment of works in languages relatively unfamiliar to Western audiences. For subsequent citations of Sun, the parenthesis would be deleted.]

Desan, Philippe. 1992. *Les commerces de Montaigne: Le discours économique des "Essais."* Paris. [A book title within a book title is quoted and italicized (CMS 14.102).]

Langford, Gerald. 1971. *Faulkner's Revision of "Absalom, Absalom!": A Collation of the Manuscript and the Published Book*. Austin, TX. [A main title ending in an exclamation point or a question mark is followed by a colon only if the question mark or exclamation point appears within quotation marks (CMS 14.105).]

Midge, Anderson. 2002. *What Were They Thinking? The Real Lives of the Dichter*. New York. [Reverse italics (roman type) are used in book titles for terms that would themselves normally be italicized (CMS 8.171).]

Sun Dachuan. 1991. *Jiujiu jiu yici (One Last Cup of Wine)*. Taipei. [This form—original title followed by translated title—is recommended for works in languages relatively unfamiliar to Western readers.]

CHAPTER

²Desan, "Comptabilité de Montaigne," 178, 183.

Desan, Philippe. 1993. "La comptabilité de Montaigne." In *L'imaginaire économique de la Renaissance*, 175–200. Mont-de-Marsan. [When the book is authored by the same person as the chapter, the name is not repeated.]

PREFATORY MATTER

³Brown, preface, vii.

Brown, Marshall. 1995. Preface to *The Uses of Literary History*, edited by Marshall Brown, vii–x. Durham, NC.

EDITED WORK

⁴Navarre, *Heptaméron*, 475; Tetel, Witt, and Goffen, *Life and Death*, 115; Eliot, *Selected Prose*, 117.

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

Navarre, Marguerite de. 1967. *L'heptaméron*, edited by Michel François. Paris.

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

TRANSLATION

⁵Valéry, *Art of Poetry*, 45; Cotrugli, *Traicté de la marchandise*, 75.

Cotrugli, Benedetto. 1582. *Traicté de la marchandise, et du parfaict marchand*, translated by Jean Boyron. Lyon.

Valéry, Paul. 1958. *The Art of Poetry*, translated by Denise Folliot. New York.

FOREIGN-LANGUAGE WORK CITED IN ENGLISH

⁶Ayzland, *From Our Springtime*, 166.

Ayzland, Reuven. 1954. *From Our Springtime* (in Yiddish). New York.

MULTIVOLUME WORK

⁷Hooker, *Of the Laws*, 1:99; Foucault, *Introduction*, 102.

Foucault, Michel. 1990. *An Introduction*. Vol. 1 of *The History of Sexuality*, translated by Robert Hurley. 3 vols. London.

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

MULTIAUTHOR WORK

⁸Dewey, Cheatham, and Howe, *Agrarianism*, 15. [Three or fewer authors.]

⁹Gustafson et al., *If I Were a Rich Man*, 103–6. [More than three authors.]

Dewey, Alfred, John Cheatham, and Elias Howe. 2003. *Agrarianism of the Early Renaissance in French Peinture*. Calais. [Reverse italics (roman type) are used in book titles for terms that would themselves normally be italicized (CMS 8.171).]

Gustafson, Albert K., Jonas Edwards, Ezra Best, and Nathan Wise. 1985. *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty*. Murphy, WI.

REPRINTED WORK

¹⁰Montchrétien, *Traicté de l'æconomie politique*, 12.

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

REFERENCE WORK

¹¹*Oxford English Dictionary*, 3rd ed., s.v. "self," A.1.a. [Reference works do not appear in the References list.]

JOURNAL ARTICLE, PRINT

¹²Rearick, "Symbol, Legend, and History," 83; Wood, "Capitalism and Human Emancipation," 20.

Rearick, Charles. 1971. "Symbol, Legend, and History: Michelet as Folklorist-Historian." *French Historical Studies* 7, no. 1: 72–92. [Journal published in volumes; the month or season is not required. As a courtesy to readers who consult articles online, issue numbers should be given if available.]

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

JOURNAL ARTICLE, ONLINE

¹³Esposito, "Stage Five Book Publishing"; Jovanovic and Rousseau, "Specific Capital and Technological Variety," 135.

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

Jovanovic, Boyan, and Peter L. Rousseau. 2008. "Specific Capital and Technological Variety." *Journal of Human Capital* 2, no. 2: 129–52. 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

¹⁴Jameson, "Historian as Body-Snatcher."

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*, Jan. 18, 7.

SPECIAL ISSUE

¹⁵Rearick and Wakeman, "New Perspectives on Modern Paris."

Rearick, Charles, and Rosemary Wakeman, eds. 2003. "New Perspectives on Modern Paris." Special issue. *French Historical Studies* 27, no. 1.

MAGAZINE ARTICLE

¹⁶Franzen, "Listener," 84.

Franzen, Jonathan. 2003. "The Listener." *New Yorker*, Oct. 6, 84–90, 92–99.

NEWSPAPER ARTICLE, PRINT

¹⁷Fisher, "Monetary Policy in Postwar France."

Fisher, Frederick. 1976. "Monetary Policy in Postwar France." *Le monde*, Sept. 23. [No page number is required for newspaper citations (CMS 14.203).]

NEWSPAPER ARTICLE, ONLINE

¹⁸Associated Press, "Jackson Arrested at Yale."

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

DISSERTATION

¹⁹Jones, "'Taste for Fashion and Frivolity,'" 26.

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

PAPER OR PRESENTATION

²⁰Biscoglio, "Unspun Heroes."

Biscoglio, Frances. 1993. "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.

INTERVIEW OR PERSONAL COMMUNICATION

²¹Jacques Petits Fours (chief executive officer, Bonsoir! Bakeries), interview by author, Ames, IA, Feb. 20, 1995; Wilson Everett, pers. comm., July 14, 1967; Jackie Gleason, e-mail message to author, Apr. 1, 1987; Harpo Marx, telephone conversation with author, Mar. 31, 1956. [Personal communications, such as untranscribed interviews, e-mail messages, telephone conversations, and nonarchived letters, are cited in footnotes but do not appear in the References list.]

CITATION FOLLOWING QUOTATION

²²As 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" (*At Face Value*, 43).

Molloy, Sylvia. 1991. *At Face Value: Autobiographical Writing in Spanish America*. Cambridge.

NOTE

²³Javitch, "Reconsidering the Last Part of *Orlando Furioso*," 385n; Adams, "Christine

de Pizan," 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).]

- Adams, Tracy. 2009. "Christine de Pizan, Isabeau of Bavaria, and Female Regency." *French Historical Studies* 32, no. 1: 1–32.
- Javitch, David. 2010. "Reconsidering the Last Part of *Orlando Furioso*: Romance to the Bitter End." *MLQ* 71, no. 4: 385–405.

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. Websites and social media postings are cited in footnotes but do not appear in the References list. Items resembling articles in form, such as blog postings, are cited in footnotes and also appear in the References list.]

²⁴Harry Kloman, "Introduction," The Gore Vidal Index, www.pitt.edu/~kloman/vidalframe.html (accessed July 27, 2003); Barack Obama's Facebook page, www.facebook.com/barackobama (accessed July 19, 2008).

²⁵Lasar, "FCC Chair Willing."

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

Citations of films do not require footnotes 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 the 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

In both the main text and the notes, 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.

^aThis 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

Because *FHS* wants to disseminate its scholarship to the widest possible audience, all articles should use English as much as possible. If French terms are essential, the closest English equivalent should be provided the first time the French is used. The French should be placed in parentheses following the English term.

Translations of titles are treated as bona fide titles and precede the original titles, which appear 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 . . .

Likewise a translation of a brief quotation precedes the original quotation, which appears in parentheses 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 appears in the body of the article and the original in a footnote.

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 Russian State Archive of Sociopolitical History (Rossiiskii Gosudarstvennyi Arkhiv Sotsial'no-Politicheskoi Istorii; RGASPI).

APPENDIX: PUNCTUATION AND ORTHOGRAPHY FOR FRENCH-LANGUAGE ARTICLES

French-language articles should follow the general guidelines for formatting and references that are described above for the English-language articles, with the following exceptions.

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 *œ* 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 " »⁸.

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 ampleur¹³.

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
 anglicize
 Anglophile, -phone
 antibolshevism
 belle époque
 Bourdieuan
 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
 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
 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)

sans-culotte (hyphenated, pace *Webster's*)

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