

STYLE GUIDE FOR AUTHORS

TABLE OF CONTENTS

Manuscript Preparation	2
Formatting	2
Abbreviations	3
Capitalization	4
Dates	4
Electronic Resources	4
Headings	5
Numbers	5
Punctuation	6
Manuscript Submission	7
Monograph	7
Essay Collection	7
Digital Project	7
Citation Matters	8
Formats	8
Monograph	8
Chapter in a Book	9
Essay Collection	9
Essay in an Edited Collection	9
Translation	10
Editor and Translator	10
Exhibition Catalog	10
Later Editions and Reprints	10
Multivolume Work	11
Journal Article	11
Magazine Article	11
Newspaper	11
Website	12
Blog	12
YouTube	13
Dissertation	13
Lecture	13
Conference Paper	13
Social Media	14
Image	14
Primary Sources	15



MANUSCRIPT PREPARATION

ACMRS Press style follows the guidelines in *The Chicago Manual of Style*, 17th Edition.¹ *The Chicago Manual of Style Online* is located at: www.chicagomanualofstyle.org. Spelling and punctuation should follow American conventions.

For essay collections, articles should be no more than c. 7,500 words (30 pages) including footnotes.

FORMATTING

When preparing your manuscript for submission, please do the following:

- ▶ Use 12-point type (Times New Roman is preferred).
- ▶ Left justify the text, leaving the right side ragged.
- ▶ Use notes and bibliography for citations (see CMS Chap. 14).
- ▶ Use your word processor to insert footnotes; DO NOT type superscript callouts and note text at the end of the chapter or the foot of the page. Callouts and notes MUST be linked in order to flow properly in our typesetting software.
- ▶ Do not insert additional space between paragraphs or between notes.
- ▶ Use double-spacing throughout, including notes and block quotations.
- ▶ Set margins at one inch on all sides.
- ▶ Page numbers should appear centered in the footer.
- ▶ Double quotation marks (“...”) should be used for all direct quotations, unless the quoted passage is a block quotation set off by indentation. Single quotation marks (‘...’) should be used for quotations within quotations.
- ▶ Put all quotation marks outside periods, commas, exclamation points, question marks, and parentheses.
- ▶ Block quotations (more than 60 words or two or more lines of verse) should be indented and justified and not enclosed within quotation marks.
- ▶ Quotations of less than 60 words or one line of verse should be enclosed in double quotation marks within the text, unless it is a word or short phrase which is emphasized or used in a passage of analysis in which case it should be italicized.
- ▶ Use *italics* instead of underlining; use **bold** sparingly in text.
- ▶ Letters used as letters, words used as words, and terms used as terms are presented in *italics*.

1. *The Chicago Manual of Style*, 17th ed. Chicago, IL: The University of Chicago Press, 2017. <https://doi.org/10.7208/cmos17>; hereafter CMS.



- ▶ Isolated words and phrases in languages other than English should be set in italics if they are unfamiliar to readers.
- ▶ Translations of foreign-language words and quotations should appear within square brackets, no italics, no quotation marks:

Isidore tells us, “Venustus, pulcher, a venis, id est sanguine” [Gorgeous, beautiful, from veins, that is blood].
- ▶ Foreign-language translations of English quotations are presented within parentheses and quotation marks without italics:

“Monsieur representant un Afriquin” (“The King’s Brother, playing an African”)

ABBREVIATIONS

Generally, the period should not be omitted after abbreviations (e.g., b., c., d., r., and s.v.), except for abbreviated dimensions: m, cm, mm (without period). See *CMS*, 10.42 for a full list. Use the following abbreviations:

figure(s) = fig., figs.
 manuscript(s) = MS., MSS.
 folio = fol.
 verso = v (no period)
 recto = r (no period)
 eadem, idem, and passim, are not in italics
 i.e., and e.g., are not in italics and both take a comma after
 BCE (before the Common Era — avoid BC)
 CE (Common Era — avoid AD)

Do not use any alternative abbreviated forms. In dates, *circa*, should be abbreviated “c.” (not in italics). Italicize “sic” and place within square brackets: “[*sic*].” Note that “cf.” means “compare” and should not be used when “see” or “see also” is the accurate expression.

▶ COMMON ABBREVIATIONS

B/CRS	Black/Critical Race Studies
BIPOC	Black, Indigenous, and People of Color
CRP	culturally responsive pedagogy
CRS	Critical Race Studies
DEI	diversity, equity, and inclusion
NS/CIS	Native Studies/Critical Indigenous Studies
OP	original poster
PWI	Predominantly White Institution
PRS	Premodern Race Studies
PCRS	Premodern Critical Race Studies



CAPITALIZATION

CMS prefers the sparing use of capitals or a “down” style. Refer to chapter eight for capitalization of titles, including titles of sovereigns (8.23), religious titles (8.26), and titles of nobility (8.32). “Middle Ages” is capitalized, but “medieval” is not. Capitalize names of people and places, and conventional honorifics (e.g., “Christian” and “Muslim”). Otherwise omit the capitals in words such as “northern Spain,” “the king,” etc. — but “King Alfred.”

► EXAMPLES

- antiblack
- antiracist
- Black (cap. in reference to race)
- Blackness (cap. in reference to race)
- brown (no cap. in reference to race)
- COVID
- COVID-19
- early modern
- Indigenous
- Indigeneity
- medieval
- Middle Ages
- Renaissance
- the West
- white (no cap. in reference to race)

DATES

The correct form is “890s,” not “890’s” nor should it be spelled out. Centuries should be spelled out; the adjectival form requires a hyphen, as in “a twelfth-century manuscript.” Dates should appear in the following form: June 9–10, 1032; 1104–25; 1150s; c. 1015 (no italics). Dates in quotations should follow the form of the source. Use an en dash between dates where required to indicate ‘to’: 1104–25. Always use “to” with “from”: from 1066 to 1610 (**never** from 1066–1610).

ELECTRONIC RESOURCES

When citing electronic sources consulted online, CMS recommends the addition of a URL or DOI. Either of these elements has the potential to lead readers directly to the source cited, and authors are encouraged to record them as part of their source citations. Electronic editions of our books will create active hyperlinks to URLs in the text.

► DIGITAL OBJECT IDENTIFIER (DOI)

Where possible, give the Digital Object Identifier (DOI) for an article or image.

Footnote:

1 William J. Novak, “The Myth of the ‘Weak’ American State,” *American Historical Review* 113 (June 2008): 758, doi:10.1086/ahr.113.3.752.



Bibliography:

Novak, William J. "The Myth of the 'Weak' American State." *American Historical Review* 113 (June 2008): 752–72. doi:10.1086/ahr.113.3.752.

► **UNIFORM RESOURCE LOCATOR (URL)**

For articles that have not been assigned a DOI (or if the DOI cannot be determined), include a stable URL or permalink.

Footnote:

1. Brian P. Copenhaver, "A Tale of Two Fishes: Magical Objects in Natural History from Antiquity through the Scientific Revolution," *Journal of the History of Ideas* 52 (1991): 378, <http://www.jstor.org/stable/2710043>.

Bibliography:

Copenhaver, Brian P. "A Tale of Two Fishes: Magical Objects in Natural History from Antiquity through the Scientific Revolution." *Journal of the History of Ideas* 52 (1991): 373–98. <http://www.jstor.org/stable/2710043>.

HEADINGS

Use headings and subheadings when necessary to signal a division between sections of the text:

HEADING 1 IS BOLD, CENTERED, AND ALL CAPPED

Heading 2 is Bold, Flush Left, and Capped

Heading 3 is Italic, Flush Left, and Capped

heading 4 is italic, flush left, tabbed, and lowercase

Authors familiar with HTML or paragraph styles in Microsoft Word may recognize these common heading identifiers. Please note that the actual appearance of headings may change in the final publication, but the hierarchy the author sets in the manuscript is critical to assuring the proper formatting is applied during typesetting.

NUMBERS

In nontechnical contexts, whole numbers from zero to one hundred are written out, e.g., the Thirty-Nine Articles, forty thieves, seventy-two apostles. Any of the whole numbers followed by hundred, thousand, or hundred thousand are usually spelled out whether used exactly or as approximations. When a number begins a sentence, it is always spelled out. To avoid awkwardness, a sentence can often be recast. If a year must begin a sentence, spell it out; it is usually preferable, however, to reword. If a number beginning a sentence is followed by another number of the same category, spell out only the first or reword. To avoid a thickly clustered group of spelled-out numbers, numerals may be used in exception to the general rule.

The general rule applies to ordinal as well as cardinal numbers. Note that *CMS* prefers, for example, 122nd and 123rd (with an *n* and an *r*) over 122^d and 123^d.



► INCLUSIVE NUMBERS

Inclusive numbers are abbreviated according to the principles illustrated below (examples are page or serial numbers, which do not require commas). This system is efficient and unambiguous.

FIRST NUMBER	SECOND NUMBER	EXAMPLES
Less than 100	Use all digits	3–10 71–72 96–117
100 or multiples of 100	Use all digits	100–104 1100–1113
101 through 109, 201 through 209, etc.	Use changed part only	101–8 808–33 1103–4
110 through 199, 210 through 299, etc.	Use two digits unless more are needed to include all changed parts	321–28 498–532 1087–89 1496–500 11564–615 12991–3001

To avoid ambiguity, inclusive roman numerals are always given in full:

xxv–xxviii
cvi–cix

PUNCTUATION

For authors who use initials, full names should not be supplied — for example, J. R. R. Tolkien. Note that space is added between initials.

Items in a series are normally separated by commas. When a conjunction joins the last two elements in a series of three or more, a comma — known as the serial or series comma or the Oxford comma — should appear before the conjunction:

The shrine was ostentatious, encrusted, and overwhelming.
Reliquaries could be made of gold, silver, or copper.

Possessives of **words** ending in *s* should be spelled like this:

[singular] The stylus's blunt end is decorated with ...
[plural] The German shrines' votive images ...



Possessives of **names** ending in *s* should be spelled like this:

Euripides's tragedies
Jesus's disciples

MANUSCRIPT SUBMISSION

If there are too many files to email or there are a number of large images, ACMRS Press can provide a link to a folder in Dropbox for your files.

MONOGRAPH

When submitting the full manuscript, provide individual files for each chapter rather than one whole file for the manuscript. Number the files in the order they should appear in table of contents:

00-Front Matter
01-Introduction
02-Chapter One
03-Chapter Two
etc.

ESSAY COLLECTION

When submitting the manuscript, provide individual files for each essay rather than one whole file for the manuscript. Name the files according to the last name of the contributor and number them in the order they should appear in table of contents:

00-Front Matter
01-Introduction
02-Einstein
03-Saint Theresa
etc.

DIGITAL PROJECT

When submitting the manuscript, provide individual files for each item rather than one whole file for the project. Name the files according to the last name of the contributor and number them in the order they should appear in table of contents:

00-Front Matter
01-Introduction
02-Einstein
03-Saint Theresa
etc.



CITATION MATTERS

GENERAL RULES

- ▶ The author is responsible for the accuracy of quotations and citations, which should be verified before the manuscript is submitted.
- ▶ Arabic numerals are to be used for volume, part, and section numbers. This is true for journal volume numbers, for volume numbers and other subdivisions in a series, and for volume numbers in a multi-volume work. It is also true for the subdivisions of classical and medieval texts. Roman numerals are retained when the original work uses them for page numbers. They are also retained for manuscript shelf marks, where the usage of the library should be followed.
- ▶ The guiding principle for citations is maximum clarity for the reader rather than brevity. When in doubt, the author should err on the side of providing more rather than less information.
- ▶ Use the short title format for subsequent citations. (Do not use *ibid.*)

Monograph short title format:

1. Kim F. Hall, *Things of Darkness: Economies of Race and Gender in Early Modern England* (Ithaca, NY: Cornell University Press, 1995).
2. Hall, *Things of Darkness*, 121–35.

Essay short title format:

1. Ambereen Dadabhoy, “Imagining Islamicate Worlds: Race and Affect in the Contact Zone,” in *Race and Affect in Early Modern English Literature*, ed. Carol Mejia LaPerle (Tempe, AZ: ACMRS Press, 2022), 1–22.
2. Dadabhoy, “Imagining Islamicate Worlds,” 12.

Journal article short title format:

1. Margo Hendricks, “Coloring the Past, Considerations on Our Future: RaceB4Race,” *New Literary History* 52, no. 3/4 (2021): 365–84, at 381, <https://doi.org/10.1353/nlh.2021.0018>.
2. Hendricks, “Symbols of Protection,” 374.

FORMATS

MONOGRAPH

Footnote

1. Noémie Ndiaye, *Scripts of Blackness: Early Modern Performance Culture and the Making of Race* (Philadelphia: University of Pennsylvania Press, 2022), 205–14.
2. Kim F. Hall, *Things of Darkness: Economies of Race and Gender in Early Modern England* (Ithaca, NY: Cornell University Press, 1995).
3. Imtiaz Habib, *Black Lives in the English Archives, 1500–1677: Imprints of the Invisible* (New York: Routledge, 2020).
4. Geraldine Heng, *The Invention of Race in the European Middle Ages* (Cambridge, UK: Cambridge University Press, 2018).
5. Patricia Akhimie, *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World* (New York: Routledge, 2018).



Bibliography

- Akhimie, Patricia. *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World*. New York: Routledge, 2018.
- Habib, Imtiaz. *Black Lives in the English Archives, 1500–1677: Imprints of the Invisible*. New York: Routledge, 2020.
- Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England*. Ithaca, NY: Cornell University Press, 1995.
- Heng, Geraldine. *The Invention of Race in the European Middle Ages*. Cambridge, UK: Cambridge University Press, 2018.
- Ndiaye, Noémie. *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*. Philadelphia: University of Pennsylvania Press, 2022.

CHAPTER IN A BOOK

Footnote

1. Patricia Akhimie, “Othello, Blackness, and the Process of Marking X,” chap. 1 in *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World* (New York: Routledge, 2018), 23–46.

Bibliography

- Akhimie, Patricia. “Othello, Blackness, and the Process of Marking X.” Chap. 1 in *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World*. New York: Routledge, 2018.

ESSAY COLLECTION

Footnote

1. Richard Delgado and Jean Stefancic, eds., *Critical Race Theory: An Introduction*, 2nd ed. (New York: New York University Press, 2012).
2. Carol Mejia LaPerle, ed., *Race and Affect in Early Modern English Literature* (Tempe, AZ: ACMRS Press, 2022).

Bibliography

- Delgado, Richard, and Jean Stefancic, eds. *Critical Race Theory: An Introduction*. 2nd ed. New York: New York University Press, 2012.
- Mejia LaPerle, Carol, ed. *Race and Affect in Early Modern English Literature*. Tempe, AZ: ACMRS Press, 2022.

ESSAY IN AN EDITED COLLECTION

Footnote

1. Kim F. Hall, “‘Troubling Doubles’: Apes, Africans, and Blackface in Mr. Moore’s Revels,” in *Race, Ethnicity, and Power in the Renaissance*, ed. Joyce Green MacDonald (Madison and Teaneck: Fairleigh Dickinson Press, 1997), 125–26.

Bibliography

- Hall, Kim F. “‘Troubling Doubles’: Apes, Africans, and Blackface in Mr. Moore’s Revels.” In *Race, Ethnicity, and Power in the Renaissance*, edited by Joyce Green MacDonald, 125–26. Madison and Teaneck: Fairleigh Dickinson Press, 1997.



TRANSLATION

Footnote

1. Aristotle, *Aristotle's Politics*, trans. Benjamin Jowett (Oxford: Clarendon Press, 1905), 31.

Bibliography

Aristotle. *Aristotle's Politics*. Translated by Benjamin Jowett. Oxford: Clarendon Press, 1905.

EDITOR AND TRANSLATOR

Footnote

1. Bede, *Historia Ecclesiastica Gentis Anglorum*, 2.3, ed. and trans. Bertram Colgrave and R. A. B. Mynors (Oxford: Clarendon Press, 1969), 142.
2. *Byrhtferth's Manual*, ed. S. J. Crawford, EETS o.s. 177 (London: Oxford University Press, 1929), 78.

Bibliography

Bede. *Historia Ecclesiastica Gentis Anglorum*, 2.3. Edited and translated by Bertram Colgrave and R. A. B. Mynors. Oxford: Clarendon Press, 1969.

Byrhtferth's Manual. Edited by S. J. Crawford, EETS o.s. 177. London: Oxford University Press, 1929.

EXHIBITION CATALOG

Footnote

1. K. Dian Kriz, Susan Danforth, and Elena Daniele, eds. *Sugar and the Visual Imagination in the Atlantic World, circa 1600–1860*, Providence: Brown University, published in conjunction with an exhibition of the same title, organized by and presented at the John Carter Brown Library, September 2013–December 2013, https://www.brown.edu/Facilities/John_Carter_Brown_Library/exhibitions/sugar/index.html

Bibliography

Kriz, K. Dian, Susan Danforth, and Elena Daniele, eds. *Sugar and the Visual Imagination in the Atlantic World, circa 1600–1860*. Providence: Brown University. Published in conjunction with an exhibition of the same title, organized by and presented at the John Carter Brown Library, September–December 2013. https://www.brown.edu/Facilities/John_Carter_Brown_Library/exhibitions/sugar/index.html

LATER EDITIONS AND REPRINTS

Footnote

1. Edward Abbey, *The Monkey Wrench Gang*, 3rd ed. (Philadelphia, CA: Lippincott, 1997), 224–26.
2. Jacques Barzun, *Simple and Direct: A Rhetoric for Writers*, rev. ed. (1985; repr., Chicago: University of Chicago Press, 1994), 152–53.

Bibliography

Abbey, Edward. *The Monkey Wrench Gang*. 3rd ed. Philadelphia, CA: Lippincott, 1997.

Barzun, Jacques. *Simple and Direct: A Rhetoric for Writers*. Revised edition. 1985. Reprint, Chicago: University of Chicago Press, 1994.



MULTIVOLUME WORK

Footnote

1. Martin Bernal, *Black Athena: The Afroasiatic Roots of Classical Civilization*, 3 vols. (New Brunswick, NJ: Rutgers University Press, 1987–2006).
2. David M. Freidenreich, “Muslims in Western Canon Law, 1000–1500,” in *Christian-Muslim Relations: A Bibliographical History*, 5 vols., eds. David Thomas and Alex Mallett (Leiden: Brill, 2011), 3:42.

Bibliography

- Bernal, Martin. *Black Athena: The Afroasiatic Roots of Classical Civilization*. 3 vols. New Brunswick, NJ: Rutgers University Press, 1987–2006.
- Freidenreich, David M. “Muslims in Western Canon Law, 1000–1500.” In *Christian-Muslim Relations: A Bibliographical History*. Edited by David Thomas and Alex Mallett. 5 vols. Leiden: Brill, 2011.

JOURNAL ARTICLE

Footnote

1. Noémie Ndiaye, “Rewriting the *Grand Siècle*: Blackface in Early Modern France and the Historiography of Race,” *Literature Compass* 18, no 10 (2021): 3, e12603, <https://doi.org/10.1111/lic3.12603>.
2. Margo Hendricks, “Coloring the Past, Considerations on Our Future: RaceB4Race,” *New Literary History* 52, no. 3/4 (2021): 365–84, at 381, <https://doi.org/10.1353/nlh.2021.0018>.

Bibliography

- Hendricks, Margo. “Coloring the Past, Considerations on Our Future: RaceB4Race.” *New Literary History* 52, no. 3/4 (2021): 365–84, at 381. <https://doi.org/10.1353/nlh.2021.0018>.
- Ndiaye, Noémie. “Rewriting the *Grand Siècle*: Blackface in Early Modern France and the Historiography of Race.” *Literature Compass* 18, no 10 (2021): e12603. <https://doi.org/10.1111/lic3.12603>.

MAGAZINE ARTICLE

Footnote

1. Jonathan W. White and Scott Sandage, “What Frederick Douglass Had to Say about Monuments,” *Smithsonian Magazine*, June 30, 2020, <https://www.smithsonianmag.com/history/what-frederick-douglass-had-say-about-monuments-180975225/>.

Bibliography

- White, Jonathan W., and Scott Sandage. “What Frederick Douglass Had to Say about Monuments.” *Smithsonian Magazine*, June 30, 2020. <https://www.smithsonianmag.com/history/what-frederick-douglass-had-say-about-monuments-180975225/>

NEWSPAPER

Footnote

1. Tanner Howard, “Fifty Years Ago, 35,000 Chicago Students Walked out of their Classrooms in Protest. They Changed CPS forever,” *Chicago Reader*, October 4, 2018, <https://www.chicagoreader.com/chicago/student-protests-1968-chicago-public-schools/Content?oid=59097994>



Bibliography

Howard, Tanner. "Fifty Years Ago, 35,000 Chicago Students Walked out of their Classrooms in Protest. They Changed CPS forever." *Chicago Reader*, October 4, 2018. <https://www.chicagoreader.com/chicago/student-protests-1968-chicago-public-schools/Content?oid=59097994>.

WEBSITE

General titles of websites mentioned or cited in text or notes are normally set in roman, headline-style, without quotation marks. An initial *the* in such titles should be lowercased in mid-sentence. Titled sections, pages, or special features on a website should be placed in quotation marks. Titles of books and journals should usually be treated the same whether they are published in print or online.

Project Gutenberg, Google, Facebook, but *Wikipedia*

the *Oxford English Dictionary Online*; the *OED Online*; the online version of the *Oxford English Dictionary*

Many websites either do not have a formal title or do not have a title that distinguishes it as a website. These can usually be identified according to the entity responsible for the site along with a description of the site and, in some cases, a short form of the URL (e.g., <http://www.apple.com/> might be referred to in running text as *Apple.com*).

Access dates are not required in citations of formally published electronic sources.

Footnote

1. "Collection: Milwaukee Art Museum," Milwaukee Art Museum, accessed March 31, 2022, <https://collection.mam.org/details.php?id=7927>.
2. "The Chicago Manual of Style," Wikimedia Foundation, last modified March 6, 2023, at 01:26, https://en.wikipedia.org/wiki/The_Chicago_Manual_of_Style.

Bibliography

"The Chicago Manual of Style." Wikimedia Foundation. Updated March 6, 2023. https://en.wikipedia.org/wiki/The_Chicago_Manual_of_Style.
"Collection: Milwaukee Art Museum." Milwaukee Art Museum. <https://collection.mam.org/details.php?id=7927>.

BLOG

Footnote

1. Bill Chappell, "Statue of Lincoln with Formerly Enslaved Man at His Feet is Removed in Boston," *Race* (blog), NPR, December 29, 2020, <https://www.npr.org/2020/12/29/951206414/statue-of-lincoln-with-freed-slave-at-his-feet-is-removed-in-boston>

Bibliography

Chappell, Bill. "Statue of Lincoln with Formerly Enslaved Man at His Feet is Removed in Boston." *Race* (blog). NPR, December 29, 2020. <https://www.npr.org/2020/12/29/951206414/statue-of-lincoln-with-freed-slave-at-his-feet-is-removed-in-boston>



YOUTUBE

YouTube generates short, clean URLs via the “share” button. Please do not copy and paste the URL shown in your browser’s address bar. Use the “share” button to generate the short URL.

Footnote

1. Kim F. Hall and Noémie Ndiaye, “Race in Dialogue: Kim Hall and Noémie Ndiaye,” Newberry Center for Renaissance Studies, interview streamed November 13, 2020, YouTube video, 1:05:10, <https://youtu.be/Ys2VBTgpyNs>.

Bibliography

- Hall, Kim F., and Noémie Ndiaye. “Race in Dialogue: Kim Hall and Noémie Ndiaye.” Newberry Center for Renaissance Studies. Interview streamed November 13, 2020. YouTube video, 1:05:10. <https://youtu.be/Ys2VBTgpyNs>.

DISSERTATION

Footnote

1. Geoffrey Way, “Digital Shakespeares and the Performance of Relevance” (PhD diss., Arizona State University, 2016).

Bibliography

- Way, Geoffrey. “Digital Shakespeares and the Performance of Relevance.” PhD diss., Arizona State University, 2016.

LECTURE

Footnote

1. Margo Hendricks, “Coloring the Past, Rewriting Our Future: Raceb4race,” lecture, Folger Shakespeare Library, July 8, 2020, transcript and audio, 23:31, <https://www.folger.edu/institute/scholarly-programs/race-periodization/margo-hendricks>.

Bibliography

- Hendricks, Margo. “Coloring the Past, Rewriting Our Future: Raceb4race.” Lecture, Folger Shakespeare Library, July 8, 2020. Transcript and audio, 23:31. <https://www.folger.edu/institute/scholarly-programs/race-periodization/margo-hendricks>.

CONFERENCE PAPER

Footnote

1. Michael Gaudio, “Dancing in Circles: Ethnography and Animation in the *Cérémonies et coutumes religieuses*,” (paper presentation, The Enlightenment Creation of World Religion: Bernard and Picart’s *Cérémonies et coutumes religieuses* Symposium and Research Methods Workshop, Newberry Library, Chicago, March 16, 2018).

Bibliography

- Gaudio, Michael. “Dancing in Circles: Ethnography and Animation in the *Cérémonies et coutumes religieuses*.” Paper presented at The Enlightenment Creation of World Religion: Bernard and Picart’s *Cérémonies et coutumes religieuses* Symposium and Research Methods Workshop, Newberry Library, Chicago, March 16, 2018.



SOCIAL MEDIA

For a citation in a note or bibliography entry, include the following elements:

- ▶ The author of the post. List the real name (of the person, group, or institution), if known, followed by a screen name, if any, in parentheses. If only a screen name is known, use the screen name in place of the author's name.
- ▶ In place of a title, the text of the post. Quote as much as the first 160 characters, including spaces (the maximum length of a typical text message), capitalized as in the original. (If the post has been quoted in the text, it need not be repeated in a note.)
- ▶ The type of post. List the name of the social media service and include a description if relevant (photo, video, etc.).
- ▶ The date, including month, day, and year. Time stamps are usually unnecessary but may be included to differentiate a post or comment from others on the same day.
- ▶ A URL for a specific item can often be found via the date stamp.

FACEBOOK

Footnote

1. Chicago Manual of Style, "Is the world ready for singular they? We thought so back in 1993," Facebook, April 17, 2015, <https://www.facebook.com/ChicagoManual/posts/10152906193679151>.

Bibliography

- Chicago Manual of Style. "Is the world ready for singular they? We thought so back in 1993." Facebook, April 17, 2015. <https://www.facebook.com/ChicagoManual/posts/10152906193679151>.

INSTAGRAM

1. Pete Souza (@petesouza), "President Obama bids farewell to President Xi of China at the conclusion of the Nuclear Security Summit," Instagram photo, April 1, 2016, <https://www.instagram.com/p/BDrmfXTtNct/>.

TIKTOK

1. @Fast45Fast, "romeo and juliet wasn't enough for him," TikTok, March 21, 2018. https://www.tiktok.com/@fast45fast/video/6941121544445791493?lang=en&is_copy_url=0&is_from_webapp=v1&sender_device=pc&sender_web_id=6948504515575301638.

TWITTER

1. Conan O'Brien (@ConanOBrien), "In honor of Earth Day, I'm recycling my tweets," Twitter, April 22, 2015, 11:10 a.m., <https://twitter.com/ConanOBrien/status/590940792967016448>.

IMAGE

Footnote

1. Theodore De Bry, *Nigritae exhaustis venis metallicis consciendo saccharo operam dare debent. In Americae pars quinta nobilis & admiratione plena Hieronymi Bezoni Mediolanensis secundae setionos Hispanorum...*, 1595, image, John Carter Brown Library at Brown University, Providence, Accession no. 34724, <https://mypages.unh.edu/hoslac/book/early-sugar-plantation>.

Bibliography

- De Bry, Theodore. *Nigritae exhaustis venis metallicis consciendo saccharo operam dare debent. In Americae pars quinta nobilis & admiratione plena Hieronymi Bezoni Mediolanensis secundae setionos Hispanorum...*, 1595. Accession no. 34724. John Carter Brown Library at Brown University, Providence, RI. <https://mypages.unh.edu/hoslac/book/early-sugar-plantation>.



PRIMARY SOURCES

ANCIENT AND MEDIEVAL WORKS

The first time a work is cited, please give the full citation, such as:

1. Medieval Author, *Opus* 2.4.1, ed. Modern Editor (City, YEAR), 135.

Subsequent citations should be rendered thus (as appropriate):

2. Medieval Author, *Opus* 2.4.1, ed. Editor, 135.
3. Medieval Author, *Opus* 2.4.1.
4. Medieval Author, *Opus* 2.4.1, line 5.

The subdivisions of the medieval work follow the title without intervening punctuation, in descending order, separated by periods. For example, *Opus* is divided into books, sections, and chapters, and the sample citation should be read as book 2, section 4, chapter 1. Once the edition of a work has been provided in the first citation, subsequent references are shortened as in note 2, or even more as in notes 3 or 4. The nature of the work and its editorial history will determine which version is required.

For example:

1. Bede, *Historia Ecclesiastica Gentis Anglorum* 2.3, ed. and trans. Bertram Colgrave and R. A. B. Mynors (Oxford: Oxford University Press, 1969), 142 (hereafter cited as Bede, *HE*).

Short title format looks like this:

2. Bede, *HE* 2.3.

MANUSCRIPTS

Give full citation, including shelf mark and name of library collection.

The first, full reference to a manuscript should give the place-name, the name of the library, and then the shelf mark in the form preferred by the given library. Where possible it is desirable to specify the possible origin, date, and provenance in the following form:

1. London, British Library, Cotton Vespasian A.xiv, (hereafter, Vespasian A.xiv), fols. 114r–179v (Worcester or York, 1003 × 1023)
2. Rome, Vatican City, Biblioteca Apostolica Vaticana, Pal. lat 235 (hereafter, Pal. lat. 235) fols. 4r–29v (Northumbria, s. viii in.; provenance Germany s. viii)
3. Munich, Bayerische Staatsbibliothek, clm 14641 (hereafter, clm 14641) fols. 32v–46r (Fulda, s. viii ex; provenance Regensburg)
4. Cambridge, Corpus Christi College 173 (hereafter, CCCC 173), fols. 1r–25v (Wessex, perhaps Winchester, s. ix/x – xi 2; provenance, Winchester by s. x med., Canterbury CC s. xi ex. / xii in.)

Subsequent references should look like this:

5. Vespasian A.xiv, fol. 135v
6. Pal. lat. 235, fol. 12r
7. clm 14641, fol. 35v
8. CCCC 173, fol. 11v



The abbreviations MS/MSS/Cod. should generally be omitted in full and abbreviated shelf marks (except where explicitly requested by a library as part of an illustration caption). Folio numbers should include a recto/verso reference, abbreviated and written on the line, not as a superscript. The abbreviation of “folio” is “fol.” (plural “fols.”).

PRINTED WORKS

The first time a work is cited, please give the full citation, such as:

1. William Foster, *Hoplocrismaspongvs: Or, A Sponge to wipe away the Weapon-Salve*, (London: Thomas Cotes for John Grove, 1631), 42–69.

Subsequent citations should be rendered thus:

2. Foster, *Hoplocrismaspongvs*, 42.

Titles of works published in earlier centuries may retain their original punctuation, spelling, and capitalization (except whole words in capital letters, which should be given an initial capital only):

1. John Stow, *A survey of London; contayning the originall, antiquity, increase, moderne estate, and description of that citie, written in the year 1598 by Iohn Stow* (London: Ralfe Newberie, 1598), 17.

These titles, which are sometimes excessively long, may be shortened by omitting various phrases, but the omissions must be indicated by three ellipses dots within the title and four, including the period, at the end.

MORE HELP...

We are here to help! This document should answer many of the most common questions and issues that authors encounter as they begin a project. But unique situations arise and sometimes we are able to help navigate the issues better than an author can on their own. Please don't hesitate to contact your editor if you have a question that isn't answered here.

