

New German Critique: Style Guide
6/07

In general, submissions should be prepared in accordance with the following style guide and *The Chicago Manual of Style*, fifteenth edition (CMS15).

ABBREVIATIONS

Most abbreviations are confined to parenthetical text and footnotes. Exceptions include 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 U.S. institutions; U.N. peacekeeping forces
Does NAFTA bode ill for the nation's MBAs?
Will the NEH lose its funding?

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

Provo, Utah; Windsor, Ontario; Stuttgart, Baden-Württemberg

ACKNOWLEDGMENTS

Acknowledgments appear as the first, 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.

CAPITALIZATION. See **DOCUMENTATION, PUNCTUATION, QUOTATION**

CONTRIBUTOR'S NOTE

The contributor's note contains the contributor's name and affiliation.

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DATES AND TIMES

Dates and times are treated as follows:

February 1996
on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.
February 8–9, 1996; the spring of 1996
the 1950s and 1960s; the early and late 1950s; the mid-1950s
the early and late twentieth century; the mid-twentieth century;
mid- to late-twentieth-century politics
1900–1910, 1903–5, 1910–17, 1917–2017
1066; AD 1066; 1066 CE
ca. 1820

DOCUMENTATION

Footnotes are used; there is no bibliography. The first citation of a work provides full bibliographic information. Subsequent citations contain the author's last name, a shortened title, and a page number. If a work is cited very frequently, an abbreviation defined in the primary citation may be used, along with volume and/or page number, in the running text in lieu of a footnote.

The strong antihermeneutic affect in Celan's "Meridian" . . . is fueled by the realization that metaphors are defenseless against the imperious judgment of interpreters (*TCA*, 230).

If several works by the same author are cited consecutively in a note, the author's last name is repeated for the second and subsequent works. Et al. is used for works by *more than three* authors or editors.

Commonly used abbreviations include cf., chap. (chaps.), ed. (eds.), e.g., esp., et al., etc., fol. (fols.), i.e., intro., l. (ll.), n. (nn.), pt. (pts.), rpt., sec. (secs.), ser., s.v., trans., vol. (vols.). Note that ed. ("edited by") is used before editors' names, and ed. or eds. ("editor," "editors") is used after them. Ibid. is seldom used; f. (ff.), op. cit., and loc. cit. are not used, nor such Latin adverbs as *infra* and *supra*. Latin abbreviations are not italicized.

For titles in English, the first and last words and nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that, etc.*) are capitalized. Articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length) are not capitalized. 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, first elements are capitalized; subsequent elements are also capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. 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

For titles in *any* non-English language, including French, only the first letter of the title and subtitle and all proper nouns are capitalized. For the treatment of Dutch and German titles, respectively, see CMS15, 10.24 and 10.43.

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.

BOOK

¹Gail Kern Paster, *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (Ithaca, NY: Cornell University Press, 1993), 15; Sun Dachuan, *Jiujiu jiu yici (One Last Cup of Wine)* (Taipei: Zhang Laoshi Chubanshe, 1991), 133.

²Gerald Langford, *Faulkner's Revision of "Absalom, Absalom!" A Collation of the Manuscript and the Published Book* (Austin: University of Texas Press, 1971), 174. [A book title within a book title is quoted and italicized.]

CHAPTER

³Jonathan Dollimore, "Transgression and Surveillance in Measure for Measure," in *Political Shakespeare: New Essays in Cultural Materialism*, ed. Jonathan Dollimore and Alan Sinfield (Ithaca, NY: Cornell University Press, 1985), 72–87.

PREFATORY MATTER

⁴Marshall Brown, preface to *The Uses of Literary History*, ed. Marshall Brown (Durham, NC: Duke University Press, 1995), vii–x.

EDITED WORK

⁵*Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), 117. [The title of the book provides the author's name.]

⁶Marguerite de Navarre, *L'heptaméron*, ed. Michel François (Paris: Garnier, 1967), 475n526.

⁷Marcel Tetel, Ronald G. Witt, and Rona Goffen, eds., *Life and Death in Fifteenth-Century Florence* (Durham, NC: Duke University Press, 1989).

⁸John M. McManamon, "Continuity and Change in the Ideals of Humanism: The Evidence from Florentine Funerary Oratory," in Tetel, Witt, and Goffen, *Life and Death*, 68–87.

TRANSLATION

⁹Paul Valéry, *The Art of Poetry*, trans. Denise Folliot (New York: Pantheon, 1958), 45.

¹⁰*I, Rigoberta Menchú: An Indian Woman in Guatemala*, ed. Elisabeth Burgos-Debray, trans. Ann Wright (London: Verso, 1984), 45.

FOREIGN-LANGUAGE WORK CITED IN ENGLISH

¹¹Reuven Ayzland, *From Our Springtime* (in Yiddish) (New York: Inztl, 1954), 166.

MULTIVOLUME WORK

¹²John Keats, *Letters*, ed. Hyder Edward Rollins, vol. 2 (Cambridge, MA: Harvard University Press, 1958), 14.

¹³Joseph Hooker, *Of the Laws of Ecclesiastical Polity*, ed. George Edelen et al., 4 vols. (Cambridge, MA: Belknap Press of Harvard University Press, 1977–82), 1:99.

¹⁴Michel Foucault, *An Introduction*, vol. 1 of *The History of Sexuality*, trans. Robert Hurley (New York: Pantheon, 1978), 102.

MULTIAUTHOR WORK

¹⁵Albert K. Gustafson et al., *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty* (Murphy, WI: Fore and Aft, 1985), 103–6. [More than three authors.]

REPRINTED WORK

¹⁶Antoyne de Montchrétien, *Traicté de l'æconomie politique* (1615; rpt. Geneva: Slatkine, 1970), 12.

REFERENCE WORK

¹⁷*Oxford English Dictionary*, 3rd ed., s.v. "self," A.1.a.

JOURNAL ARTICLE

¹⁸Stephen G. Nichols, "Commentary and/as Image," *South Atlantic Quarterly* 91 (1992): 965–92. [Journal published in volumes.]

¹⁹Xu Weinan, "Taiwan shengfan de yishu wenhua" ("The Artistic Culture of the Taiwanese Barbarians"), *Yishu jie (Art World)* 21 (1931): 133–54; Ellen Meiksins Wood, "Capitalism and Human Emancipation," *New Left Review*, no. 167 (1988): 1–20. [Journal published only in issues.]

REVIEW

- ²⁰Fredric Jameson, "The Historian as Body-Snatcher," review of *Learning to Curse: Essays in Early Modern Culture*, by Stephen J. Greenblatt, *Times Literary Supplement*, January 18, 1991, 7.
- SPECIAL ISSUE
- ²¹Margaret Ferguson and Marshall Brown, eds., "Feminism in Time," special issue, *MLQ* 65, no. 1 (2004).
- MAGAZINE ARTICLE
- ²²Jonathan Franzen, "The Listener," *New Yorker*, October 6, 2003, 84-90, 92-99.
- NEWSPAPER ARTICLE
- ²³Jason DeParle, "Whither on Welfare: Even Though They Please Moynihan, Clinton's Actions Are Far from Bold," *New York Times*, February 3, 1993, city edition. [No page number is required (CMS15, 17.188).]
- DISSERTATION
- ²⁴Jennifer M. Jones, "'The Taste for Fashion and Frivolity': Gender, Clothing, and the Commercial Culture of the Old Regime" (PhD diss., Princeton University, 1991).
- PAPER OR PRESENTATION
- ²⁵Mary Poovey, "Between Political Arithmetic and Political Economy" (paper presented at the conference "Regimes of Description," Stanford University, Stanford, CA, January 1996).
- INTERVIEWS AND PERSONAL COMMUNICATIONS
- ²⁶Jacques Petits Fours (provost, Upper Midwestern University), interview by author, Ames, IA, February 20, 1995.
- ²⁷Wilson Everett, pers. comm., July 14, 1967; Jackie Gleason, e-mail message to author, April 1, 1987; Harpo Marx, telephone conversation with author, March 31, 1956.
- ONLINE SOURCES
- ²⁸Timothy D. Pyatt, ed., *Guide to African American Documentary Resources in North Carolina* (Charlottesville: University of Virginia Press, 1996), www.upress.virginia.edu/epub/pyatt/index.html.
- ²⁹Rabab Abdulhadi, "Where Is Home? Fragmented Lives, Border Crossings, and the Politics of Exile," *Radical History Review*, no. 86 (2003): 89-101, muse.jhu.edu/journals/radical_history_review/v086/86.1abdulhadi.html.
- ³⁰Harry Kloman, "Introduction," The Gore Vidal Index, www.pitt.edu/~kloman/vidalframe.html (accessed July 27, 2003). [The official titles of Web sites are set in roman type, with headline style capitalization.]
- ³¹Southern Poverty Law Center, "Center Information," www.splcenter.org/centerinfo/ci-index.html (accessed August 27, 2003).
- CITATION FOLLOWING QUOTATION
- ³²As Sylvia Molloy observes, "The previous letter, marked by subservience, waived Manzano's rights to the text by 'giving' it to del Monte; the second letter, marked instead by resistance, has Manzano keep the text for himself" ("From Serf to Self: The Autobiography of Juan Francisco Manzano," in *At Face Value: Autobiographical Writing in Spanish America* [Cambridge: Cambridge University Press, 1991], 43).

Citations of films do not require notes but may appear in running text. They include the director's name, the film's title, and the year of release.

Salvatore Piscicelli's film *Immacolata e concetta* (1979) was shown at the festival.

The film *Immacolata e concetta* (dir. Salvatore Piscicelli; 1979) was shown at the festival.

Biblical citations may appear in the running text as well.

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).

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). For more detailed guidelines on the use of ellipses see CMS15, 11.57–61.

EPIGRAPHS

Epigraphs appear at the beginning of an essay, under the byline, and are right-justified; they may appear at the beginning of a section as well. The attribution, set off with an em dash, appears on the following line and may contain the author’s name and the title. No footnote is provided.

Gegenverkehr und Umkehr, das ist zweierlei [Countertraffic and
turnabout are two different things].
—Paul Celan, *Der Meridian*

FIGURES

Photographs and other camera-ready figures should be provided at the end of an essay, each figure on a separate page, and should be numbered in order of appearance. They should be cited parenthetically in the text.

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

Captions should be provided for all figures on a separate sheet. Every caption should identify the figure and its source and should indicate permission to use the figure. Sentence capitalization is used. *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

Photographs and photographic reproductions (of maps, illustrations, etc.) should be furnished on glossy paper. Figures prepared by professional drafting services or printed with laser printers are usually acceptable. All letters, numbers, and symbols must be legible when reduced.

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.

In short order she had published a best-selling mystery, *A Placesetting for Death*; had been accused of having plagiarized 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; each item begins on a line by itself and is preceded by a numeral and a period. Whether the items begin with capital or lowercase letters and what terminal punctuation they have, if any, depends on their syntactic relationship to the sentence that introduces the list.

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 (CMS15, 9.64), 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

Arabic numerals are used to designate divisions of written works.

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

"That eye that told you so looked but a-squint," we read late in *King Lear* (5.3.73). But we recall that in act 3 . . .

POSSESSIVES

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

Kansas's weather
Burns's poetry
Ross's land
Texas's pride
Jones's reputation
Camus's novels
Descartes's philosophy

Traditional exceptions to this rule are the possessives of *Jesus* and *Moses* and of names with more than one syllable and an unaccented ending pronounced *eez*.

Euripides' plays
 Demosthenes' orations
 Xerxes' battles
 Jesus' name
 Moses' direction

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 CMS15, 6.64).

Thus Hanson asks, what were Napoleon'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 would seem, from Monopoly or from Dr. Seuss: Go to jail. Go directly to jail. Do not call a lawyer. Do not post bail.

QUOTATIONS. See also TRANSLATIONS

Quotations must reproduce the wording, spelling, capitalization, and punctuation of the original exactly, with the following exceptions: (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 CMS15, 11.16). Changes in capitalization *within* a quotation must be bracketed. (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 eighty words or more 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?

A quotation incorporated into a title should appear as it does in the source.

"Knave, beggar, coward, pandar": The Art of the Insult in *King Lear*

REVIEW ESSAYS

Review essays are titled and have a byline, just as regular essays do. For each book under review, the head matter provides the author's or editor's name, the book's title, and the facts of publication, without terminal punctuation.

Helmut Müller-Enbergs, ed., *Inoffizielle Mitarbeiter des Ministeriums für Staatssicherheit: Richtlinien und Durchführungsbestimmungen* (Berlin: Links, 1996)

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 CMS15, 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. Most non-English words defined in *Webster's* are not italicized; however, the treatment of German words is left to the author's discretion.

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."

Isolated non-English words and phrases that are not defined in *Webster's* must be translated into English. When 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

A compound that follows the noun it modifies requires no hyphen unless it might be misread without one.

The town's residents were mainly working class.
The story is well known. (Cf. It's a well-known story.)

TITLES. See **TRANSLATIONS**

TRANSLATIONS

In the main text of an article—but not in the footnotes—translations of non-English titles of literary works, films, paintings, and other artistic works are provided. Translated titles follow the original titles in parentheses and are treated typographically as bona fide titles.

Goethe's novel *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*) . . .
When Müller's essay "Um Gottes willen!" ("For Heaven's Sake!") appeared . . .

Exceptions to this rule are titles of periodical publications, such as journals, newspapers, and *Jahrbücher*, which are never translated.

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

Goethe's novel *Wilhelm Meister's Apprenticeship* (*Wilhelm Meisters Lehrjahre*) . . .
When Müller's essay "For Heaven's Sake!" ("Um Gottes willen!") appeared . . .

In the main text and also in the footnotes of an article, translations of non-English quotations are provided. Usually, translated quotations follow the original quotations in parentheses, without quotation marks.

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

However, if the translation is used in the running text, the original may be provided 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 follows the original on a separate line but is bracketed.

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

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

GLOSSARY

ancien régime
 anglicize
 anglophone
 anti-oedipal
 Baden school of historical representation
Bildungsroman (not bildungsroman as in *Webster's*)
 Bourdieuian
 camp
 Cartesian
 Central Asia
 co-conspirator
 Cold War (n., adj.)
 communism, -ist (ideology)
 Communist (of or having to do with the Party)
 cross-gender
 dada, -ism, -ist
 the East; East Asia; Eastern cultures *but* eastern seaboard; easterner
 Epicurean
 First World (n., adj.)
 First World War (avoid; use World War I)
 Foucauldian
 Francophile
 Francophone
 Frankfurt School
Führer (i.e., Adolf Hitler; not führer as in *Webster's*)
 the "I"
 impressionism, -ist
 life-world
 memory-image
 metaphorical
 neo-Gothic
 oedipal
 orientalism, -ist
 other
 pace ("in spite of")
 poststructuralism, -ist
 pre-oedipal
 Pre-Raphaelite
 proto-poststructuralist
 the Revolution (American or French)
 revolutionary America or France
 Romantic, -ism (historically specific period)
 romantic (mood)
 satirical
 Scholastic, -ism
 Schoolmen
 Second Empire
 Second World War (avoid; use World War II)
 symbolism, -ist
 Third World (n., adj.)

transcendentalism

Weltanschauung (not *weltanschauung* as in *Webster's*)

weltschmerz

work in progress

World War I, II