The ECF editors follow the *Chicago Manual of Style* (CMS), the latest edition, in most matters, but see below for specific style items to check and rectify in your manuscript. This style guide was updated in December 2019.

Footnotes:

**Books:**

Author’s First Name Last Name, *Title of Book: Subtitle of Book* (City: Publisher, Year), 345.

**Journal Articles:**


**Chapters, articles, etc., in books:**

Author Full Name, “Title,” in *Book Title: Subtitle*, ed. John Smith (City: Publisher Name, year), 123.

Please see examples on pages 2–3.

On the first appearance of a primary work (literature from the 18th or 19th century), publication details should be cited in full in a footnote. Thereafter, cite page numbers in parentheses in the text. The first footnote should end with the sentence: “References are to this edition.”

Citations to French primary material should appear in the original French, regardless of whether the essay/article is written in English or French. No translation of the original French is required. For any Latin phrases or expressions, a translation should be included in parentheses: for example, *Castigat ridendo mores* (laughing corrects morals).

On the first appearance of a secondary reference, publication details should be cited in full in a footnote. For subsequent citations, use the abbreviated footnote format:

7 Author’s last name, page number.

If the author of a secondary reference is cited for more than one work in the article, use the format:

8 Author’s last name, abbreviated title of specific work, page number.

If two authors share a last name, use the full name for both authors for every citation.
Books since 1900: Note the abbreviations “ed.” (edited by), “rev.” (revised by), and “trans.” (translated by), which should precede the name of the editor, reviser, or translator. Scholarly books released as part of a publisher’s series need not include the series name, except where confusion might result.

NOTE: do not use “f.” or “ff.” or “passim” to indicate following pages: always provide a complete page range.

EXAMPLES:


For multivolume works, give the volume number in Arabic numerals, followed by a colon and the page number(s):


When citing the introduction, preface, or other accompanying text, but the particular primary text is never cited within the article:


Earlier books: The publishers’ names may be omitted unless they are significant to the argument of the essay, but always indicate the place of publication. For reprints of primary works, please include the original date of publication. For editions of primary texts, please include the name of the editor.

Journal articles, example:


Book articles, essays, or chapters in a collection:


For multi-volume works, give the volume number in Arabic numerals, followed by a colon and the page number(s):


As much information as possible is required for citations of archival material:


However, it is best to avoid “cited in” or “quoted in” references: authors should seek out and verify the original quoted material, especially if the quoted material comes from another critical work published since 1900. Quoting the original source helps reduce the repetition of errors in citations, and also ensures the quotation is not taken out of context.

For review journals, when the reviewer’s name is unknown:

12 *Critical Review* 54 (December 1782): 420, ECCO.

**TITLES:** Lower case for all prepositions in titles of books or articles, regardless of the case in the original; use the upper case for all substantives.

**Publishers:** Omit in their names “The,” “Inc.,” “Ltd”

**Italicize:** ship names; titles of paintings; published books, pamphlets, and very long poems published individually; movie titles.
No Italics: Titles of poems appear in quotation marks (unless the poem is very long and was published separately as its own book); titles of unpublished PhD diss.; titles of TV or radio programs, titles of unpublished book projects. Names of websites (name should appear in headline style). Check CMS for exact formatting of specific cases.

All journals and newspapers with “The” in the title are cited without a capitalized, italicized “The” except for The Times! Example: “the Public Ledger” (see CMS). The “the” is removed completely in footnote citations.

Quotations should be taken from either an original edition or a standard scholarly edition. If an original edition is cited from an online database, the name of the database should be included in the footnote; no link or URL is needed.

CHECK all these matters, using Find/Replace in your Word document:

1. Capitalize Black, Aboriginal, Indigenous when used as identity-based descriptors, such as Asian or Hispanic.

2. Spell out Oxford University Press (not OUP), and all other publishers; do a find/replace search for “UP”

3. In the essay body text, write “chapter 7,” “book 3,” “letter 37,” and “act 1,” but use abbreviations in parentheses and in footnotes: “vol. 1,” “chap. 6” (no capitalization).

4. Mr, Mrs, Dr, Mme (no period; abbreviation ends in same letter as abbreviated word); but M. for “Monsieur” (include the period). For example, use find/replace for “Mr.”

5. Acronyms use no periods; see CMS.

6. Use commas for words in a series: “men, women, and children”

7. No contractions. Spell out: can’t = cannot; don’t = do not; I’ll = I will; I’d = I would

8. Use commas for missing letters in names: Mrs S——

8 Hyphenation: please look up all hyphenated words in the Oxford English Dictionary Online to verify that a hyphen is actually required. For example, no hyphen: reimagining, reread, unmade, postmodern, postcolonial (all posts!), freewill, deathbed, subgenre, subtitle, subtext, storytelling, reuse, reinvent, worldview.

9. Dates: 1766–88; the 1760s; 27 June 1793 [day month year]; from 1734 to 1765; when indicating a lifespan: Hubert-François Gravelot (1703–77)

10. Ellipses: always 3 dots, no matter how much text was left out between the two parts. And NOT the ellipsis symbol, simply three periods/dots.
(11) Latin abbreviations in text and in footnotes: most are discouraged. Fix instances of *ibid.* and *op cit.*; e.g. = for example, and *i.e.* = that is.

(12) Numbers: 430–31, 403–4, 400–407; 420–22. | Translate all Roman numerals into Arabic, except for French articles: XVIIIᵉ siècle; and for royalty: Charles II. | Six-hundred-page book, not 600-page book (whole numbers, see CMS) | Spell out all whole numbers from 1 to 99, and any of these followed by “hundred,” “thousand,” “million,” etc. All others appear as numbers (CMS 8.2). | In footnotes, 4th ed., not fourth edition. | Where appropriate, no. 4, not No. 4, or number 4. | In a sentence where rules indicate a mixture of written out numbers and numerals, use all numerals (for example, Frautschi and Martin, *ECF* 14:3–4).

(13) Names: The first time a name appears in an article or book review, use the full name—for example, Evelyn Richardson—then, on repeated reference use only the last name: Richardson. Exception: if two Richardsons appear in the same article, then continue to use their full name for each in the notes, and as needed in the text for clarity.

(14) Possessive: Use ‘s for all singular nouns, even those ending in S

(15) Quotation marks are placed outside periods, commas, and question marks, but inside colons and semicolons.

(16) Slash: In poetry, the slash indicates the end of lines and requires a space on either side of the slash. Where the slash indicates an alternative, there are no spaces around the slash: him/her.

(17) Use of the singular “their” possessive adjective (determiner) is encouraged.

(18) Slang/Jargon: Do not use, especially for metaphors.

(19) Spacing: No space between initials in names: F.D. Roosevelt, J.F. Kennedy

(20) When emphasis is added to quoted text, follow the quotation with: “(emphasis added)”; insert that phrase following the page number in the footnote.

(21) Original orthography should be preserved literatim in quotations, except that
   1. replace ‘inverted commas’ with “quotation marks” as necessary;
   2. move any commas and periods inside quotation marks;
   3. passages predominantly in italics (such as in prefaces) can be silently converted to roman/plain text;
   4. if the sentence requires a change in the case of the first letter of a quotation, make the change silently, without brackets: *[T]hus = Thus* ...

(22) Please check for accuracy: names of people and places, book titles (including subtitles), quotations, web links (no broken links), page references.
Notes about writing style in ECF journal
The editors and copy editors will look for and correct or flag the following:

- subject-verb agreement, misplaced modifiers, and incorrect pronoun case; comma splices, misplaced colons, and incorrect apostrophes
- typographical and spelling errors; misuse arising from homonyms and similar-sounding words.
- incorrect idioms and phrases, such as “centres around”; colloquial, cliché, and unclear phrases.
- inconsistencies in logic, factual details, and cross-references.
- places where citations are needed (quotations without a source, unsupported generalizations in academic work, tables requiring a data source, illustrations requiring captions and credit lines).

FORMAT:

In ECF, ONLY quotations of 100+ words shall be set off as block quotations.

Typography: Foreign terms should be set in *italics* rather than underlined, but always check the *OED* for exceptions, because many foreign words and phrases are now considered to be standardized English and require no italics. No underlining should appear in the body of the essay; underlining is only permitted when reproducing typography of original source materials is integral to the essay’s argument.

SPELLING

Anna Letitia Barbauld | Delarivier Manley
gothic, lower cased (as of autumn 2015) | utopia, lower cased (as of autumn 2014)
internet, lower cased | to google (verb, lower cased)

TITLES, ABSTRACTS, and KEYWORDS are CRUCIAL

An effectively written title and abstract, which includes germane keywords (better: keyphrases), can increase readership by capturing scholars’ attention and improving your article’s search engine optimization (SEO). Drawing readers into your article will boost citations.

The abstract, containing pertinent keyphrases, can influence an article’s online worth to readers, and must be carefully considered. It is easier to construct an effective abstract after the essay is completed. Readers should know whether or not they want to invest their time in reading your entire article from their initial look at the abstract. ECF abstracts are a maximum of 170 words, and the editors ask that authors please avoid lifting entire sentences from the
introductory pages of the essay, because the format of the journal places the abstract immediately before the opening lines of the essay body.

An effective humanities abstract must do the following:

- **Motivate** - Why should readers care about this research and the results?
- **Provide an overview of the topic** – a concise description of the core of the essay, similar to an elevator pitch for a film.
- **Designate the approach** – Which methodology did you apply to this research?
- **Sketch the results** – What’s the outcome of your research?
- **Summarize the conclusion** – What are the implications and the significance of your answer to the initial research question? An abstract is a spoiler, not a teaser!

Read sample ECF abstracts on Project MUSE: https://muse.jhu.edu/article/652076
https://muse.jhu.edu/article/641783

The best keywords are not individual words, but phrases in plain language of two to four words that precisely and specifically describe your work, or phrases that researchers might type into a search engine.

Common mistakes in choosing article keyphrases:

- **X** Using single-word terms
- **X** Choosing terms or phrases that are too broad and not focused on your work – such as “eighteenth-century studies,” which yields +14 million hits in an online search and +6,500 results in the MLA Bibliography.
- **X** Selecting terms that are too specialized, which nobody searches for, such as “bibliographical information on ornament usage”

Examples of effective keyphrases:
epistolarity in Jane Austen
Richardson and sentimental fiction
Radcliffe and scientific romance
childhood in Tristram Shandy