

Camden House Style Sheet and Guide for Authors

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1. Purpose of this guide

This document will be indispensable in enabling you, the author, to deliver a finished manuscript that will conform to our specifications and standards. In turn, the delivery of such a manuscript will make the copyediting and formatting of your manuscript go more quickly and efficiently.

We therefore ask you to read this document before beginning any work on your book, and to keep it at hand for reference during the writing and revising processes. Please inquire if anything is unclear. Of particular importance are the two sections dealing with mode of citation. The most important sections of this style sheet for most authors are parts IV, V, VI and VII, which deal with foreign language quotations and method of citation.

2. What does this guide cover?

This document covers our specifications for structure of your manuscript; formatting and technical guidelines including punctuation; house style for treatment of words, terms, dates, and numbers; quotations; documentation; and prose style. In all this, it summarizes the most pertinent points of the *Chicago Manual of Style*.

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I. Parts of a Camden House manuscript

1. Front matter: Camden House editors need the entire front matter of your book, which should take this form and sequence:

- i. Title page including your name exactly as you want it to appear
- ii. Dedication, if any.
- iii. Acknowledgments (including all credits for quotations, illustrations etc.)
- iv. Table of contents (may run two pages)
- v. Preface, if any.
- vi. (Optional) Works frequently cited, abbreviations, or notes on the translations page (*Arabic*) 1. First page of first chapter, or first page of a long introduction

2. Bibliography: most Camden House books will contain a list of works consulted in its writing. It should be labeled “Works Cited” unless that description is not accurate. Entries should contain full bibliographical information according to form specified in the *Chicago Manual of Style*, including city, publisher, and year in the case of books, and year and volume number in the case of periodicals.

3. Index: all Camden House books should contain an index unless it is agreed otherwise by author and editor, but this is the final step in producing the book. Most authors will find it best to prepare the index manually, and this must always be done when the entire book is in final form. We will inform you of this and furnish you with guidelines for preparing the index when we send you the final page proofs (also called indexable proofs), which we can also provide as a pdf file. *Do not prepare the index before you are certain that the pagination of the book will hold!*

II. Word processing programs, keying in of text, formatting, and punctuation

1. Word processing programs: We strongly advise that you acquire the word processing program Word for Windows (IBM) version 8.0 (also known as Word 97) or later. We now use Word 2002 (version 10) and 2003 (version 11) and recommend those as well as Word 97. Files created in Macintosh versions of Word now usually open without problem in Word for Windows, however.

2. Formatting: Please provide your manuscript double-spaced with margins of 1” top and bottom and 1.6” left and right.

BOYDELL & BREWER

3. Punctuation and keying in of text

3.1 Spaces: only *one* space is used between words and after periods and other punctuation. Spaces should be used only to provide such spaces, *never to set columns of text, to set off an indented quotation*, or to position text in any other way. For columns use tabs, or even better Word's "Column" function (found under "Format") and to indent block quotations (indentation needed when quotations are longer than 5 lines) use the method provided by the word processor you are using. In Word, go to Format, Paragraph, Indents and Spacing and adjust left and right indents. In a similar way one can produce hanging indents (i.e. where all lines of a paragraph except the first are indented, useful in formatting bibliographies).

3.2 Hyphens, hyphenation and dashes: you will need to distinguish between hyphens [-] and one-em dashes [—]. The one-em dash is a line about twice as long as the hyphen, and is used to set off an abrupt break or interruption, or to announce a long appositive or summary. For one-em dashes, if you are unsure of how to key one in correctly (in Word: control alt hyphen) use two hyphens, with one space before and one after [--]. Note that hyphenation of English is carried out by our typesetters according to the rules of American English hyphenation as set forth in Webster's Dictionary; German and other foreign languages are hyphenated according to the rules of those languages. However, errors can creep in, particularly in the initial proofs, so authors should check end-of-line hyphenation when they check their proofs.

3.3 Quotation marks: *Use only double quotation marks except for quotations within quotations: for these use single quotation marks. Block quotes are not enclosed in quotation marks, so any quotation within a block quote would appear in double quotes, any quote within said quote would be in single quotes.* Obviously this can get complex, so please consult CMOS if in doubt.

3.3a. Commas and periods should appear within quotation marks. "Like this." "Not like this", that is. Colons and semi-colons are placed outside quotation marks.

3.3b. Use of quotation marks to indicate that a word is being discussed as a word: if necessary, quote marks can be used upon first bringing up such a term (e.g. The term "realism" has been used to mean many things in relation to literature....), but then dropped on subsequent uses of the word. Excessive use of quotation marks in this way is inelegant and unnecessary.

3.3c. Use of quotation marks in an ironic sense: in general, avoid the use of quotation marks to indicate ironic usage: Serbian "justice" was ill served yesterday.... The use of such quotation marks is a last resort, to be used only when the irony would otherwise be lost. Write so that the irony is clear to the reader without the quotation marks.

3.3d. Also, typographical conventions require that beginning quote marks be different from ending quote marks. In most cases, this will be accomplished by the "smart quote" or function of Word, which automatically converts the double-

quotation into curved or typographical quotation marks. Otherwise, our typesetter will convert as needed.

3.4. Serial comma: in lists of more than two items separated by commas, it is now correct in English (but not German) to use a comma before the last item (before “and”) for the sake of logic: red, white, and blue; Tom, Hans, and Mimi. (Rather than Tom, Hans and Mimi.)

4. Chapter numbering, headings, and subdivisions

4.1. Chapter numbers: use arabic numbers for chapters followed by a colon and the title of the chapter, e.g. **1: Beginnings of the Criticism** (both on the first page of the chapter and in the table of contents).

4.2. Chapter subdivisions: *Do not* use numerals as headings for subsections of your chapters. You may set them off by centered boldface subheadings and if necessary a second level sub-subheading formatted as flush left italic. That is, use mini-titles for sections of the chapter rather than a number. Do not leave blank line spaces between paragraphs to indicate a greater break in thought than a paragraph break, and avoid the use of asterisks for the same purpose. The line space can be lost at the bottom of a page, or worse, can fall at the top of a page; asterisks look old-fashioned and can be left dangling at the bottom of a page. Each new paragraph (all with a beginning tab or first line indent except at beginning of chapter and after block quotations where the text paragraph is deemed to continue), will be sufficient to indicate that you are starting a new thought. If a greater break is necessary, you need a subheading.

5. Word division and hyphenation:

5.1. End of line hyphenation: There is no need for you to try to achieve final hyphenation of your manuscript, since the line breaks will change when we reformat the document. We will carry out hyphenation.

5.2. Hard hyphens: It is extremely important that hard hyphens (a hyphen keyed in by striking the hyphen or dash key only) not be used except in words that are always written with a hyphen, e.g. vice-president, two-thirds, Pan-American (see next point). Hyphens that are introduced to assist in breaking lines of text should be optional or “soft” hyphens, generated in Word by striking Control + hyphen. Hard hyphens will of course print whether or not they are at the end of a line, and if they are at the end of lines in your final double-spaced MS, they probably will not be after we reformat your document. The result of the use of hard hyphens to hyphenate at the end of lines is chaos — hyphens appearing throughout your text, including in the middle of lines! — and a lot of extra work for both us and you to correct this.

5.3 Hyphenation of words with common prefixes: the question of whether words with prefixes should be written with a hyphen (hard hyphen!) or not has no easy answer. “Closed” spelling (*i.e.*, no hyphen) is the general rule. Thus: anticlerical, antisocial, metalanguage, micromethod, midocean, midtown, miniskirt, nonviolent, nonperson, nonplus, overlong, overeager, overwritten, postdoctoral, postwar, underused, underwritten, underpowered. Exceptions: when the prefix is followed by a capitalized (proper) noun (un-American, post-Kantian, post-Goethean) or a numeral (pre-1914), where a series of three or more vowels or a repeated vowel (anti-inflammatory) would result, or where the hyphenated form has a different meaning (e.g., *recreation* means fun and games, *re-creation* means creating something again), or where not using a hyphen would likely cause a misreading (e.g. *co-identity* rather than *coidentity*). For further guidance see *Webster’s Collegiate Dictionary or New World Dictionary and Chicago Manual of Style*, 15th ed., 7.90, pp. 302-8.

6. Possessives with proper names ending in s: Camden House follows the *Chicago Manual* in requiring an s after the apostrophe in possessive forms of most proper names even if they end in a sibilant, e.g. not “Dickens’ works” but “Dickens’s works”; not “Lukács’ career” but “Lukács’s career.” The following exceptions apply:

6.1 Traditionally, an s is not added to Jesus or Moses in forming the possessive.

6.2 Names of more than one syllable with an unaccented ending pronounced *eez* also do not add an s. E.g. Euripides’ writings; Xerxes’ exploits.

7. Extended foreign language characters: Contemporary word processing programs such as Word and Word Perfect can handle Western European characters such as umlauts and accents with little difficulty. This is especially true in the newest versions of Windows, including Windows XP, which we highly recommend. *Avoid using any Wordperfect International fonts, which can cause untold difficulties later on!*

III. House style for spelling and special treatment of words and terms, dates, and numbers

1. Spelling: please use U.S. English orthography. But of course British spellings within quoted material should be retained.

2. Emphasis: use italic, not bold type, for emphasis, and use it sparingly. Under no circumstances should you use spacing between letters for emphasis (as was the custom in German *Fraktur* because there is no *Fraktur* italic). Leaving spaces between letters can result in a few letters of the word wrapping to the next line. In any case, it is not in accordance with standard typographic conventions.

3. Italicization:

3.1. On italics for emphasis: see III, #2, just above.

3.2. Italicization of Latin and foreign words: foreign words that are considered to have passed into English (often judged by whether they are included in *Webster's Third New International Dictionary* or its chief abridgment, *Merriam-Webster's Collegiate Dictionary* in its latest edition) are generally left unitalicized, e.g., pasha, trattoria, a priori, mea culpa, ménage. Webster generally lowercases German words that it includes, such as weltschmerz, but Camden House prefers the German capitalization: Bildungsroman, Zeitgeist, Gymnasium (meaning German school, distinct from the lower-cased English word for the recreational facility). (See CMOS 15:7.54.) Scholarly abbreviations are left in roman: *ibid.*, et al., ca., passim. But *sic* is to be placed in italics and square brackets: "Her dress complimented [*sic*] her lovely black hair." (See CMOS 15:7.56.)

3.3 Italics may also be used to refer to a word or term itself rather than its meaning, just as quotation marks may: e.g. *Correctness and justice* are not synonyms. (Could also be: "Correctness" and "justice" are not synonyms.) But choose one method and be consistent.

3.4. Italics for works of literature, art works, musical compositions, etc.:

3.4.a. **Titles of published books** are italicized.

3.4.b. **Titles of stories** are placed in quotation marks, unless the story is a major work that appeared as an independent publication, such as *Tristan* or *Der Tod in Venedig* (both by Thomas Mann), or Goethe's *Novelle*. The German novella causes difficulties in this regard. According to CMOS, all short stories and novellas are to be placed in quotation marks. Take your choice, but be consistent.

3.4.c. **Book series** are capitalized and set in roman type: e.g. *Studies in German Literature, Linguistics, and Culture*.

3.4.d. **Titles of plays** are italicized, regardless of the length of the play.

3.4e. **Titles of poetry** collections and of long poems separately published are italicized, e.g., *Paradise Lost*; but shorter poems are placed in quotation marks: Werfel's poem "Meine Geliebte" in the anthology *Menschheitsdämmerung*.

3.4.f. **Unpublished works:** unpublished dissertations, MSS in collections, lectures, etc. are set in roman type and quotation marks. *Published dissertations are books and should be treated as such.*

3.4.g. **Motion pictures** are italicized: e.g. the film *Apocalypse Now*; but television and radio programs are set in roman and enclosed in quotes: the PBS show "Mystery."

3.4.h. **Musical compositions:** titles of operas and other long works are italicized; titles of songs and short compositions are set in roman and quoted: *Die Walküre*, *Don Giovanni*, *Tod und Verklärung*, but "Yesterdays," "Ode to Billie Joe," "Wohin" from *Die schöne Müllerin*. (See CMOS 15:8.202.)

3.4.i. **Musical compositions identified by number or key or musical form** are usually not italicized or quoted, e.g.: Fantasy in C Minor; Sonata in E-flat; Sonata op. 31; Hungarian Rhapsody no. 12; Symphony No. 5 (or Beethoven's Fifth Symphony); Bach's Prelude and Fugue in E-flat ("St. Anne"); String Quartet in D Minor (*Death and the Maiden*). (See CMOS 15:8.203.)

3.4.j. **Paintings, sculptures, drawings, etc.**, are italicized: El Greco's *View of Toledo*; Bosch's *The Garden of Delights*. But descriptive or traditional titles of art work are cited in roman: Nike; Apollo Belvedere; Mona Lisa. (See CMOS 15:8.206)

4. Capitalization

4.1. Titles of persons: "President Lincoln," but "A. Lincoln, president of the United States." "Then entered King Richard," but: "Richard, the king of England." (See CMOS 15:8.31-35.)

4.2. Common terms for parts of a book such as preface, foreword, introduction, chapter, part, (and "book" when used to mean a part of a volume), afterword, appendix, etc. are lowercased in textual references: "In his preface to the work by Mann..."

4.3. Place names for regions and parts of the world are often capitalized: the Arctic; (but arctic climate); East; Orient; Near East; the South; the Northeast; Central America; the Upper Peninsula; but middle-western, northern Michigan. (See CMOS 15:8.46-54.)

4.4. Structures and public places are usually capitalized: Brandenburg Gate; The Capitol; the Mall; the Pyramids; Bois de Boulogne; Palacio Nacional; Leaning Tower of Pisa; Trump Tower; Helmsley Palace. (See CMOS 15:8.61.)

4.5. Nouns and adjectives deriving from political and economic systems are usually lowercased: bolshevism; communism; democracy; fascism, progressivism, socialism, but Marxism, Leninism (derived from proper nouns). (See CMOS 15:8.71.)

4.6. Some names applied to cultural movements, periods are uppercased; e.g., Christian Era, Gilded Age, Renaissance; Enlightenment; Age of Reason; Augustan Age; Age of Goethe; Age of Louis XIV; Restoration; Middle Ages; High Middle Ages; (but) late Middle Ages. Most period designations are lowercased except for proper nouns and adjectives: antiquity; ancient Greece; classical antiquity; Victorian era; baroque period; fin de siècle. (See CMOS 15:8.85)

4.7. Names of historical events, cultural events, plans, etc. are usually capitalized: Fall of Rome, Age of Terror; Age of Analysis; Boston Tea Party; Prohibition; Reconstruction; New Deal; but XYZ affair; cold war; civil rights movement; feminist movement. (See CMOS 15:8.81.)

4.8. Cultural movements and styles: the usual conventions are: baroque; Gothic; classical; dada, Doric, Epicurean, existentialism, neoclassicism, naturalism; humanism; idealism, Neoplatonism; New Criticism; Romanesque; rococo; Scholasticism; Stoic(ism); Sophist; theater of the absurd. You may find it necessary to use upper case Romantic as adjective and Romanticism as noun where referring to the Romantic movement, though lower case romantic would be used to refer to a romantic evening. Also uppercase Classicism in such phrases as Weimar Classicism, Goethean Classicism; but expressionist, expressionism. The German Baroque, German Romanticism, French Classicism, French Neo-Classicism are all permissible. (See *CMOS* 15:8.85.)

4.9. The Bible: capitalize names for the Judeo-Christian Bible and all its versions and editions: Bible; Holy Bible; New English Bible; Scriptures; Vulgate; Holy Writ, etc. But biblical is lower-cased. Also capitalized (but not italicized) are books, divisions, and sections of the Bible: Genesis, Matthew, Old Testament, New Testament, Apocrypha, Pentateuch. (See *CMOS* 15:8.111-14.)

4.10. Wars, campaigns, battles: American Civil War; Korean War; Vietnam War; Maginot line; Crusades; Napoleonic wars; French Revolution; Battle of the Bulge; Battle of Bunker Hill, etc. (See *CMOS* 15:8.121.)

5. Numbers

5.1. Camden House follows CMOS in requiring that whole numbers from one through ninety-nine be spelled out in text (“the twenty-nine volumes are a monument to scholarship,” e.g.) unless such numbers occur so frequently together that they would create an unmanageable cluster, e.g., “the ages of Germanists present were 29, 36, 45, 91, and 103.” Another exception to this is in III.4.2 above: words designating generic parts of a book are lowercased: preface, foreword, introduction, chapter, section, etc. *Never begin a sentence with an Arabic number*, even though this is common in German.

5.2. Inclusive numbers: Use of inclusive numbers: if both numbers are less than 100 use all digits, e.g., 3-10; 82-87; if first number is between 101 and 109 or a multiple thereof, use changed digits only unless range extends past a multiple of 100: 107-8; 606-19 (but 606-719 of course); if first number is 100 or multiple of 100, use all digits, e.g., 100-106; 500-534. if first number is 110 through 199 or a multiple thereof: use 2 digits or more as needed: 321-24; 515-643; 602-99. Though this system may seem cumbersome, it overcomes problems of consistency found with presumably simpler systems. (See *CMOS* 15:9.64.)

5.3. Avoid use of f. and ff. to indicate ends of page ranges. We greatly prefer the use of inclusive ranges of numbers as described in the point 5.2: f. is easily fixed; ff. is inexact at best.

5.4. Write First World War, Second World War whenever possible, rather than World War I, World War II.

6. Dates

6.1. Use a consistent form for dates throughout: either in the form 4 April 1998 (with no comma: this is our preference) or April 4, 1998.

6.2. Decades: Please write 1950s, 1960s, etc., without apostrophe (rather than 1960's, etc.). But the sixties, fifties (as long as the century is clear). See next point below.

6.3. Centuries and decades: spell out in lowercase: the nineteenth century (hyphenate as adjective: nineteenth-century architecture); the twenties, the thirties, but if the decades are identified by century, then the 1880s, the 1990s (not the eighteen-eighties).

IV. Quotations

1. General: In most scholarly works *quotations are to be used sparingly*. This is particularly true of quotations from secondary sources or critics. In general, it is best to paraphrase unless the exact wording of the passage in question is of critical importance due to the colorful language, a pun or bon mot. An excessive reliance on quotations clutters the text and reduces the impact of any single quote that is used. It also weakens the authority position of the author.

2. Foreign language quotations and their translation: Paraphrase of the original in English is preferable except where the exact wording of the citation is important. When you do decide that a quotation is absolutely required, provide the original, NOT A TRANSLATION, followed by an English translation in parentheses without quotation marks, e.g., “Der Mensch ist gut,” (Humanity is good). If you have a block quotation, and provide a translation, the English translation (not the original) should be placed in square brackets. In exceptional cases, and depending on the book's intended audience, it may be preferable to provide only the original without English translation (this should be discussed with the Camden House editorial department). Generally, however, Camden House books provide both original German quotations and translations in English, in line with our aim of serving not only Germanists but also the interested general reader.

3. Permissible changes to quoted material:

3.1. The first letter may be changed to a capital or lowercase as needed. *Do not use square brackets to indicate such a change*. Avoid ellipsis at beginning of any quotation.

3.2. The final punctuation mark may be changed, and punctuation marks omitted where ellipsis points are used. Use 3 periods, unspaced, plus period at end of sentence where appropriate.

3.3. In a quotation from a current or recent book or periodical an obvious typographical error may be silently corrected, but in passages from older works (1900 and before) or from MS sources any peculiarity of orthography must be preserved.

V. Documentation

1. Methods of citation: Three methods of citation are possible, depending on the nature of the work. If your manuscript has already been set up using a different reference system, *please speak to your Camden House editor before taking the drastic step of overhauling the entire system!*

- a) Endnotes with note numbers set superscript in the text (using Insert, Reference, Endnote in Word) and notes placed at the end of each chapter. *This is the preferred method of citation*, and a fuller description will be found below under section VI.
- b) A modified author-date style in which parenthetical citations are placed in the text, with an alphabetical works cited list at the end of the book, and with the option of a limited number of discursive endnotes placed at end of the chapter if these are necessary or desirable. This is the method followed, e.g., in the *PMLA*, and it is preferred for books in the Literary Criticism in Perspective Series. Although it is commonly referred to as “MLA Style,” both the MLA Style Sheet and *Chicago Manual of Style* outline versions of this system, with slight differences. Either one is acceptable as long as you follow it consistently. *If your MS already exists with this system of documentation, that should not be a problem. But if you have yet to compose your MS, please use the endnote system or speak to your Camden House editor before instituting the parenthetical system.*
- c) Footnote style, with note numbers set superscript in the text and conventional footnotes at the bottom of the page. Appropriate for some few works, but notes must be kept to a reasonable length in relation to the full page; otherwise typesetting becomes a nightmare, and the notes can overwhelm the text in places. *Please clear the use of footnotes with your Camden House editor before going forward with them!*

1.1 Regardless of the style used, do not use p. or pp. for “page” or “pages” in the in-text citations, e.g. (Wellek 71-75). Simplify such references as much as possible: if it is clear from the text which work is being cited you may also leave out the name, e.g., for the example just given: (71-75).

1.2 Finally, please do not make cross-references to specific pages or notes in your book. This is an invitation to error and our typesetting program does not support it.

2. Bibliography: all Camden House books will contain a bibliography unless otherwise agreed. It should be labeled “Works Cited” unless that description is not accurate. Entries should contain full bibliographical information, including city, publisher, and year in the case of books, and year and volume number (in arabic numbers) in the case of periodicals.

3. Form of note and bibliography entries:

3.1 For single-author books:

Note form:

David Bettelson, *The Lazy South* (New York: Oxford UP, 1967), 32-102.

Bibliography form:

Bettelson, David. *The Lazy South*. New York, NY: Oxford UP, 1967.

3.2 Article in scholarly journal

Note:

Robert Germany, “Virgilian Retrospection in Goethe’s *Alexis and Dora*,” *Goethe Yearbook 15* (2008): 75-98.

Bibliography:

Germany, Robert. “Virgilian Retrospection in Goethe’s *Alexis and Dora*.” *Goethe Yearbook 15* (2008): 75-98.

3.3 Article in edited collection:

Note:

Brad Prager, “On the Liberation of Perpetrator Photographs in Holocaust Narratives,” in *Visualizing the Holocaust*, ed. David Bathrick, Brad Prager, and Michael D. Richardson, 1-37 (Rochester, NY: Camden House, 2008).

Bibliography:

Prager, Brad. “On the Liberation of Perpetrator Photographs in Holocaust Narratives.” In *Visualizing the Holocaust*, ed. David Bathrick, Brad Prager, and Michael D. Richardson, 1-37. Rochester, NY: Camden House, 2008.

4. Other conventions for use in notes and bibliography:

4.1 University presses: Use the abbreviations UP (no space, no period after) or U of P in place of spelling out in notes and bibliography. E.g. UP of Florida, U of South Carolina P

4.2 Volume numbers for multi-volume works and periodicals should be given in arabic numbers, not roman numerals.

4.3 U.S. states should be abbreviated using only the two letter postal designation, e.g., AK, AL, MS, VT, TN, MA, NC and so on. For university presses where the state is clear from the name of the press, the state abbreviation is not necessary.

4.4 Use Anglicized versions of city names in notes and bibliography when they are in general use in the English-speaking world. For example, use Vienna, Munich, Cologne, rather than Wien, München, Köln.

VI. Standard Method of Citation: Endnote Style

As outlined in section V.1 above, this mode of citation is preferred over the in-text parenthetical method (also sometimes called the MLA method) and is recommended for all Camden House books except those in the Literary Criticism in Perspective series. A fuller description follows:

The endnotes will appear at the end of each chapter, titled Notes. Endnotes accommodate our needs more flexibly than footnotes or the use of author-date citations, and allow the citing of pertinent secondary material and interesting or significant facts that do not belong in the text. They should be entered using Word's footnote/endnote application (Insert, Reference, Endnote). However, as you will see below, once a work has been cited with full bibliographical details in a first endnote reference, subsequent references may be handled in one of the following three ways, as appropriate: 1) in a shortened endnote that includes the last name of the author, the short title of the book, and the page number only; or 2) if the work is cited frequently in the essay, by means of an in-text abbreviation and page number; or 3) if it is clear from the text what author and work is being referred to, by only a page number in parentheses. See the examples below.

Specifics:

1. Endnotes differ from footnotes: when using endnotes put in the text any material necessary for understanding the argument, instead of in the note, where the "incurious" (as CMOS puts it) may miss it.
2. Include the name of the author and the title of the work in the first note citation to it, even though one or both may have been mentioned in the text.
3. Avoid exasperating readers with endnotes consisting of nothing but a page number or just "Ibid." When a number of references are made to a single work, do not use endnotes; rather, use page or line numbers in the text, enclosed in parentheses.

The note accompanying the first mention of the work should give the full citation and explain subsequent practice. For example:

¹Unless otherwise stated, the poetry of Robert Frost is quoted from *The Collected Poems* (New York: Knopf, 1954).

Page numbers for all quotations for Frost can then be given in the text rather than in the notes: Frost found the indefinite pronoun a useful device:

Something there is that doesn't love a wall. (33)

4. Similarly, cite *frequently* mentioned works of the same author by abbreviation in the text, with full titles in a note at first appearance. For example:

Text:

Goethe frequently sent notes to his kitchen requesting special dishes for unusual occasions.

However, he is never known to have ordered "Klopse." Eckermann, in fact, writes that the venerable poet detested them.¹

Endnote:

¹ Johann Eckermann's *Gespräche mit Goethe* (Munich and Cologne: Donnerwetter Verlag, 1932).

Subsequent references to this work are cited in the text using the abbreviation E and page number.

Subsequent text:

Goethe was always a most hospitable personality, and I recall well when a visiting English lord slipped on the rough bricks on the ground floor that Goethe sought to find *les mots justes* to mollify the embarrassed man (E 236).

If a source is used repeatedly in a section of the essay, and the identity of the source is clear, then it is quite possible simply to place the page number in parentheses in the text, assuming, once again, that a full citation has previously been provided in an endnote:

Goethe was very proud of his garden, as Eckermann tells us again and again (334, 543).

VII. Parenthetical translations of titles of foreign language works: Generally, foreign-language works should be referred to by their original foreign-language titles. But when they are referred to *for the first time*, you should also provide a translation of the title in English in parentheses and roman (not italic) type, followed by year of publication of the original. E.g. *Ahnung und Gegenwart* (Presentiment and Presence, 1815). Notice that for the sake of simplicity there is no mention of an English translation, or its date of publication, should one exist, unless the matter of the translation is central to the discussion, in which case the following form is to be used: *Aus dem Leben eines Taugenichts* (1826; translated as *From the Life of a Good-for-Nothing*, 1845). Here the second date is the date of the first or *standard* English translation. Notice that the translation here is in italics, since it is the exact title of the published translation. Usually, however, the form will follow that given in the first example, whether the work is a book or a poem or some other genre. With short poems the form is: Werfel's "Der Krieg" (War) with no date given except when dealing with a book-length or independently printed poem, e.g. *Faust I*. In this and similar instances, where the title is a name, no translation is needed.

VIII. Prose style:

1. Style: Camden House books are scholarly works written primarily for scholars and sold largely to research libraries. However, the books are intended to be a pleasure to read as well, and should therefore be composed in a connected, flowing manner. We share with you the aim that your book be lively, lucid, and well organized. The overuse of technical critical language will work against this aim. Our books are generally intended to explicate difficult texts in a direct manner. With this in mind, please observe the following points:

- Use US spelling and punctuation.
- Avoid the use of the passive voice;
- Avoid circumlocutions and academic jargon to the extent possible. For example, please use "say" or "write" rather than "articulate." Please avoid journalese such as "pen" for write, and "foreground" for emphasize or focus on.
- Be precise, avoiding such words as "numerous," "later," "ultimately," "years later" etc. and instead giving dates or at least years, as appropriate.
- Avoid the currently trendy practices of using parentheses to enclose parts of words to indicate dual meanings etc., e.g. (ab)use; (m)other; likewise the solidus or slash (ab)used for the same pur/pose. (Irritating, isn't it?)
- Also avoid whenever possible enclosing in parentheses an attributive adjective preceding a noun ("it is a peculiar (male) attribute...").
- Avoid use of the abbreviations "i.e." and "e.g." except in notes. Write them out: "that is," "for example," and so on.

2. Tense: When discussing literary criticism about your author or book, use the present tense, even when discussing criticism of previous centuries.

Lessing writes, claims, argues, pontificates, etc. in his eleventh Literaturbrief...

But when discussing historical events use the appropriate tense:

Pope journeyed to London and feasted at The Cheshire Cheese.

IX. Accuracy:

1. Author's responsibility: It is the author's responsibility to check all data, especially bibliographical entries and proper names and attributions, before submitting the MS to the editor.

2. Spelling check: please run a computer check of the spelling of your MS as the last step before delivery. But of course electronic spelling checks are no substitute for a thorough, careful reading by the author. And beware of any computer spelling checker that "automatically" corrects "incorrect" spellings. *Spelling checks and proofing are the author's responsibility and should not be delegated to secretarial staff, graduate students, or anyone whose name does not appear on the title page of the book.*

3. Typesetting charges: when you turn in the final version of your manuscript for copyediting, please be sure that it reflects your final wishes. If you decide to make changes beyond what is required in response to the copyediting, or even later, at page proof stage, you may be charged for all alterations beyond those that are actual corrections of typographical errors.

X. Authoritative Guide: In all questions not covered in this sheet be guided by the *Chicago Manual of Style*, 15th ed. This book deals exhaustively with all the issues in this style sheet and many more, and is easy to use despite its great detail, due to an excellent index. It is the preferred guide for matters of style, capitalization, use of italics in titles, and much else.