JamesBaldwinReview

Submission Guidelines

- These guidelines are intended to help you and us—the better prepared an article is the more efficiently it will pass through the review and production process.
- Please pay particular attention to the **notes and references** section.
- Please make sure the style you use is *consistent* throughout the article and is compatible with the rest of the journal.

Submission of manuscripts

- Articles should be a minimum of **5,000** words and not exceed **10,000** words, including notes. The author is responsible for the word count.
- Articles should be sent via email to **joyceja@newschool.edu**.
- Since articles will undergo a blind review process, ensure that your name and institutional address *do not* appear anywhere in the article proper.
- Every submission must contain a "Works Cited" in addition to any endnote citations. Though redundant, the inclusion of both endnote citations and a Works Cited section is provided for every piece in *JBR* as a courtesy to our readers. Full publication details—including the original publication date of canonical works and full page extents for pieces within edited collections or journals—is the author's responsibility. *JBR* will not be charged with your bibliographic duties.
- All articles should include a cover page. This cover page should include the article's title, the author's name, the author's bio, an article abstract of no more than 300 words, and a list of between 3 and 6 key words. See the appendix provided for an example of a cover page. Submissions received without a cover page will be returned for revision.
- **Authors are responsible for obtaining permissions** for all images included in the article. Permissions must be finalized by 1 April for consideration in that year's annual volume.

General style notes

- The entire manuscript should be double-spaced.
- Parenthetical phrases should be kept to a minimum. If you must employ them, use an em dash—like this—instead of parentheses (NOT like this). An em dash will be inserted automatically on most word processing software, but two subsequent dashes will suffice. Whenever possible, avoid using parentheses for such phrases.
- Use a serial comma in lists. For example, me, myself, and I. NOT me, myself and I.
- Each and every direct quote needs a citation.
    - All citations should be made using endnotes, not footnotes or parenthetical citations. No in-text parentheticals. No "subsequent quotations from this edition," which leads to in-text parentheticals.
    - Place endnote marker at the end of the sentences containing a quote, regardless of where the quote appears in a sentence.
    - When a sentence contains quotes from more than one source, only one endnote marker—again at the end of the sentence—is required. In these instances, the citations are separated within the endnote using a semicolon.

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- Headings and section breaks should be diligently avoided. Instead, wherever possible, write your way between points and transitions within your document. If you must employ headings, do not use bold type. Headings will be marked up later and should be in roman. Use different type sizes or italics to distinguish different levels of heading; if emphasis is required, italic is preferred.
- Endnotes should use Arabic numerals—0, 1, 2, 3, etc. No Roman numerals.
- With regard to the note number system, numbers should be in Arabic superscript within the text and full size Arabic numbers in the notes, with no punctuation after the note number.
- American spelling consistently throughout; use *italics* for any words in another language.
- Single spacing only after all punctuation; initials should be spaced: A. J. Smith, not A.J. Smith (NB i.e. and e.g.); space after the point in the following contractions: ed., p., pp., ch., vol., etc. (p. 67, not p.67).
- Quotations: block quotations over five lines, indented with space above and below, no quote marks; should not start or end in ellipses (...).
- Double quote marks for integrated quotations within the text; single quote marks for quotes within quotes.
- Maximum capitalization is used on all headings and titles of published works within the text and the notes.
- Page numbers are elided: 4–7, 8–13, 16–18 (not 16–8), 20–7, 34–76, 104–6, 136–42.
- Dates are written in full: 31 January 1678; BC years must be given in full: 536–514, not 536–14; spell out nineteenth century, but 1800s (NB hyphenate when adjectival – e.g. "in the seventeenth century" but "seventeenth-century furniture;" use 1930s, not thirties, 30s or '30s).
- Years are elided to two digits within the same century: 1674–89, 1674–77; 1674–1723.
- Apostrophe: Thomas's, Jones's, but Moses', Bridges': i.e. when the word ending is pronounced "iz," use an apostrophe only.
- Raised letters/superscripts in quotes should be clear—these will be set as superscript letters.

Numbers

- Spell out numbers below 100 in running text; use digits for numbers over 100.
  - Exceptions: a series of numbers appearing close together; numbers in mixed sequence (under and over 100) in which case use digits for all numbers in that section; numbers giving exact measurements or with abbreviated units of measurements such as 7 kg, 15.8 mm; in usual cases like 5:00 p.m. (but five o'clock); phrases involving hundreds, thousands, millions, etc., where round numbers are given (e.g. two hundred, fifteen thousand).
- Units of measurement: no "s" to appear in plural (5 kg not 5 kgs). If pre-decimal currency is used, follow this style: £5 15*s* 6*d*.
- Always put a number on either side of a decimal point, e.g., 0.6 (not .6).

Abbreviations/punctuation/spacing

- It is often useful to abbreviate the titles of Baldwin novels and books that are referenced frequently within running text. When doing so, please use a shortened form of the title. The most commonly utilized works are provided below, but if you are devising your own short form for other works not listed here, limit the short form to two or three words.

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- Commonly abbreviated Baldwin titles:
  - *Got Tell it on the Mountain ————Go Tell It*
  - *Notes of a Native Son————Notes* [NB to avoid confusion with R. Wright's canonical text, *Native Son*]
  - *Nobody Knows My Name————Nobody Knows*
  - *The Fire Next Time————Fire Next Time*
  - *Blues for Mister Charlie————Blues for Charlie*
  - *Going to Meet the Man————Going to Meet*
  - *Tell Me How Long the Train's Been Gone————Train's Been Gone*
  - *One Day, When I was Lost————One Day*
  - *No Name in the Street————No Name*
  - *If Beale Street Could Talk————Beale Street*
  - *The Devil Finds Work————Devil Finds Work*
  - *Little Man, Little Man————Little Man*
  - *Just Above my Head————Just Above*
  - *The Evidence of Things not Seen————The Evidence*
  - *The Price of the Ticket————The Price*

- When using quotation marks, final punctuation should precede the closing quote. If verse is integrated, use space solidus space—#/#—to indicate a line break.
- Uncommon abbreviations should be avoided, or explained at their first occurrence.
- Idem, loc. cit, op. cit should not be used.
- "&" may be used for names of companies, institutions, etc.—Faber & Faber, for example. Otherwise, use "and."
- Cf. (roman, not italic): note that cf. means "compare," not "see."
- Fos for "folios," not ff., which means "following."
- ll. ("lines") should be avoided as it can be confused with Roman numeral II or Arabic 11: spell out instead.
- Per cent, not percent: use % only in tables.
- V. not vs. (roman, not italic).
- Use full points after abbreviations (e.g., i.e., etc., ibid., v., Ph.D., vol., p.m., Prof., Rev., ed.) except per cent (two words).
- Do not use a full point after units of measurement (kg, mm, cm), contractions (vols, eds, Dr, Mrs, Mr, Ltd: i.e. where first and last letters are given) except no. (number), or initials (BBC, DNA, GMT, NATO, USA, ICI, TV), except name initials, which should also be spaced (T. S. Eliot).
- Insert a space after p., pp., no., vol., fos—p. 67, not p.67.
- No apostrophe with common abbreviations—phone, bus, pram, etc.

Italic/bold

- Use italic for titles of publications (except series), including books (except the Bible, the Koran, etc.), journals, films, videos, plays, radio/TV programmes, titled musical works (but roman for Symphony no. 5 in C minor, etc.); long poems (e.g., Four Quartets), but roman and quotation marks for short poems; titles of paintings and sculpture; names of ships; genera, species and varieties; foreign terms/phrases (except anglicised terms, such as

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"elite," "role," "naïve." which also appear without accents, and phrases which are quotations); use italic for names of parties in legal cases, but v. is roman (v. NOT vs.), e.g *Churchill* v. *Wilson*; use italic for directions to the reader and stage directions, such as *see also* and *above*; use italic for *ibid., et al., c.* (NB do not use ca.), but via, vice versa, i.e., e.g. are roman.

- As a general rule, avoid using bold type.

Job titles/affiliations/subjects

- The King—referring to a specific individual—but a king.
- Member of Parliament.
- The President, but a president, presidential—NB for Vice-President and other compound titles, capitalise both initials.
- The Prime Minister, but a prime minister.
- The Professor of Political Science, but a professor of political science.

Institutions/organisations/places/movements

- The Church (institution) but the church (building).
- The Crown (meaning the monarchy).
- The Government (specific) but the government (general).
- House of Commons/Lords (always initial caps) and also the House.
- liberal (use cap. only for Liberal Party or party member) and also applies to conservative, labour, communist, republican, democrat, etc.
- Northern Ireland, but northern England.
- The Parliament but parliamentary.
- The Senate (always cap.).
- The State (when referring to political communities).
- The West, Western Europe, etc., but western England.
- Black (cap. for political emphasis) e.g. Black Power, Black Arts Movement, etc.
- civil rights (the civil rights movement, civil rights era, etc.), but the Civil Rights Act.

Note on bias/gender/racial and ethnic groups

- Avoid using terms and phrases that express gender, racial, or other bias.
- Examples: humanity or humankind, not mankind; workers or workforce, not workmen; chairperson or chair, not chairman; artisan or craftsperson, not craftsman; fire fighters, not firemen; manufactured, not manmade; ancestors, not forefathers; senior citizens or the elderly, not old people; person with a disability or differently abled person, not cripple or handicapped/retarded/disabled person.
- Use "he or she," "her or him" (note alphabetical order); do not refer to objects or places (such as ships and countries as "she:" use "it").
- Be specific and accurate when referring to a racial, ethnic, or national group.
- Black American and African American, not African-American (only hyphenate when used adjectivally).

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- aborigine (lowercase a) signifies the original inhabitants of any country; for native Australians use Aborigine (cap A).
- Afro-Caribbean, African or black African, etc., are preferable.
- Asian covers the whole of Asia, not just India and Pakistan: be more specific if possible.
- Avoid "coloured people:" specify racial/ethnic origin.
- Use Inuit not Eskimo.
- Europe includes East Europe and cannot be substituted for West Europe or European Community.
- Use Native American or Native Canadian, not Indian—which signifies a native of India—or Red Indian.
- North America: remember this includes Canada and Mexico; use United States if this is what is meant.
- Use "in Britain," or "in the United States," not "at home."

Notes and references

- Most editing problems are concerned with the notes at the end of the article.
- Notes at the end of the article should contain all the publications cited in the text.
- Where a single edition or literary text is being referred to continually throughout the article, full reference should be given to the first citation in a note. Subsequent notes that reference this title, use *Ibid.*,—"*Ibid.*, p. #." Italics for *Ibid.*
  - Note that "*Ibid.*" means "same as previous" so "*Ibid.*" can only be used when the source is the same from one note to the next. When switching between different sources, a short form title should be used:

    1. James Baldwin, *No Name in the Street* (1972) (New York, Vintage Books, 1993) p. 89.
    2. *Ibid.*
    3. Douglas Field, *All Those Strangers: The Art and Lives of James Baldwin* (Oxford and New York, Oxford University Press, 2015) p.2.
    4. *Ibid.*
    5. *Ibid.*, pp. 24-5.
    6. Baldwin, *No Name*, p. 13.
    7. Joseph Vogel, *James Baldwin and the 1980s: Witnessing the Reagan Era* (Urbana and Chicago, University of Illinois Press, 2018) p. 212.
    8. *Ibid.*
    9. *Ibid., pp. 115; 213.*
    10. Field, *All Those Strangers,* p. 57.
    11. Baldwin, *No Name,* p. 39.
    12. *Ibid.*, pp. 39-40.
    13. Vogel, *Baldwin and the 1980s*, p. 231.

  - Do not use idem, loc. cit. or op.cit.
- **Authors must provide page extents for all cited essays and chapters.**
  - **This information should be provided in the Works Cited; for the endnote citation, only the page(s) wherein the quote appears in the original source need be listed.**
- Works Cited should follow endnotes.

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Books
- Book titles: maximum capitalisation, no quotation marks, italic.
- Chapter titles: maximum capitalisation, not italic, in double quotation marks.
- For all book references, give both place and publisher.
- Give full details of the publication the first time it occurs, including the year of first publication in parentheses if it is a reprint.
  - On second and further references cite only the author's surname and short form of title, and page reference.
- Citing an essay in an edited anthology should be written as the following: Author, "Essay Title" (year of 1st publication), in Editor's Name, (ed.), *Title of Anthology* (Place Published, Publisher, Year of Publication), pp. #-#.
- Baldwin's *Collected Essays* as edited by Toni Morrison is an invaluable resource for many of our authors. However, citations that simply point to *Collected Essays* are decidedly less useful for our readers. The same is true with R. Keenan's edited collection, *The Cross of Redemption.* Ensure that essays cited from *Collected Essays* or *The Cross of Redemption* give full publication details as with any other anthology or collection:

  Baldwin, James, "Faulkner and Desegregation" (1956), in Toni Morrison (ed.), *Collected Essays* (New York, Library of America, 1998), pp. 209-14.

- Abbreviations to be used: ed., eds, fo. and fos or fol. and fos, p., pp., r and v for recto and verso on the line with no full point.
- Author, *Title* (place published, publisher, date of publication), page references.
- In Works Cited, author's name should be written Last name, First name. In notes, author's name should be written First name Last name.

single author of a book:
Works Cited:
   Field, Douglas, *All Those Strangers: The Art and Lives of James Baldwin* (Oxford and New York, Oxford University Press, 2015).

Notes:
   Douglas Field, *All Those Strangers: The Art and Lives of James Baldwin* (Oxford and New York, Oxford University Press, 2015)

joint author of a book:
Works Cited:
   Felman, Shoshana, and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* (New York, Routledge, 1991).

Notes:
   Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* (New York, Routledge, 1991) p. 83.

single editor of a book:
Works Cited:

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Elam, Michele (ed.), *The Cambridge Companion to James Baldwin* (Cambridge, Cambridge University Press, 2015).

Notes:
Michele Elam, *The Cambridge Companion to James Baldwin* (Cambridge, Cambridge University Press, 2015) p. 46.

joint editor of a book:
Works Cited:
Kaplan, Cora, and Bill Schwarz (eds.), *James Baldwin: America and Beyond* (Ann Arbor, University of Michigan Press, 2011).

Notes:
Cora Kaplan and Bill Schwarz (eds.), *James Baldwin: America and Beyond* (Ann Arbor, University of Michigan Press, 2011) p. 95.

single author of a chapter within an edited book:
Works Cited:
Darsey, James, "Baldwin's Cosmopolitan Loneliness," in Dwight A. McBride (ed.), *James Baldwin Now* (New York, NYU University Press, 1999) pp. 187-207.

Notes:
James Darsey, "Baldwin's Cosmopolitan Loneliness," in Dwight A. McBride (ed.), *James Baldwin Now* (New York, NYU Press, 1999) p. 202.

modern edition of a dated work/reprint of classic text:
Works Cited:
Baldwin, James, *Giovanni's Room* (1956) (New York, Vintage Books, 2013).

Notes:
James Baldwin, *Giovanni's Room* (1956) (New York, Vintage Books, 2013), p. #.

translated book:
Works Cited:
Foucault, Michel, *The History of Sexuality, Volume 1: An Introduction* (1976), trans. Robert Hurley (New York, Vintage, 1990).

Notes:
Michel Foucault, *The History of Sexuality, Volume 1: An Introduction* (1976), trans. Robert Hurley (New York, Vintage, 1990) p. 48.

Journals
- Journal titles: always include full title at first occurrence, maximum capitalisation, in italics.
- Article titles: maximum capitalisation, not in italics, in double quotation marks.
- Give volume number in Arabic numerals; part or issue number (only necessary if each issue is paginated individually) separated by a colon (vol., no. not necessary); parentheses round the year.

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- Author, "Name of Article," *Journal*, volume: issue (year published), page references.
- In Works Cited, author's name should be written Last name, First name. In notes, author's name should be written First name Last name. If the journal article has been accessed online, the doi should be referenced, after the page range.
- If accessing an online article, not yet assigned to an issue, the date published online should be given.

single author of journal article:
Works Cited:
Spillers, Hortense, "Mama's Baby, Papa's Maybe: An American Grammar Book," *Diacritics*, 17:2 (1987), pp. 64-81.

Notes:
Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," *Diacritics,* 17:2 (1987), p. #.

Joint authors of journal article:
Works Cited:
Joyce, Justin A., Douglas Field, and Dwight A. McBride, "Lorem Ipsum Paris," *James Baldwin Review,* 2 (2016), pp. 1-5,
doi: 10.7227/JBR.2.1.

Notes:
Justin A. Joyce, Douglas Field, and Dwight A. McBride, " Lorem Ipsum Paris," *James Baldwin Review*, 2 (2016), p. 3, doi: 10.7227/JBR.2.1.

Internet sources
- Web addresses that relate to an established company are fine, but use those that seem more transitory sparingly.
  - social media sites and profiles—Facebook, twitter, Instagram, and the like—may be utilized, but as these posts are often deleted, they ought to be used very sparingly and with caution.
- Do not include http:// if www is included. Do not underline or italicise. Do not include angled brackets (< >).
- Include a full stop after the address if it occurs at the end of a sentence or note. Give dates when the sites were accessed.
- List under the author's name if appropriate.

Other Sources
- Unpublished books, theses, and dissertations should be in roman in quotes: type, place and date of these should be given, e.g. Ph.D. dissertation, University of Manchester, 1999.
- Archival sources should use the following order: place, reference no. of document, status of document, author, title, date, page no. e.g. Public Record Office, London (hereafter PRO), T235/134, MAC (52) 153, memo by C. Cottrell, 'Money', 6 August 1952, p. 2.

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- Newspaper articles do not include the/*The* in references (*The* should only be used for *The Times*): e.g. Smith, J., "The Prime Minister on the Defensive," *Guardian*, 6 September 1989, pp. 7–19.
- Unless published—in which case treat like an article from a book—conference papers should give the name of the organising body, the title of the conference, and the date given.
- Titles of individual manuscripts should be in roman in quotes.
- Titles of manuscript collections should be in roman without quotes, and the citation should contain the name of the depository and a full reference following the usage of the depository concerned: e.g. British Library, Additional MS 2787.
- Parts of the references may be abbreviated, provided that the abbreviation is explained or self-explanatory: e.g. ULC Add. 3963.28. The full reference should always be given at the first occurrence.
- Government and official sources:
  - Ensure the correct use of C, Cd, Cmd, Cmnd and Cm, as these refer to different series:
1–4222	1833–69
C 1–9550	1870–99
Cd 1–9239	1900–18
Cmd 1–9889	1919–56
Cmnd 1–9927	1956–86
Cm 1–	1986–

    Note that *Hansard* documents are numbered by column rather than page; use the correct abbreviations (vol., vols, col., cols) before the appropriate numbers.

Illustrations

Inclusion of illustrations is only possible with the prior agreement of the Editor and Publishers.

These instructions are for the submission of images for accepted articles. The journal prints in black and white, but color will be retained for the online edition. Figures must be numbered as Figure 1, 2 etc. in the order they are to appear. If an illustration consists of more than one image, then label them as Figure 1 (a), (b), etc. Please indicate the desired position of the figure in your article by inserting the figure caption into the text of your article. However, due to typesetting constraints, it may not always be possible to place the figure in the desired location. The caption should include a source and credit for the illustration. **Again, obtaining permissions for the use of images within the article is the author's responsibility**.

Scans and electronic images.
Please note that images embedded in Word documents will not be accepted. Images should ideally have a resolution of 300 dpi and be of a reasonable size and clarity. Preferable formats are Jpegs and Tiffs but GIFs, EPS, PSD and PDFs are also acceptable. Screen grabs and images saved from websites are usually low resolution, rarely usable and difficult to get copyright for. Scans and electronic images can be checked in advance of publication. Please submit them to your Editor who will forward them to MUP for checking.

Line drawings.
These are non-half-tone images such as bar charts and line graphs. They should be submitted as electronic files in their original file format (e.g. Excel). **Do not** use color coding to differentiate data as the files are converted to black and white for printing.

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Permissions
All permissions should be cleared before submission of the typescript and copies of all correspondence should be included. However, please **do not** contact institutions regarding permission for the use of images in the first instance. Instead, bring any queries about illustrations and permissions you have to the attention of the editor.

Tables
Tables should preferably be integrated into the typescript. See example below for table layout. Unless the table is the original work of the author, it should have a source line underneath, indicating where the information, statistics, etc. came from.

Table 7.23 *The distribution of lead exports from England to the Baltic, decennial intervals 1565–95*

Destination	1565 Ship-pounds	%	1575 Ship-pounds	%	1585 Ship-pounds	%	1595 Ship-pounds	%
Danzig	342.0	63.2	300.0	51.8	–	–	–	–
Elbing	–	–	–	–	777.0	99.8	264.0	87.2
Other	129.9	2.0	236.0	48.0	666.0	87.1	225.0	81.0
Total[a]	541.0	100.0	579.0	100.0	778.5	100.0	302.5	100.0

Note: Sample table therefore figures not arithmetically correct.
Source: *Tabeller over skibsfar* ..., Vol. xi A, pp. 19, 51, 105.

Use a solid rule above and below column headings and solid rule at foot of columns. No rules in body of table, and no vertical rules. Any notes should be given at the foot of the table—they should not be included among notes to the text. Use lower-case, superscript letters rather than numbers, to avoid confusion.

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Appendix: Cover Page

Title: "'You have to get where you are before you can see where you've been:' Searching for Black Queer Domesticity at Chez Baldwin"

Author: Magdalena J. Zaborowska

Author Bio: Magdalena J. Zaborowska is Professor in the departments of American Culture and Afroamerican and African Studies, and 2017–18 John Rich Humanities Faculty Fellow at the Institute for the Humanities, University of Michigan, Ann Arbor. She is the author of the MLA award-winning *James Baldwin's Turkish Decade: Erotics of Exile* (Duke University Press, 2009), and *How We Found America: Reading Gender through East European Immigrant Narratives* (University of North Carolina Press, 1995) along with numerous articles and essays. Her most recent book, *Me and My House: James Baldwin's Last Decade in France*, was published by Duke University Press in 2018.

Abstract: This essay argues for the importance of James Baldwin's last house, located in St. Paul-de-Vence in the south of France, to his late works written during the productive period of 1971–87: *No Name in the Street* (1972), *If Beale Street Could Talk* (1974), *The Devil Finds Work* (1976), *Just Above My Head* (1979), *The Evidence of Things Not Seen* (1985), and the unpublished play *The Welcome Table* (1987). The late Baldwin created unprecedented models of black queer domesticity and humanism that, having been excluded from U.S. cultural narratives until recently, offer novel ways to reconceptualize what it means to be an American intellectual in the twenty-first-century world.