**MAV
COR** Center for the Study of
Material & Visual Cultures of Religion

Style Guide

Introduction to MAVCOR Journal

MAVCOR Journal is an open access born-digital, double blind peer-reviewed journal dedicated to promoting conversation about material and visual cultures of religion. Published by the Center for the Study of Material and Visual Cultures of Religion at Yale University (MAVCOR - **mavcor.yale.edu**) and reviewed by members of our distinguished Editorial Board and other experts, MAVCOR Journal encourages contributors to think deeply about the objects, performances, sounds, and digital experiences that have framed and continue to frame particular human engagements with religion broadly understood and across diverse cultures, regions, traditions, and historical periods.

We publish on a rolling basis but divide publications into year-long volumes determined by date of publication.

MAVCOR Journal exists in conjunction with the Material Objects Archive, a growing database of material and visual objects activated in religious practices broadly conceived.

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Editor and Curator: Emily C. Floyd

Identification

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History

The Center for the Study of Material and Visual Cultures of Religion began publishing *Conversations: An Online Journal of the Center for the Study of Material and Visual Cultures of Religion* in 2014 as a product of our first Project Cycle: Sensational Religion (2008-2012). The publication began with the idea of promoting conversation about religious objects but quickly expanded. When we announced the first round of publications in 2014 we simultaneously launched our distinguished Editorial Board and have been carrying out double-blind peer-review ever since. In 2017 we selected a new name, *MAVCOR Journal*, in order to increase visitor, and contributor, clarity. Simultaneously, we began designating each publication year as a Volume. Articles

MAV COR Center for the Study of
Material & Visual Cultures of Religion

published prior to 2017 are considered part of *Conversations: An Online Journal of the Center for the Study of Material and Visual Cultures of Religion* and are listed as such under Volumes in the *MAVCOR Journal* menu on the MAVCOR website.

Conversations: An Online Journal of the Center for the Study of Material and Visual Cultures of Religion Identification

Archiving

MAVCOR Journal works with **Portico** to ensure long-term access to its content. The growing reliance on digital resources has contributed to an increasing concern about the fragility of electronic content. Portico's mission is to preserve scholarly literature published in electronic form and to ensure that these materials remain accessible to future scholars, researchers, and students. The Portico archive accepts content in the format in which it was originally published, and once deposited, maintains it indefinitely.

Submission Guidelines

MAVCOR Journal welcomes contributions by scholars at all ranks and accepts submissions year-round. Please bear in mind that MAVCOR's audiences are as diverse as our content. Contributions should combine substantial and original scholarship with accessibility to a generally educated public. Submissions not complying with the specifications set forth in the Style Guide will not be considered. Submissions— including Word documents, image, audio, and video files, with caption list (maker, title, date, material, size, repository, location, tradition) and applicable permissions forms, as appropriate—should be sent to **mavcor@yale.edu**

Review Process

To ensure that *MAVCOR Journal* maintains the highest standards of scholarship all articles are subjected to a rigorous double blind peer review process. Review is conducted prior to publication by specialists in the appropriate field or fields.

MAV
COR Center for the Study of
Material & Visual Cultures of Religion

Manuscripts (as well as film, audio, and visual contributions) are first reviewed by *MAVCOR Journal*'s Editor to judge their suitability for the journal. If a submission continues beyond this first stage, it then proceeds to review by members of our Editorial Board and/or subject-specialist readers. The Editor considers the reader reports and provides the author(s) with a reader response compiling the advice and recommendations of the readers. At this stage an article is either accepted without revision (which happens only rarely), accepted subject to revision, or rejected. The final decision as to whether to accept an article for publication is made by the Editor in conversation with the Editorial Board and Project Director and is communicated to the author(s) in writing.

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Authors may deposit all versions (submitted, accepted, and/or published manuscript) of their work in an institutional or other repository of their own choice without embargo.

Contribution types

Contributors may publish in a variety of article categories. These include:

1. Object Narratives - *texts explicating religious images, objects, monuments, buildings, or spaces in 2000 words or less. Although Object Narratives are short, they are not encyclopedia entries. Object Narratives are opportunities for focused analysis of a single object. They should make an original and substantial contribution to the field, while simultaneously being accessible to MAVCOR's broad audience.*

2. Essays - *narratives of varying lengths, comparable to traditional journal articles, that engage in extended analysis of multiple images, objects, monuments, buildings, spaces, performances, or sounds.*

3. Constellations - *focused exhibitions of four to twenty objects brought into conversation with one another, with the option of including descriptive text.*

4. Collections - *large groups of related objects curated by a single individual, potentially divided into smaller sections, and accompanied by discursive text.*

5. Medium Studies - *texts of any length that focus attention on materials, media, and techniques. Medium Studies essays should make a substantial contribution to their field. Although MAVCOR welcomes Medium Studies that represent new and original research, in some cases Medium Studies may take the form of a condensed historiography or introduction to the range of scholarly work that has been carried out on a specific medium within a given area of study. The Medium Studies category offers a place to bring scholarship on media, materials, and techniques into conversation. In this setting, a "state of the field" contribution may be as useful to the general and scholarly public as a contribution that offers new research. Regardless, authors should credit all sources used, offering endnotes and Suggestions for Further Reading as appropriate. In all Medium Studies, authors should take materials, media, and/or techniques as the primary focus of their analysis.*

6. Mediations - *theoretical musings of varying lengths on subjects related to MAVCOR's areas of inquiry.*

7. Conversations - *(formerly Interviews) transcripts of conversations with relevant thinkers or artists optionally accompanied by contextual information and author commentary.*

MAV COR Center for the Study of
Material & Visual Cultures of Religion

Images & Permissions

Contributors discussing an object or objects not yet included in the Material Objects Archive are responsible for obtaining high-resolution (300 DPI), digital images of their objects (in .jpg, .jpeg, or .tiff format). *MAVCOR Journal* can accommodate multiple images per essay and the Archive can accommodate multiple images of the same objects.

We encourage contributors to select objects/images for which they already own copyright or for which they know rights can be easily and inexpensively secured. Obtaining written permission to use images within the Material Objects Archive and on related *MAVCOR Journal* pages is the sole responsibility of the contributor. Please see MAVCOR's Fair Use Policy and Reproductions and Use Permission Form for more information.

Important: Contributors should contact us before choosing to write on an object not already in the Material Objects Archive for which permission fees will be required. We have very limited funds for permissions and are unable to reimburse any costs associated with an image that was not explicitly approved in advance.

Fair Use

MAVCOR encourages contributors to pursue publication permissions from image rights holders where financially and logistically feasible (please see below our Reproduction and Use Permission Request Form for contributors to use in pursuing image rights). In the event that the rights holder exhorts prohibitive fees, or is unresponsive to image permission requests, AND the image is freely available in the high resolution format required by MAVCOR (ideally 300 dpi), MAVCOR encourages contributors to exercise their fair use rights under United States copyright law.

Fair use is an exemption to copyright owners' monopoly of control over their products under United States copyright law. This exemption applies to all of a copyright owner's monopoly rights, including the owner's right to control adaptation, distribution, and performance. Fair use does not require permission from the copyright holder, nor does it necessitate authorization from anyone other than the individual or organization choosing to exercise fair use rights.

MAVCOR employs fair use appropriately in that images are 1.) used in a *transformative* manner. In MAVCOR Journal, images serve an illustrative purpose; they elucidate the arguments made by each individual author. In the Material Object Archive, images are recontextualized and placed into dialog with one another via the use of clickable/

MAV COR Center for the Study of
Material & Visual Cultures of Religion

searchable terms. 2.) In both *MAVCOR Journal* and the Material Object Archive, MAVCOR displays images in a manner *appropriate to the purpose of the use.* In MAVCOR Journal the size of the display is equivalent to that which is necessitated by the accompanying argument. In the Material Object Archive, images are displayed in full at a small size, while the zoom feature allows for close viewing of small portions. Lastly, 3.) MAVCOR exercises fair use in a manner *reasonable within the field(s) or discipline(s) within which we operate*. Increasing numbers of academic publishers and museums are choosing to exercise fair use. The College Art Association released its *Code of Best Practices for Fair Use in the Visual Arts* in 2015. Where fair use is not exercised, image publication fees often threaten to limit or even derail publication projects. In exercising fair use, MAVCOR ensures that our contributors are able to make informed scholarly arguments in the most compelling manner possible.

Formatting Basics

1. Double-space the entire text manuscript.
2. Use 12-point Times New Roman font.
3. Do not include a title page.
4. Please place the following information at top left on the text manuscript's first page: Name, Affiliation, E-Mail Address, Title.
    a. Object Narratives are titled *only* by the object name.
    b. Contributions will be anonymized before peer-review.
5. Include only one space after periods.
6. Please use your word processor's automatic *Endnote* functionality.
7. Please provide a short 1-3 sentence author biography and professional portrait-style photograph for use if article is accepted for publication.

Citations

For any questions not explicitly addressed in this style guide, contributors should reference the *Chicago Manual of Style* (17th ed.).

Text manuscripts submitted to MAVCOR Journal should not include in-text citations. All citations should appear in endnotes and should be kept as brief as possible.

In the endnotes, each work should be cited in full the first time it is mentioned in the text manuscript. Thereafter, use a shortened form, including the author's last name, short title, and page number. In the examples below, a full citation example is followed by a shortened form of the same source.

MAV COR Center for the Study of
Material & Visual Cultures of Religion

Book

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals* (New York: Penguin, 2006), 99-100.

2. Pollan, *Omnivore's Dilemma,* 3.

Section of an Edited Volume

1. John D. Kelly, "Seeing Red: Mao Festishism, Pax Americana, and the Moral Economy of War," in *Anthropology and Global Counterinsurgency,* ed. John D. Kelly et al. (Chicago: University of Chicago Press, 2010), 77.

2. Kelly, "Seeing Red," 81-82.

Journal

1. Joshua Weinstein, "The Market in Plato's *Republic,*" *Classical Philosophy* 104 (2009): 44.

2. Weinstein, "Plato's *Republic,*" 452-453.

Suggestions for Further Reading

A list of suggestions for further reading may follow a text manuscript, but is not necessary. Suggestions for further reading should be written in bibliographic form, organized by author last name and then by date, oldest to most recent. The proper format for suggestions for further reading is shown in the examples below.

Book

Aronowitz, Stanley. 1992. *The Politics of Identity: Class, Culture, Social Movements.* New York: Routledge.

Section of an Edited Volume

Ames, Julia. 1990. "Motive and Millennium." In *Nation and Narration,* edited by Homi K. Bhabha. London: Routledge.

MAV Center for the Study of
COR Material & Visual Cultures of Religion

Journal

Fraser, Nancy, and Linda Gordon. 1994. "A Genealogy of Dependency: Tracing a Keyword of the U.S. Welfare State." *Signs* 19: 309-36.

Abbreviations

Abbreviations, such as *e.g.* and *i.e.,* are allowed within parenthesis in the text and within the notes but not elsewhere. Latin abbreviations, except for *sic,* are set in roman type, not italics.

The following abbreviations and Latin words are viewed as ambiguous and cannot be used:

f., ff., idem, infra, loc. Cit., op. cit., passim, supra

Personal initials have periods and are separated by a space:

W. E. B. Du Bois; C. D. Wright

Postal abbreviations are used for state names:

MA for Massachusetts, CT for Connecticut

When referring to someone recognized as a saint, abbreviate "Saint" to "St.":

St. Rose of Lima; St. Ignatius of Loyola; St. Clare of Assisi

Capitalizations (See also: Spelling and Terms)

After a Colon
If the material introduced by a colon consists of more than one sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise it begins with a lowercase letter.

Quotations
Silently correct the initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence. For instance:

Smith stated that "we must carefully consider all aspects of the problem."
but
Smith states, "We must carefully consider all aspects of the problem."

An original lowercase letter following a period plus three dots should remain lowercase.

The spirit of our American radicalism is destructive. . . . the conservative movement . . .

Terms
A lowercase style is generally preferred for terms, but proper nouns and their derivatives are capitalized.

Titles of Works
For titles in English, capitalize the first and last words and nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that,* etc.). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

For hyphenated and open compounds in English, capitalize first elements; subsequent elements are 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.

Names of scriptures and other highly revered works are capitalized but not usually italicized (except when used in the title of a published work).

the Bhagavad Gita (or Bhagavad Gītā)
the Bible (but biblical)
the Book of Common Prayer
the Dead Sea Scrolls
the Hebrew Bible
Qur'an; Qur'anic
the Mahabharata (or Mahābhārata)
Mishnah; Mishnaic
Sunna
Talmud; Talmudic
Tao Te Ching
Tripitaka

the Upanishads
the Vedas; Vedic

but

sutra(s); scriptures

When referring to individual copies of the Bible use "bible":

Stowe made robust use of bibles in this moment and throughout *Uncle Tom's Cabin.*

Dates and Times (See also: Numbers)

Here are some examples of the preferred format for dates and times:

May 1968
May 1, 1968
May 1-3, 1968
September-October 1992
September 11
9/11
from 1967 to 1970
1960s counterculture; sixties [*not* 60s *or* '60s] counterculture
the 1980s and 1990s
mid-1970s American culture
the late twentieth century; late-twentieth-century Burma
the years 1896-1900, 1900-1905, 1906-9, 1910-18*
873 CE / the year 640 BCE [use full caps without periods for era designations]
ca. 1820
at 8:15 a.m. and again at 6:15 p.m.

*In titles and section headings, inclusive dates are presented in full.

Dashes

Please use proper em dashes (—) for parenthetical remarks, etc. Do not use spaces around the dash.

Most anti-Stalinist intellectuals were fiercely committed to modernity's putative achievements—individualism, democracy, and social (if not always cultural) pluralism—which had their basis in ideas as old as the era of revolution that

accompanied the rise of the middle class in the seventeenth century and reached their apogee with the liberal revolutions during the following two centuries.

Ellipses (See also: Capitalization)

Distinguish between ellipses within and between sentences. 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 or not it begins with a grammatically complete sentence) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose.

Emphasis

Emphasis is best achieved through syntax. Italic type should be leaned on only occasionally, in brief phrases. Bold type is never used for emphasis.

Epigraphs

The attribution includes the author's name and the title of the work. Full bibliographic information is not required, because the epigraph is not part of the text. A note callout should never follow the epigraph or the epigraph's source.

Our world has just discovered another one: and who will answer for its being the last of its brothers, since up till now its existence was unknown to the daemons, to the Sybils, and to ourselves? It is no less big and full and solid than our own; its limbs are as well developed: yet it is so new, such a child, that we are still teaching it its ABC.

Michel de Montaigne, "Of Coaches"

On any surface of metal, the object of the engraver is, or ought to be, to cover it with lovely lines, *forming a lacework, and including a variety of spaces, delicious to the eye. … That [these lines] should mean something, and a good deal of something, is indeed desirable afterwards; but first we must be ornamental.*

John Ruskin, *Ariadne Florentina: Six Lectures on Wood and Metal Engraving*

MAV COR Center for the Study of
Material *&* Visual Cultures of Religion

Extracts (See also: Capitalization & Ellipses)

Prose quotations longer than eighty words in length and verse quotations longer than two manuscript lines are set off from the surrounding text. *Sic,* used sparingly, is inserted in brackets after a misspelling or an odd usage. In a verse quotation, an omitted line is indicated by a line of em-spaced dots equal in length to the previous line.

The author's conclusions are unambiguous:

> The student members of this coalition are thinking transnationally and acting multilocally. . . . political revolutionar[ies] who joined this coalition, while constantly aware of the global context of [their] actions, used . . . local knowledge of conditions in El Salvador and . . . the workings of the sanctuary movement in Berkeley to shape the specific content of the caravan's supplies, with an eye toward the transformation of national politics in El Salvador and the constitution of a civil society there.

Laborer-poet Pak No-hae is compelled to write in bitter earnest

> how nice it'd be
> To have occasional breaks outdoors
> We walk inside the district office.

All quotations from non-English languages should be provided in translation. If the original language is considered necessary, it may follow the translation in italics.

> The offerings that the common people offered on this day in the temple to this false god were bread and birds, live ones and cooked ones, the ones that they offered cooked were [prepared] in this way by making trays of dry corn cane tied together which did not lack religious significance as they represented the dry season that it was at that time.
>
> *La ofrenda que la gente comun ofrecia este dia en tenplo a este fengido dios era pan y auves dellas bibas y dellas guisadas las que se ofrecian guissadas era desta manera que haçiendo unos platos de cañas secas de maiz atadas unas con otras lo qual no careçia de misterio pues denotava la sequedad del tiempo que entonces era.*

Contributors should be aware that "Fair Use" policies require that citations of more than 300 words from a book-length work covered by copyright, any complete unit—a letter, a story, a chapter, a poem, or an excerpt that represents a significant portion of a very short work will require publisher permission before it can be used. Contributors assume full responsibility for acquiring such rights.

MAV
COR Center for the Study of
Material & Visual Cultures of Religion

Figures

Whether figures are cited explicitly in the text depends on the context in which they are used. When a figure is called out in the text, it follows the following form.

> The Virgin wears a blue gown (Fig. 1).

Credit lines and source information should be provided for every figure in a text manuscript.

Where an artwork is being reproduced, include the following information as available:

Fig. # Artist name, *Title of work*, date, medium, dimensions, collection.

Ex. Fig. 1 Bartolomé González y Serrano, *Queen Margaret of Austria*, 1609, oil on canvas, 45.6" x 39" (116 x 100 cm), Museo del Prado.

Inclusive Language

Avoid sexist language and terms that are gender specific (chairman, mankind, etc.). Never allow the form *s/he*. State both pronouns (*he or she/him or her/his or her*)*,* recast the sentence in the plural, or use the gender-neutral singular "they." Avoid alternating the use of masculine and feminine pronouns in an article.

Initials (See. Abbreviations)

Lists

Short lists are run into the surrounding text and indicated with Arabic numerals in parentheses. (In simple series of elements with little or no punctuation, the numbers may be omitted.) Long lists, or lists of elements comprising whole sentences, are set off from the surrounding text and indicated with numerals followed by periods.

> Under the auspices of antipimping laws, local authorities have punished (1) managers hired by prostitutes to arrange their appointments and studio space; (2) boyfriends, girlfriends, or husbands with whom prostitutes share their income and living quarters; and (3) hotel managers who rent prostitutes rooms in which to work.

The "profile of a functional family system" is thus a mechanical model, whose inventor proposes the following characteristics:

> 1. The family is a survival and growth unit.
>
> 2. The family is the soil that provides the emotional needs of its members. These needs include a balance between autonomy and dependency and social and sexual training.
>
> 3. A healthy family provides the growth and development of each member, including the parents.
>
> 4. The family is a place where self-esteem is attained.

Non-English Terms in Italics

Italicized non-English terms may be tested for their unfamiliarity by checking the eleventh edition of *Webster's Collegiate Dictionary*. Such terms should be provided with definitions in parentheses following their first use and appear in roman font on subsequent appearances throughout the essay.

Numbers (See also: Dates and Times & Lists)

Cardinal and ordinal numbers from one to ninety-nine (and such numbers followed by *hundred* and *thousand*), any number at the beginning of a sentence, and common fractions are spelled out. Common fractions are hyphenated as well.

> no fewer than six of the eight victims
> no more than fifty-two hundred gallons
> Eighty-seven people were put to death there during the twenty-third century BCE.
> at least two-thirds of the electorate
> fully thirty-eight thousand citizens

Numbers applicable to the same category, however, are treated alike in the same context.

> no fewer than 6 of the 113 victims
> Almost twice as many people voted Republican in the 115th precinct as in the 23rd.

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

an average of 2.6 years
more than $56, or 8 percent of the petty cash
a decline of $0.30 per share

For very large numbers, a combination of figure and word is used.

there were 2 million ballots cast
the population will top 25 billion
now estimated at 1.1 billion inhabitants

Inclusive page numbers are given as follows:

1-2, 3-11, 74-75, 100-103, 104-9, 112-15, 414-532, 505-16

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in succession, in the names of world wars, and in statutory titles.

On page iii Bentsen sets out his agenda.
Neither Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.
Yet Title XII was meant to rectify not only inequities but iniquities.

Arabic numerals are used for the parts of books.

In part 2, chapter 2, of volume 13 of the *Collected Works,* our assumptions are overturned.

Possessives

The possessive 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

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

Jesus' name
Moses' direction
Euripides' plays

MAVCOR
Center for the Study of
Material & Visual Cultures of Religion

Demosthenes' orations
Xerxes' battles

Quotations (See also: Extracts)

Use American-style double quotation marks.

> But as Marx said of Hegel, "He forgot to add: the first time as tragedy, the second time as farce."

> Freud continues to quote from Fischer: "The play upon words, however, 'passes from the sound of the word to the word itself.'"

Spelling and Terms

For any questions not explicitly addressed in this style guide, contributors should reference the *Merriam-Webster's Collegiate Dictionary*, 11th ed. and *Webster's Third New International Dictionary* for the spelling of words in American English. In all cases, American English spellings should be used. If more than one spelling is provided in the dictionary, follow the first form give (e.g., use *judgment,* rather than *judgement;* use *focused,* rather than *focussed*). Common foreign terms are set in roman type. (Common foreign terms are defined as those with main entries in *Merriam-Webster's Collegiate Dictionary,* 11th ed.)

Prefixes are hyphenated before numerals and proper nouns; they are also hyphenated to prevent confusion (e.g., *reform, re-form*). Otherwise, prefixes are generally not hyphenated before words; refer to *Merriam-Webster's Collegiate Dictionary,* 11th ed. for guidance. Temporary compound adjectives are hyphenated before the noun to avoid ambiguity but are left open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

Put neologisms within quotation marks at first use.

A term referred to as the term itself appears in quotation marks.

> In the twentieth century "socialism" has acquired many meanings.
> The word "hermeneutics" is the most overused term in recent monographs.
> The term "lyricism" was misused in Smith's book review.

Please note the following preferred spellings and forms:

> African Americans; African American culture
> Asian Americans; Asian American community

MAV COR Center for the Study of
Material **&** Visual Cultures of Religion

Black
civil rights movement
Cold War; post–Cold War era
communism; Communist Party; Communists; the party; a communist agenda
democracy; Democratic Party; Democrats; the party
fascism; Fascist Party; Fascists; the party; a fascist worldview
Ground Zero
impressionism; fauvism; surrealism; baroque
Indigenous
the Left; the ideological and popular Lefts; on the left; leftist; left-wing press
Marxism; Marxism-Leninism; non-Marxist *or* -Marxian [also: marxist/marxian]
postmodernism, poststructuralism
pro-choice, pro-life
republicanism; Republican Party; Republicans; the party
socialism; Socialist Party; Socialists; the party
socioeconomic
Southeast Asia; Chicago's South Side; southeastern Northern Ireland
Third World; Third World poverty
United States; U.S. Policy
the West; Western Europe, Western European; Western sensibilities
white
World War II *or* Second World War

Translations (See also: Extracts)

When an original non-English title and its translation appear together in the text, the first version (whether original or translation) takes the form of an original title, and the second version is always enclosed in parentheses and treated like a bona fide title (whether or not the work represents a published translation) with title capitalization appropriate to the language.

> I read *Mi nombre es Roberto* (*My Name Is Roberto*) in 1989.
> I read *My Name Is Roberto* (*Mi nombre es Roberto*) in 1989.
>
> Rubén Darío's poem "Azul" ("Blue") is one of my favorites.
> Rubén Darío's poem "Blue" ("Azul") is one of my favorites.

Isolated non-English words and phrases rendered into English also appear in parentheses, not in brackets.

> Assimilating them to the *bunmei* (civilization)
>
> because of their *hajichi* (hand tattoos)

Where possible, please provide original script as well as transliteration.

MAV
COR Center for the Study of
Material & Visual Cultures of Religion

File Naming & Transmission

Manuscripts should be named as follows:

>   lasst, first_typeofconversation.docx
>   For example: Smith, Joan_ObjectNarrative

Associated images should be named as follows:

>   last, first_fig##, titleofimage.ext
>   For example: Smith, Joan_fig03, MonaLisa.tiff

All text manuscripts should be sent as Word documents to: **mavcor@yale.edu**

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