I. Submission Guidelines

1. Originality. Only original scholarly work is considered for publication. Submission to *The Polish Review* requires a statement by the author(s) that neither the manuscript nor any substantially similar version of it is under consideration or has appeared elsewhere. However, translations from significant Polish-language scholarship and *annotated* translations of significant Polish-language literary works are considered for publication.

2. Recommended length. Submitted articles should be no longer than 6,000 to 10,000 words plus notes, tables, etc. Manuscripts should be typed double-spaced throughout, including block quotes.

3. Manuscript preparation. All articles submitted to *TPR* should be prepared for anonymous evaluation. The author’s identity should not be revealed either in the manuscript or in the endnotes. Please write your first and last name on a separate first page. Do not use your name in acknowledgments or running heads. When referencing your own work in the endnotes, do not write: See my article, “New Perspectives on Polish Studies,” *Journal Title*, number, date, page numbers. Instead, write: See Ann Kowalski, “New Perspectives on Polish Studies,” *Journal Title*, number, date, page numbers.

4. Abstract. Articles should include a one-paragraph abstract placed at the beginning of the main text. The abstract should be no longer than 250 words. In addition, provide five keywords.

5. Endnotes. Do not use a bibliography or a reference list. Instead, put your citations in the endnotes. For the format of endnotes, see the section Endnotes later in this document.

6. Quotations. Quotations from primary and secondary sources, originally written and/or published in languages other than English, should be given in the English translation in the main text. The original Polish text may be included in the endnotes.

7. Titles of works. In the main text, titles of works should be given in the original language first, followed by English translations in parentheses. In the endnotes, it is sufficient to give titles of works in the original language only.

8. Digital images may be printed with your article, but they must be of sufficient quality for print reproduction.
   - Resolution must be at least 300 dots per inch (dpi).
   - Artwork and film still files should be in grayscale, not color.
   - Digital files must not be embedded in the text document. These files should be submitted as separate image files, and you should indicate where illustrative materials are to appear
within the text, e.g.: <INSERT FIGURE 1 NEAR HERE> or <INSERT EXAMPLE 1 NEAR HERE>. These instructions or “callouts” should be placed on a separate line at the end of the paragraph closest to where you would like the image to appear.

- Provide a separate list of captions for all illustrative material.
- Make sure that the images you include are either in the public domain, or that you have secured the copyright holder’s permission to reproduce them. Provide a copy of the permission.
- Provide the text for the photo credit. Examples: Photo: author’s own. Photo: XYZ Gallery, used with permission.

9. **Tables** must be submitted in Microsoft Word. Do not embed tables in the text document. They should appear in consecutive order at the end of the manuscript file or grouped in a separate Word file. Instructions (“callouts”) should indicate where tables are to appear within the text, e.g.: <INSERT TABLE 1 NEAR HERE>. Callouts should be placed on a separate line at the end of the paragraph closest to where you would like the table to appear.

### II. Stylesheet

#### Spelling:

*TPR* uses American standard English. Avoid British English spellings unless directly quoting sources. For example:

- neighbor over neighbor
- center over centre
- favor over favour
- apologize over apologise
- organize over organise
- traveled over travelled
- maneuver over manoeuvre
- defense over defence
- license over licence
- offense over offence

#### Punctuation:

1. All punctuation is placed **INSIDE** quotation marks (inverted commas):
   a. As Freud said, “sometimes a cigar is just a cigar.”
   b. The short story “Call of the Wild,” while genius, is also quite clipped.
   c. The question Sartre asks is “what is existence?”
      d. Exceptions to this rule are colons, semicolons, and dashes:
         1. He states this in his work “No Exit”; this is probably his most existential play.
2. While at the end of the play the character states, “Hell is other people”–an obvious statement by this time–he doesn’t yet seem to believe it.

2. *TPR* does **not** use single ‘scare’ quotes. Use only double “quotation marks.”

3. Use single quotation marks only if something is quoted within a quotation:
   a. Jack London remarked, “My short story ‘Call of the Wild’ was my proudest moment.”

4. **Do NOT** use double commas as quotation marks: „Call of the Wild‟

5. **Do NOT** use double arrows as quotation marks: <<Call of the Wild>>

6. The SERIAL or OXFORD comma **must** be used unless quoting a source that does not use it:
   a. We saw x, y, and z.

**Numbers:**

Spell out numbers “one” to “ninety-nine”; use digits for 100 and above. Note the following exceptions:

- At the beginning of sentences spell out all numbers: “One hundred years ago…”
- Before percent: “2 percent”
- Years and ranges: “1998” “1918-1920”
- Decades: 1960s or the sixties
- Centuries: “In the fifteenth century…”
- Money: “$50,” “70 PLN”
- Spell out ROUND numbers: fifteen hundred, six thousand (but 91,000 and 100,000)
- Hyphenate fractions: one-half
- Ages: She is fifteen years old.
- Use digits for chapters in texts: chapter 5

**Dating System:**

*TPR* uses the American system for dates: Month Day, Year. For example, “March 3, 2020.” Do not use ordinal superscripts (th rd) after days.

**Cities:**

*TPR* has certain preferences for some city names. In general, use the native version of the city name:

- Kraków over Cracow
- Lviv or L’viv over Lwów (if you need to make an important historical distinction, use, for example: “known at the time as ‘Lwów.’”)

However, there are several exceptions:
Warsaw over Warszawa
Moscow over Moskva or Moskwa

These are the most common preferred city names. Your copyeditor will make necessary changes to other examples.

Citations:

*ibid*: The abbreviation *ibid* usually refers to a single work cited in the note immediately preceding. In a departure from previous editions, *The Chicago Manual of Style*, 17th ed., discourages the use of *ibid* in favor of shortened citations. To avoid repetition, the title of a work just cited may be omitted. Examples below.

“See” and “cf.”: Keep in mind the distinction between “see” and “cf.” Only use “cf.” to mean “compare” or “see, by way of comparison.” “cf.” should only be used in this very specific situation. Do not italicize either term.

1 See Jones, *Conflict*, 49, for further discussion of this problem.


“ff.” and “passim”: Both “ff.” and “passim.” are discouraged. “ff.” should only be resorted to (“and the following pages”) when no final page number can usefully be given. Instead of the singular “f.” the subsequent page number should be given:

1 140-141, NOT 140f.

Similarly, “passim” should only be used if it follows a range of pages within which there are more than three or four precise references:

1 324-332 passim.

Endnotes:

*TPR* does not use bibliographies. Do not add one. Instead, use endnotes with a complete citation for the first time a work is referenced.

1: Books

--Single-Author Books:


--- Books as a Certain Volume from a Series: 


--- Books with multiple authors, translators, editors: 


  o (Note that “trans.” means “translated by,” and “ed.” means “edited by,” and not “translators” or “editors.” Do not use “eds.” for “editors.”)

--- In the case of more than three authors, translators, or editors list only the first name followed by “et al.”


--- Book with editor as reference: 


--- Multiple editors as reference: 


--- Shortened references after work has already been cited: 


--- Immediately followed repeated reference instead of “ibid.”:

1 Strayed, 87-88.
2: Journal articles

1 Firstname Lastname, “Title of Article,” *Title of Journal* volume#, no. issue# (Date of Publication): page numbers, URL if found online.


--Shortened reference after work has already been cited:

1 Bagley, “Loving Someone in Particular,” 484.

--Immediately followed repeated reference instead of “ibid.”:

1 Bagley, 485.

3: Chapter in an Edited Anthology:

1 Firstname Lastname, “Title of Chapter,” in *Title of Collection*, ed. Firstname Lastname (Place of Publication: Publisher, Year of Publication), Pages.


1 Mazlish, “Global History and World History,” 18.

1 Mazlish, 19.

4: Magazine Articles

1 Firstname Lastname, “Title of Article,” *Title of Magazine*, Date of Publication, page numbers, URL if found online.


1 Vick, “Cuba on the Cusp.”

1 Vick.

5: Newspaper Articles
1 Firstname Lastname, “Title of Article,” Title of Newspaper, Date of Publication, edition or section if applicable, URL if found online.


1 Savage, “Stanford Student.”

1 Savage.

6: Archival Material

Citations of archival material should be structured in consultation with the specific archive; many have preferred methods of being cited. Below are general guidelines that can be flexible. The citation should be clear enough for the reader to find the necessary information. TPR is an English-language journal; as much information as possible should be in English.

1 Author if available, Specific archival record, date (day, month, year), identifier (box/folder/item number), name of collection, name and location of repository.

1 Julian Stryjkowski, Letter to Mr. and Mrs. Paul Eufel, February 1972, Warsaw, Poland.
Records of International Writing Program, collection number RG06.0012.009, Box # 20 [STEL – TART]. Iowa City, Iowa: IWP Archives, University of Iowa.

1 Correspondence from Henry Davies Hicks to the Annapolis County electorate, October 24, 1956, MS-2-511, Box 15, Folder 9, Henry Davies Hicks fonds, Dalhousie University Archives, Halifax, Nova Scotia, Canada.

1 Typescript of short story “Brothers and Sisters” by Budge Wilson, 2000, MS-2-650.2013-070, Box 3, Folder 9, Budge Wilson fonds, Dalhousie University Archives, Halifax, Nova Scotia, Canada.

1 Photograph of Andy McKay’s installation as Dalhousie president, February 1981, MS-4-250, Box 74, Folder 7, Wamboldt-Waterfield Photographic Collection, Dalhousie University Archives, Halifax, Nova Scotia, Canada.

1 Watercolour painting, 197-, MS-2-656, Box 12, Folder 6, Catherine Creighton and family fonds, Dalhousie University Archives, Halifax, Nova Scotia, Canada.

1 Poster for Dalhousie Student Union event, “In Search of the Supernatural,” 1986, MS-1-Ref, Box 16, Folder 27, Dalhousie University Reference Collection, Dalhousie University Archives, Halifax, Nova Scotia, Canada.

1 Poster for Dalhousie Student Union.

7: Forthcoming or Unpublished Material


1 Hong, “Censorship in Children’s Literature.”

8: Websites, Blogs, and Social Media

1 “Title of Web Page” or Description of Web Page (website), Title or Description of the Site as a Whole, Owner or Sponsor of the Site, updated/last modified/accessed date, URL.


1 Junot Diaz, “Always surprises my students when I tell them that the ‘real’ medieval was more diverse than the fake ones most of us consume,” Facebook, February 24, 2016, http://www.facebook.com/junotdiaz.writer/posts/972495572815454.