

CHICAGO MANUAL OF STYLE GUIDE FOR POETRY

THE CHICAGO MANUAL OF STYLE GUIDE FOR POETRY: A COMPREHENSIVE OVERVIEW

CHICAGO MANUAL OF STYLE GUIDE FOR POETRY OFFERS INVALUABLE GUIDANCE FOR WRITERS, EDITORS, AND PUBLISHERS NAVIGATING THE UNIQUE CHALLENGES OF PRESENTING VERSE. WHILE OFTEN PERCEIVED AS A MORE PROSE-CENTRIC RESOURCE, THE CHICAGO MANUAL OF STYLE (CMOS) PROVIDES A ROBUST FRAMEWORK FOR HANDLING POETIC ELEMENTS, FROM LINE BREAKS AND PUNCTUATION TO CAPITALIZATION AND MANUSCRIPT PREPARATION. THIS ARTICLE DELVES INTO THE ESSENTIAL ASPECTS OF APPLYING CMOS TO POETRY, ENSURING CLARITY, CONSISTENCY, AND PROFESSIONAL PRESENTATION. WE WILL EXPLORE HOW TO APPROACH THE INTRICACIES OF POETIC STRUCTURE, THE NUANCES OF TEXTUAL CITATIONS FOR POEMS, AND THE OFTEN-OVERLOOKED DETAILS THAT CONTRIBUTE TO A POLISHED POETIC WORK. UNDERSTANDING THESE GUIDELINES IS CRUCIAL FOR ANYONE AIMING TO PUBLISH OR CRITICALLY ANALYZE POETRY WITH PRECISION AND AUTHORITY.

TABLE OF CONTENTS

UNDERSTANDING THE CHICAGO MANUAL OF STYLE'S APPROACH TO POETRY

FORMATTING POETIC LINES AND STANZAS

PUNCTUATION IN POETRY ACCORDING TO CMOS

CAPITALIZATION CONVENTIONS FOR POETIC WORKS

HANDLING TITLES AND ATTRIBUTIONS IN POETRY

CITING POETRY IN NOTES AND BIBLIOGRAPHIES

MANUSCRIPT PREPARATION FOR POETRY SUBMISSIONS

FREQUENTLY ASKED QUESTIONS ABOUT THE CHICAGO MANUAL OF STYLE GUIDE FOR POETRY

UNDERSTANDING THE CHICAGO MANUAL OF STYLE'S APPROACH TO POETRY

THE CHICAGO MANUAL OF STYLE, IN ITS MOST RECENT EDITIONS, ACKNOWLEDGES THE DISTINCT NATURE OF POETRY AND OFFERS SPECIFIC RECOMMENDATIONS THAT DIVERGE FROM ITS STANDARD PROSE GUIDELINES. WHILE IT DOES NOT PROVIDE AN EXHAUSTIVE CHAPTER SOLELY DEDICATED TO POETRY, ITS PRINCIPLES CAN BE EFFECTIVELY APPLIED BY UNDERSTANDING HOW TO ADAPT GENERAL RULES. THE MANUAL PRIORITIZES CLARITY AND CONSISTENCY, AND THESE VALUES ARE PARAMOUNT WHEN DEALING WITH THE ARTISTIC CHOICES INHERENT IN POETIC COMPOSITION. WRITERS AND EDITORS MUST CAREFULLY CONSIDER THE AUTHOR'S INTENT AND THE VISUAL AS WELL AS AUDITORY ASPECTS OF THE VERSE WHEN MAKING STYLISTIC DECISIONS.

IT IS ESSENTIAL TO RECOGNIZE THAT CMOS PROVIDES A COMPREHENSIVE SET OF GUIDELINES FOR THE ENTIRE PUBLISHING PROCESS, FROM MANUSCRIPT SUBMISSION TO FINAL PROOFREADING. FOR POETRY, THIS MEANS ATTENDING TO DETAILS THAT MIGHT SEEM MINOR IN PROSE BUT CAN SIGNIFICANTLY IMPACT THE READER'S EXPERIENCE OF THE POEM. THIS INCLUDES METICULOUS ATTENTION TO LINE BREAKS, INDENTATION, AND THE USE OF WHITE SPACE, ALL OF WHICH ARE INTEGRAL TO THE POEM'S FORM AND MEANING. THE MANUAL'S AIM IS TO EQUIP WRITERS WITH THE TOOLS TO PRESENT THEIR WORK IN THE MOST EFFECTIVE AND PROFESSIONAL MANNER POSSIBLE, RESPECTING THE ARTISTIC INTEGRITY OF THE POEM.

FORMATTING POETIC LINES AND STANZAS

FORMATTING POETIC LINES AND STANZAS REQUIRES A SENSITIVE APPLICATION OF CMOS PRINCIPLES. THE FUNDAMENTAL RULE IS TO PRESERVE THE AUTHOR'S INTENDED LINE BREAKS AND INDENTS PRECISELY AS THEY APPEAR IN THE MANUSCRIPT. THIS MEANS THAT WHAT MIGHT BE CONSIDERED EXTRANEIOUS INDENTATION IN PROSE IS CRUCIAL FOR CONVEYING THE RHYTHM, STRUCTURE, AND EMPHASIS WITHIN A POEM. EDITORS SHOULD RESIST THE URGE TO "CLEAN UP" WHAT THEY PERCEIVE AS FORMATTING INCONSISTENCIES, AS THESE ARE LIKELY DELIBERATE AUTHORIAL CHOICES.

LINE BREAKS AND INDENTATION

WHEN PREPARING A POEM FOR PUBLICATION, THE INTEGRITY OF EACH LINE BREAK MUST BE MAINTAINED. THIS INVOLVES ENSURING THAT THE DIGITAL OR PRINT REPRESENTATION ACCURATELY REFLECTS WHERE THE AUTHOR HAS CHOSEN TO END A LINE. SIMILARLY, ANY INDENTATION USED TO CREATE VISUAL PATTERNS, EMPHASIZE CERTAIN WORDS OR PHRASES, OR INDICATE A SHIFT IN THOUGHT OR RHYTHM MUST BE REPLICATED FAITHFULLY. THIS OFTEN REQUIRES USING SPECIFIC FORMATTING COMMANDS OR CAREFUL MANUAL ADJUSTMENT TO ENSURE THAT THE SPATIAL ARRANGEMENT OF THE TEXT IS PRESERVED.

STANZA BREAKS

STANZA BREAKS, OFTEN INDICATED BY A BLANK LINE OR A SPECIFIC SYMBOL, SERVE TO DIVIDE A POEM INTO SECTIONS THAT CAN REPRESENT THEMATIC UNITS, SHIFTS IN NARRATIVE, OR VARIATIONS IN METER OR RHYME. CMOS GENERALLY ADVISES REPRESENTING THESE BREAKS CLEARLY. TYPICALLY, A SINGLE BLANK LINE BETWEEN STANZAS IS SUFFICIENT TO DENOTE A CLEAR SEPARATION, MIRRORING STANDARD EDITORIAL PRACTICE. HOWEVER, IF AN AUTHOR USES A MORE ELABORATE SYSTEM, SUCH AS A TYPOGRAPHICAL SYMBOL, IT IS IMPORTANT TO CONFIRM WHETHER THIS IS A STYLISTIC CHOICE THAT SHOULD BE REPRODUCED OR A CONVENTION THAT CAN BE STANDARDIZED.

PUNCTUATION IN POETRY ACCORDING TO CMOS

PUNCTUATION IN POETRY, AS DICTATED BY THE CHICAGO MANUAL OF STYLE, CAN BE A NUANCED AREA. WHILE CMOS ADVOCATES FOR CLARITY AND STANDARD PUNCTUATION RULES IN PROSE, IT ALSO RECOGNIZES THAT POETS MAY INTENTIONALLY DEVIATE FROM THESE NORMS FOR ARTISTIC EFFECT. THE GUIDING PRINCIPLE REMAINS TO RESPECT THE AUTHOR'S CHOICES UNLESS THEY FUNDAMENTALLY IMPEDE COMPREHENSION OR CREATE AMBIGUITY THAT IS NOT ARTISTICALLY INTENDED.

END-STOPPED VS. ENJAMBED LINES

CMOS'S APPROACH TO PUNCTUATION OFTEN HINGES ON THE DISTINCTION BETWEEN END-STOPPED AND ENJAMBED LINES. AN END-STOPPED LINE CONCLUDES WITH A GRAMMATICAL UNIT, OFTEN MARKED BY PUNCTUATION LIKE A PERIOD, COMMA, OR SEMICOLON. AN ENJAMBED LINE, HOWEVER, RUNS ON TO THE NEXT LINE WITHOUT TERMINAL PUNCTUATION, CREATING A SENSE OF MOMENTUM OR SUSPENSE. WHEN EDITORS ENCOUNTER ENJAMBMENT, THEY MUST CONSIDER WHETHER THE ABSENCE OF PUNCTUATION IS A DELIBERATE CHOICE TO PROPEL THE READER FORWARD. ADDING PUNCTUATION WHERE NONE EXISTS, OR VICE VERSA, CAN FUNDAMENTALLY ALTER THE POEM'S PACE AND MEANING.

INTERNAL PUNCTUATION

INTERNAL PUNCTUATION WITHIN A POETIC LINE, SUCH AS COMMAS, DASHES, OR COLONS, ALSO SERVES TO GUIDE THE READER AND SHAPE THE RHYTHM. CMOS GENERALLY ENCOURAGES CONSISTENT APPLICATION OF STANDARD PUNCTUATION RULES. HOWEVER, POETS MAY USE UNUSUAL PUNCTUATION OR OMIT IT ENTIRELY TO CREATE SPECIFIC EFFECTS, SUCH AS A BREATHLESS PACE OR A SENSE OF FRAGMENTATION. AS WITH LINE BREAKS, THE EDITOR'S ROLE IS PRIMARILY TO PRESERVE THE AUTHOR'S INTENT. IF A POET CONSISTENTLY USES, FOR INSTANCE, NO COMMAS, THIS BECOMES THE STYLISTIC NORM FOR THAT PARTICULAR WORK.

CAPITALIZATION CONVENTIONS FOR POETIC WORKS

CAPITALIZATION IN POETRY PRESENTS ANOTHER AREA WHERE CMOS GUIDELINES REQUIRE CAREFUL CONSIDERATION AND

ADAPTATION. WHILE STANDARD PROSE DICTATES CAPITALIZATION AT THE BEGINNING OF SENTENCES AND FOR PROPER NOUNS, POETS OFTEN EMPLOY VARIATIONS FOR AESTHETIC OR THEMATIC PURPOSES. THE KEY IS TO DISCERN WHETHER A CAPITALIZATION CHOICE IS INTENTIONAL AND SERVES A POETIC FUNCTION.

BEGINNING OF LINES

TRADITIONALLY, MANY POETS CAPITALIZE THE FIRST WORD OF EACH LINE OF POETRY. THIS PRACTICE, WHILE NOT UNIVERSALLY FOLLOWED, HAS BECOME A COMMON CONVENTION. CMOS GENERALLY ADVISES TO FOLLOW THE AUTHOR'S LEAD IN THIS REGARD. IF THE AUTHOR CAPITALIZES THE FIRST WORD OF EVERY LINE, THE EDITOR SHOULD MAINTAIN THIS. CONVERSELY, IF THE AUTHOR CONSISTENTLY USES LOWERCASE FOR THE BEGINNING OF EACH LINE, THIS STYLISTIC CHOICE SHOULD ALSO BE PRESERVED. THIS CONSISTENCY IS CRUCIAL FOR THE VISUAL AND RHYTHMIC INTEGRITY OF THE POEM.

PROPER NOUNS AND EMPHASIS

WHEN IT COMES TO PROPER NOUNS, STANDARD CAPITALIZATION RULES TYPICALLY APPLY IN POETRY, UNLESS THE AUTHOR INDICATES OTHERWISE. HOWEVER, POETS MIGHT CHOOSE TO LOWERCASE PROPER NOUNS FOR THEMATIC REASONS, PERHAPS TO DE-EMPHASIZE OR UNIVERSALIZE THEM. THEY MIGHT ALSO CAPITALIZE COMMON NOUNS FOR EMPHASIS, PERSONIFICATION, OR TO LEND THEM A SYMBOLIC WEIGHT. CMOS WOULD GUIDE AN EDITOR TO OBSERVE THESE CHOICES AND, IF THEY ARE CONSISTENT, TO RETAIN THEM AS PART OF THE AUTHOR'S UNIQUE VOICE AND ARTISTIC VISION.

HANDLING TITLES AND ATTRIBUTIONS IN POETRY

THE PRESENTATION OF TITLES AND ATTRIBUTIONS FOR POEMS, AS OUTLINED BY THE CHICAGO MANUAL OF STYLE, DEMANDS PRECISION. THIS APPLIES TO THE TITLE OF THE POEM ITSELF, AS WELL AS HOW THE AUTHOR IS CREDITED. CONSISTENCY IN FORMAT AND STYLE IS PARAMOUNT FOR ACADEMIC AND PROFESSIONAL PUBLICATIONS.

POEM TITLES

POEM TITLES ARE TYPICALLY ENCLOSED IN QUOTATION MARKS. FOR EXAMPLE, THE TITLE "THE RAVEN" WOULD BE PRESENTED AS SUCH. THIS CONVENTION HELPS DISTINGUISH THE TITLE OF A SHORTER WORK, LIKE A POEM OR AN ESSAY, FROM THAT OF A LARGER WORK, SUCH AS A BOOK OR JOURNAL. CMOS ADVISES AGAINST ITALICIZING POEM TITLES UNLESS THEY ARE PART OF A LARGER TITLED ENTITY, SUCH AS A COLLECTION OF POEMS WITHIN A BOOK. THE CAPITALIZATION OF POEM TITLES GENERALLY FOLLOWS STANDARD RULES: CAPITALIZE THE FIRST WORD, THE LAST WORD, AND ALL PRINCIPAL WORDS. MINOR WORDS LIKE ARTICLES, PREPOSITIONS, AND CONJUNCTIONS ARE GENERALLY NOT CAPITALIZED UNLESS THEY ARE THE FIRST OR LAST WORD OF THE TITLE.

AUTHOR ATTRIBUTIONS

WHEN CITING OR REFERENCING A POEM, THE AUTHOR'S NAME SHOULD BE PRESENTED CLEARLY. IN MOST CONTEXTS, THE AUTHOR'S FULL NAME IS USED, FOLLOWED BY THE TITLE OF THE POEM. FOR INSTANCE, "EDGAR ALLAN POE'S 'THE RAVEN'." IN BIBLIOGRAPHICAL ENTRIES, THE ORDER MIGHT BE REVERSED, WITH THE AUTHOR'S LAST NAME APPEARING FIRST. CONSISTENCY IS KEY; ONCE A FORMAT IS CHOSEN FOR ATTRIBUTIONS WITHIN A DOCUMENT, IT SHOULD BE MAINTAINED THROUGHOUT. IF A POEM IS PART OF A LARGER COLLECTION, THE COLLECTION TITLE AND EDITOR (IF APPLICABLE) SHOULD ALSO BE NOTED.

CITING POETRY IN NOTES AND BIBLIOGRAPHIES

CITING POETRY ACCURATELY IS CRUCIAL FOR ACADEMIC INTEGRITY AND PROPER ATTRIBUTION. THE CHICAGO MANUAL OF STYLE PROVIDES CLEAR GUIDELINES FOR INCORPORATING POETIC WORKS INTO NOTES AND BIBLIOGRAPHIES, WHETHER YOU ARE CITING A SINGLE POEM OR AN ENTIRE COLLECTION.

CITING A SINGLE POEM

WHEN CITING A SINGLE POEM, THE STANDARD FORMAT IN FOOTNOTES OR ENDNOTES TYPICALLY INCLUDES THE AUTHOR'S NAME, FOLLOWED BY THE TITLE OF THE POEM IN QUOTATION MARKS, AND THEN THE SOURCE WHERE THE POEM CAN BE FOUND. THIS SOURCE INFORMATION USUALLY INCLUDES THE TITLE OF THE BOOK OR ANTHOLOGY (ITALICIZED), THE EDITOR OR COMPILER (IF APPLICABLE), THE PUBLISHER, THE YEAR OF PUBLICATION, AND THE PAGE NUMBER(S) WHERE THE POEM APPEARS. FOR EXAMPLE: MAYA ANGELOU, "STILL I RISE," IN *THE COMPLETE COLLECTED POEMS OF MAYA ANGELOU* (NEW YORK: RANDOM HOUSE, 1994), 157.

IN THE BIBLIOGRAPHY, THE ENTRY TYPICALLY BEGINS WITH THE AUTHOR'S LAST NAME, FOLLOWED BY THEIR FIRST NAME, THEN THE POEM'S TITLE IN QUOTATION MARKS. THIS IS FOLLOWED BY THE PUBLICATION DETAILS OF THE COLLECTION. FOR EXAMPLE: ANGELOU, MAYA. "STILL I RISE." IN *THE COMPLETE COLLECTED POEMS OF MAYA ANGELOU*, 157–58. NEW YORK: RANDOM HOUSE, 1994.

CITING A COLLECTION OF POEMS

CITING AN ENTIRE COLLECTION OF POEMS REQUIRES A SLIGHTLY DIFFERENT APPROACH. IN NOTES, YOU WOULD GENERALLY CITE THE AUTHOR AND THE TITLE OF THE COLLECTION. FOR EXAMPLE: T. S. ELIOT, *THE WASTE LAND* (LONDON: FABER AND FABER, 1922). IN THE BIBLIOGRAPHY, THE ENTRY WOULD START WITH THE AUTHOR'S LAST NAME, FOLLOWED BY THE TITLE OF THE COLLECTION (ITALICIZED), AND THEN THE PUBLICATION DETAILS. FOR EXAMPLE: ELIOT, T. S. *THE WASTE LAND*. LONDON: FABER AND FABER, 1922.

IT IS IMPORTANT TO NOTE THAT IF YOU ARE QUOTING SPECIFIC LINES FROM A POEM WITHIN A COLLECTION, YOU WILL STILL NEED TO PROVIDE THE POEM TITLE AND PAGE NUMBER AS DETAILED IN THE PREVIOUS SECTION. CMOS EMPHASIZES CLARITY AND CONSISTENCY, ENSURING THAT ANY READER CAN EASILY LOCATE THE SOURCE MATERIAL.

MANUSCRIPT PREPARATION FOR POETRY SUBMISSIONS

PREPARING A POETRY MANUSCRIPT FOR SUBMISSION TO PUBLISHERS OR JOURNALS REQUIRES METICULOUS ATTENTION TO DETAIL, FOLLOWING THE CONVENTIONS OFTEN OUTLINED BY THE CHICAGO MANUAL OF STYLE, EVEN IF NOT EXPLICITLY STATED BY EVERY SUBMISSION GUIDELINE. ADHERING TO THESE STANDARDS DEMONSTRATES PROFESSIONALISM AND RESPECT FOR THE EDITORIAL PROCESS.

CLEAR AND CONSISTENT FORMATTING

A POET'S MANUSCRIPT SHOULD BE CLEAN, LEGIBLE, AND CONSISTENTLY FORMATTED. THIS INCLUDES USING A STANDARD, READABLE FONT SUCH AS TIMES NEW ROMAN OR ARIAL, TYPICALLY IN 12-POINT SIZE. DOUBLE-SPACING IS GENERALLY PREFERRED FOR PROSE, BUT FOR POETRY, SINGLE-SPACING WITHIN STANZAS AND A DOUBLE-SPACE BETWEEN STANZAS IS COMMON AND RECOMMENDED FOR CLARITY. ENSURE THAT LINE BREAKS AND INDENTS ARE PRECISELY AS INTENDED, AS DISCUSSED EARLIER. EACH PAGE SHOULD BE NUMBERED, USUALLY IN THE TOP RIGHT CORNER.

INCLUSION OF ESSENTIAL INFORMATION

EACH SUBMISSION SHOULD CLEARLY INCLUDE THE POET'S FULL NAME, ADDRESS, EMAIL, AND PHONE NUMBER, OFTEN ON A COVER PAGE OR AT THE TOP OF THE FIRST PAGE. THE TITLE OF THE MANUSCRIPT SHOULD ALSO BE PROMINENTLY DISPLAYED. IF SUBMITTING A COLLECTION, A TABLE OF CONTENTS IS OFTEN HELPFUL, LISTING THE TITLES OF THE INDIVIDUAL POEMS INCLUDED. IT IS ALSO GOOD PRACTICE TO INCLUDE ACKNOWLEDGMENTS FOR ANY PREVIOUSLY PUBLISHED POEMS, INDICATING WHERE AND WHEN THEY FIRST APPEARED.

MANY JOURNALS AND PUBLISHERS WILL PROVIDE SPECIFIC SUBMISSION GUIDELINES ON THEIR WEBSITES. IT IS PARAMOUNT TO READ AND ADHERE TO THESE GUIDELINES PRECISELY, AS THEY OFTEN SUPERSEDE OR SUPPLEMENT GENERAL CMOS RECOMMENDATIONS. HOWEVER, A MANUSCRIPT THAT IS WELL-FORMATTED AND PROFESSIONALLY PRESENTED ACCORDING TO CMOS PRINCIPLES WILL ALMOST ALWAYS MAKE A POSITIVE IMPRESSION.

THE CHICAGO MANUAL OF STYLE GUIDE FOR POETRY SERVES AS AN INDISPENSABLE RESOURCE FOR ANYONE INVOLVED IN THE CREATION, EDITING, OR PUBLICATION OF VERSE. BY UNDERSTANDING AND APPLYING ITS PRINCIPLES REGARDING FORMATTING, PUNCTUATION, CAPITALIZATION, TITLING, CITATION, AND MANUSCRIPT PREPARATION, POETS AND EDITORS CAN ENSURE THAT THEIR WORK IS PRESENTED WITH THE UTMOST CLARITY, CONSISTENCY, AND PROFESSIONALISM. ADHERING TO THESE GUIDELINES NOT ONLY FACILITATES THE PUBLICATION PROCESS BUT ALSO ENHANCES THE READER'S APPRECIATION OF THE POEM'S ARTISTIC INTENT AND AESTHETIC QUALITIES, MAKING THE JOURNEY FROM MANUSCRIPT TO PUBLISHED WORK A MORE REFINED AND SUCCESSFUL ONE.

FAQ

Q: DOES THE CHICAGO MANUAL OF STYLE HAVE SPECIFIC RULES FOR POETRY FORMATTING?

A: WHILE THE CHICAGO MANUAL OF STYLE (CMOS) DOES NOT DEDICATE AN ENTIRE CHAPTER SOLELY TO POETRY, IT PROVIDES PRINCIPLES THAT CAN BE APPLIED TO ITS FORMATTING. THE KEY IS TO PRESERVE THE AUTHOR'S INTENDED LINE BREAKS, INDENTS, AND STANZA BREAKS METICULOUSLY, AS THESE ARE INTEGRAL TO THE POEM'S STRUCTURE AND MEANING.

Q: HOW SHOULD I PUNCTUATE POETRY ACCORDING TO CMOS?

A: CMOS EMPHASIZES RESPECTING THE POET'S CHOICES. IF A POET INTENTIONALLY OMITTS PUNCTUATION OR USES IT UNCONVENTIONALLY FOR ARTISTIC EFFECT, THIS SHOULD GENERALLY BE PRESERVED. HOWEVER, STANDARD PUNCTUATION RULES APPLY UNLESS THEY HINDER CLARITY OR ARE CLEARLY NOT INTENDED BY THE AUTHOR. PAY CLOSE ATTENTION TO END-STOPPED VERSUS ENJAMBED LINES.

Q: WHAT ARE THE CAPITALIZATION RULES FOR POETRY IN CMOS?

A: CMOS ADVISES FOLLOWING THE AUTHOR'S CONVENTION. IF THE AUTHOR CAPITALIZES THE FIRST WORD OF EVERY LINE, THIS SHOULD BE MAINTAINED. SIMILARLY, IF LOWERCASE IS USED CONSISTENTLY, THAT SHOULD BE RESPECTED. STANDARD CAPITALIZATION FOR PROPER NOUNS GENERALLY APPLIES UNLESS THE POET USES LOWERCASE OR UPPERCASE FOR SPECIFIC THEMATIC OR STYLISTIC REASONS.

Q: HOW DO I CITE A POEM USING THE CHICAGO MANUAL OF STYLE?

A: WHEN CITING A POEM IN NOTES, INCLUDE THE AUTHOR, POEM TITLE IN QUOTATION MARKS, AND SOURCE DETAILS (ANTHOLOGY TITLE, PUBLISHER, YEAR, PAGE NUMBER). IN THE BIBLIOGRAPHY, THE FORMAT TYPICALLY BEGINS WITH THE AUTHOR'S LAST NAME, THEN THE POEM TITLE, FOLLOWED BY THE COLLECTION DETAILS.

Q: SHOULD I ITALICIZE THE TITLES OF POEMS IN MY WORK ACCORDING TO CMOS?

A: No, CMOS generally advises against italicizing the titles of individual poems. Poem titles should be enclosed in quotation marks. Italics are typically reserved for the titles of larger works, such as books or collections of poems.

Q: WHAT IS THE RECOMMENDED SPACING FOR POETRY MANUSCRIPTS WHEN FOLLOWING CMOS PRINCIPLES?

A: For poetry manuscripts, it is generally recommended to single-space lines within stanzas and use a double-space between stanzas. This provides clarity and distinguishes poetic units effectively.

Q: HOW SHOULD I HANDLE AN AUTHOR WHO USES UNCONVENTIONAL FORMATTING OR PUNCTUATION IN THEIR POETRY?

A: The guiding principle with unconventional practices in poetry is to preserve the author's intent. Unless the choices fundamentally obscure meaning or are clearly unintentional errors, editors should strive to maintain the poet's original presentation, as these choices are often integral to the poem's artistic expression.

Q: DOES CMOS OFFER SPECIFIC GUIDANCE ON CITING LINES OF POETRY THAT SPAN MULTIPLE PAGES?

A: If a poem's lines extend across multiple pages, CMOS recommends indicating the continuation clearly. This can often be done by noting the page number of the continuation in parentheses after the initial citation or by using specific notation as agreed upon by the publisher and editor.

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