

MLA Style Manual and Guide to  
Scholarly Publishing  
*Second Edition*

# MLA 格式指南及学术出版准则

*Joseph Gibaldi*

(第二版)

12-65

WU  
外教社

上海外语教育出版社  
SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

责任编辑 董新  
封面设计 王中维

## 写作指南·参考宝典

### 关于 MLA 写作格式

近半个世纪以来，由 MLA（美国现代语言协会）推荐的学术著作原稿和学生研究论文的格式已经为学术刊物、学校、大学各系科和广大教师普遍采用。如今，MLA 格式已经为 125 家以上发行量逾 1000 份的期刊所采用，而且被上百家小型学术刊物、文学评论杂志、时事通讯刊物及众多的大学出版社和商业出版社使用。MLA 的论文和著作格式是美国最主要的写作格式之一，在加拿大和其他国家也得到了普遍应用。

MLA（美国现代语言协会）只出版过两本关于写作格式的书，一本是《MLA 科研论文写作规范》（*MLA Handbook for Writers of Research Papers*）（高中生和大学本科用），另一本是《MLA 格式指南及学术出版准则》（*MLA Style Manual and Guide to Scholarly Publishing*）（研究生、学者和专业作家用）。这两本书包含 MLA 格式最准确、最完整的规范。如果本指南所载内容有必要作更新的话，则会在 MLA 的网址（<http://www.mla.org/>）上公布。

MLA（美国现代语言协会）成立于 1883 年，是一家由三万多名教师和学者组成的机构，其宗旨是促进语言和文学的研究。MLA 成员还主办年会，与会的专业人士达 10000 多名，同时该协会还支持一项庞大的出版计划。MLA 的出版物包括声名卓著的学术刊物——PMLA、每年的“MLA 国际文献目录”（*MLA International Bibliography*）、《MLA 科研论文写作规范》（*MLA Handbook for Writers of Research Papers*）（销量达到四百万册）、《世界文学教学方法系列》（*Approaches to Teaching World Literature series*）和《MLA 文本和翻译系列》（*MLA Texts and Translations series*）。

ISBN 7-81080-209-7



9 787810 802093 >

定价：23.00 元

MLA Style Manual and Guide to  
Scholarly Publishing

*Second Edition*

MLA 格式指南及学术出版准则

(第二版)

*Joseph Gibaldi*



上海外语教育出版社

SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS



## 图书在版编目 (CIP) 数据

MLA格式指南及学术出版准则: 第2版 / (英) 吉巴尔蒂  
(Gibaldi, J. ) 著. —上海: 上海外语教育出版社, 2001  
ISBN 7-81080-209-7

I. M… II. 吉… III. ①学术-著作-写作-规范-美国-英文  
②学术-著作-出版-规范-美国-英文 IV. G239.712-65

中国版本图书馆CIP数据核字 (2001) 第041004号

出版发行: **上海外语教育出版社**

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机), 65422031 (发行部)

电子邮箱: [bookinfo@sflep.com.cn](mailto:bookinfo@sflep.com.cn)

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 董 新

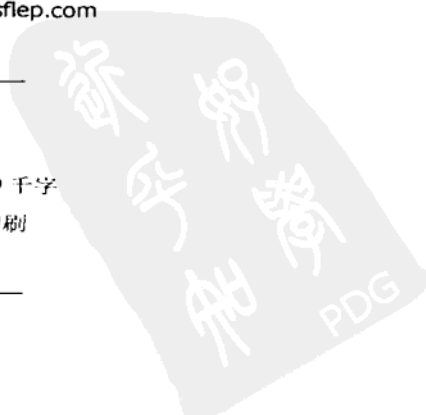
---

印 刷: 常熟市印刷八厂  
经 销: 新华书店上海发行所  
开 本: 889×1194 1/32 印张 11.75 字数 409 千字  
版 次: 2001年7月第1版 2001年7月第1次印刷  
印 数: 5 000 册

---

书 号: ISBN 7-81080-209-7 / G · 108  
定 价: 23.00 元

本版图书如有印装质量问题, 可向本社调换



*MLA Style  
Manual  
and  
Guide to  
Scholarly Publishing*

SECOND EDITION

Joseph Gibaldi

THE MODERN LANGUAGE ASSOCIATION OF AMERICA  
NEW YORK  
1998



## 出版前言

《MLA 格式指南及学术出版准则》(第二版)是一本介绍学术著作 / 论文出版过程以及写作格式的参考工具书。它共分八章、二个附录和一个索引,涵盖学术著作出版、学术著作 / 论文原稿撰写规范要求、MLA 格式的全面介绍等诸多方面,是当今广大人文学科研究生、教师、学者和各领域专业作家的必备工具书。

《MLA 格式指南及学术出版准则》(第二版)的内容包括:

1. 学术论著的出版流程;
2. 学术出版的相关法律问题及其处理方法;
3. 学术论著写作的技术性细节;
4. 学术论著原稿的格式要求、论文的写作步骤和格式要求;
5. 编制参考文献目录的格式、引用参考文献的方法;
6. 缩略语的用法、格式。

此外,书后还有两个附录及一个索引。一个附录是其他格式体系中脚注、尾注、作者、日期等的标注方法,另一个附录是章节 3.4 到 5 中一些例子的出处,供读者参考用。

需要指出的是,本书与主要供大学本科生参考用的《MLA 科  
研论文写作规范》(MLA Handbook for Writers of Research Pa-  
per)不同,它的读者以研究生、教师、学者和学术著作人为主。

《MLA 格式指南及学术出版准则》早在 1985 年就出了第一版。本书作为第二版在初版基础上作了不少补充和修订,并新加

了从电子媒介获取资料等内容。

本书是美国现代语言协会的重要成果之一,从最初的版本直到第二版,凝聚着美国现代语言协会及广大编辑、专家学者、图书管理专家、教师和学生们的共同智慧和心血。

上海外语教育出版社引进这本书的目的是希望它对于我国大专院校的广大老师和同学以及广大科研机构研究人员出版自己的学术论著或著书立说会有较大的帮助。我们相信《MLA 格式指南及学术出版准则》不仅是介绍格式和方法的参考书,而且是一本重要的工具书。我们希望读者通过使用这本工具书,使研究成果的载体——学术论著与国际规范接轨,为国内外同行所接受,进而走向世界,发挥其应有的影响。



*MLA Style  
Manual  
and  
Guide to  
Scholarly Publishing*



# FOREWORD

Herbert Lindenberger

The *MLA Style Manual and Guide to Scholarly Publishing* is addressed to those of you contemplating serious publication in the field of literature and language. Unlike the *MLA Handbook for Writers of Research Papers*, which is intended primarily for undergraduates, the *Manual* establishes ground rules and provides practical advice for scholars—from advanced undergraduates to authors preparing their first books for publication—in a variety of subfields such as literary history and theory, rhetoric and composition, second-language acquisition, and ethnic and cultural studies. Students and teachers of literature and language, however divergent their research interests and methods, form a distinct disciplinary community sharing certain assumptions about, for instance, the value of contributing new knowledge about a culture's texts and the need to present this knowledge to other members of the community by means of solid evidence and rational argument.

A manual like this one, to the extent that it offers a uniform set of rules and conventions to govern the presentation of scholarship in articles and books, can be viewed as articulating the present highly diversified institutional style of literary and language study. This volume's ancestor was a thin paperbound pamphlet called the *MLA Style Sheet*, which came out in 1951, when I was a graduate student. I remember using it for my dissertation and first publications; indeed, since I do not possess a good memory for textual detail—in what order and with what punctuation, for example, to present the various items in an end-note or a bibliographic entry—I confess having needed to consult the *Style Sheet* and its successors regularly throughout my publishing career. I might further confess that this very day, while preparing the

---

Herbert Lindenberger, Avalon Foundation Professor of Humanities at Stanford University, was president of the Modern Language Association in 1997.

final manuscript of a book on opera and literature for a university press, I had to look up the rule on when to spell out numbers and when to present them as numerals.

You may wonder whether the uniform rules with which much of the *Style Manual* is concerned are not at odds with one of the central requisites of academic research: the need for originality. Does not the demand to follow an intricate set of codes inhibit, perhaps even stifle, a scholar's thinking? Quite the contrary, for with constraints come opportunities. When you follow a standard manual, you do not need to create a style from scratch, and your readers are not obliged to learn a new system. Standardization of form keeps you from having to worry about nonsubstantive matters, and as a consequence you can concentrate on your genuinely fresh contributions.

Moreover, observing the codes that have been agreed on within our disciplinary community signals your membership in the community. These codes range from the hard-and-fast rules for placing commas to matters that demand a certain discretion—knowing when, for example, to cite a source for a statement you make and when to assume that the source is common knowledge for most of your readers. In a large field such as ours, adherence to these codes allows your writing to be taken seriously, whether by referees who decide the publication of your work or by readers whom you ultimately hope to convince with your evidence and arguments but who are otherwise unacquainted with you. Indeed, it is through the confines imposed by a commonly acknowledged set of practices that readers can judge the competence of your methods and the individuality of what you offer.

As a disciplinary community concerned with the preservation and interpretation of texts, we can trace our roots back well over two millennia to the rhetoricians, critics, and editors of ancient Greece and Rome. The changes that have taken place since that remote time in the interpreter's relation to text and reader, in the purpose and function of interpretation within a culture, and in the technological means by which knowledge is disseminated are so profound that terms such as *critic*, *scholar*, and *historical* have developed distinct meanings in different settings and times. Similarly, what has counted as an original contribution to knowledge has changed considerably over the years.

In spite of this apparent discontinuity, a conversation among practitioners widely separated in time and place has evolved by means of publication. While the conventions they agree to follow ensure that this conversation will remain disciplined, the original ideas they articulate can give it a liveliness, a sense of the unexpected, that continually renews scholarship. As you enter this conversation, you are staking out a claim to membership in a profession with a long, vital, and also often contentious history.

To demonstrate how publication keeps alive the enterprise of

scholars in languages and literature—above all, to help you view your professional activities within a large historical spectrum—I propose to look back a little more than two centuries at some commentaries on a much discussed poem, Milton's "Lycidas." Each of these commentaries is not only embedded in the values of its time, each also offers what counted as an original view of "Lycidas" according to the prevailing definitions of the critic's or scholar's role. Consider the following sentences, all of which begin commentaries on this literary text:

1779: "One of the poems on which much praise has been bestowed is *Lycidas*; of which the diction is harsh, the rhymes uncertain, and the numbers unpleasing." (Johnson 224)

1859: "What the wits and scholars of England at large were doing for Ben's memory, a select number of wits and scholars, chiefly connected with Cambridge, had resolved to do for the memory of poor Edward King." (Masson 602)

1910: "To most modern readers the pastoral setting of Milton's *Lycidas* is far from being an element of beauty." (Hanford 403)

1933: "It was published in 1638, and therefore I shall not pretend to be offering a fresh tidbit to the moderns; clearly a product of that darkness which preceded our incomparable modernity." (Ransom 179)

1958: "I should like to begin with a brief discussion of a familiar poem, Milton's *Lycidas*, in the hope that some of the inferences drawn from the analysis will be relevant to the theme of this conference." (Frye 44)

1962: "My point is that, on the evidence of their own commentaries [on "Lycidas"], critics agree about the excellence of quite different poems." (Abrams, "Five Ways" 1-2)

1996: "When Milton appointed *Lycidas* 'the Genius of the shore,' he was staking a claim for his nation as well as his poem." (Lipking 205)

The first quotation, because of its author's fame and the resoluteness of its condemnation, may well be the most readily identifiable statement ever made about Milton's poem. Though most of us today are put off by absolute judgments of this sort, a literary critic in Samuel Johnson's time served as a propagator and arbiter of shared values and thus gave cohesion to the new and rapidly growing middle-class reading public. Famous for the dictionary on which he had labored for much of his career, Johnson was granted institutional authority by readers who sought guidance in developing their literary taste and, in the process, maximizing their cultural capital.

If Johnson happens to reject "Lycidas" as belonging to what he calls an untruthful and "disgusting" genre (224), it is not that he was naive about the literary tradition to which the poem belongs but rather that the notion of achieving sympathy with earlier texts and of placing them in their appropriate historical contexts did not emerge until the succeeding century. His task as a critic was not so much to generate new interpretations as to make explicit the values that he and, he assumed, his readers already held.

The second quotation, unlike the others, comes not from an essay on "Lycidas" but from one of the great monuments of Victorian literary biography, David Masson's *Life of John Milton*, in which the treatment of this pastoral elegy takes up only fourteen out of several thousand pages. Note the familiar tone—unthinkable for any of us to use today—with which Masson approaches his readers by referring to "poor Edward King" and calling Ben Jonson by first name alone. Unlike scholars of our century, Masson was writing for a general public, the same educated public that followed the pronouncements of the great Victorian sages, among them his friend, sponsor, and fellow Scot Thomas Carlyle.

Since Masson is writing in the genre long dubbed "life and times," he is unsparing in the number of historical facts he offers, though he makes no attempt to integrate them within his discussion of the poem. Indeed, only a relatively few pages are devoted to what a later generation was to call "the poem itself." What Masson provides would scarcely be labeled criticism in the mid to late twentieth century. Rather, we get a lengthy paraphrase of the poem liberally sprinkled with quotations; in fact, Masson reproduces many of the poem's images not, as in a present-day essay, to illustrate the critic's points but to encourage the reader to reexperience the poem—for example, when he describes the hero's apotheosis: "[Lycidas] is now in a region of groves and streams other and more lovely than those of this earthly Arcady where we are fain to bury him" (614).

Moving forward to James Holly Hanford's essay, of 1910, you will note a radically different conception of what should properly be the study of a poem. The quoted opening sentence makes clear the essay's relatively narrow focus, a narrowness that has marked the scholarship of the twentieth century despite many changes in critical method and even in the notion of what constitutes literature. By reminding us of modern readers' bias against the pastoral mode—a bias that goes back at least to Johnson's condemnation of the mode's artifice—Hanford lays the groundwork for his argument, which will culminate in the conclusion that "the supreme beauty of *Lycidas* lies partly in the very fact of its conventionality" (447).

The scholarly approach that he pursues is what was long called the historical or philological method: it assumed that the primary role

of a scholar was not to help readers "appreciate" a literary text but to discover and present new knowledge about it. This knowledge was not of the sort we label interpretive but consisted rather of facts about such subjects as the circumstances surrounding the composition of the text or, as with Hanford's essay, the work's verifiable sources in earlier writings. Innovativeness for Hanford's generation meant limiting yourself to textual demonstration and avoiding at once the value judgments of Johnson and the appreciative rhetoric of Masson.

Although Masson and Hanford were both professors of English literature, the institutional roles they played were profoundly different. Masson had not been formally educated beyond the MA and had gained a considerable reputation as a man of letters before his first academic appointment. Hanford, by contrast, was a product of the American graduate school, an institution whose rationale and methods of instruction had been imported from German universities during the last decades of the nineteenth century and whose model for original research in the humanities derived from the experimental sciences. Whereas Masson's writing reached a large and varied readership, Hanford's was directed to a specialized audience of fellow professors and advanced students who possessed sufficient training to recognize the newness of the facts he had uncovered.

The significant commentary on "Lycidas" offered since Hanford's essay has not, however, been limited to the productions of the research university. Reading the opening phrase of John Crowe Ransom's essay, "It was published in 1638," we recognize that we are not, as the then reigning school of historical scholarship demanded, being presented with a new fact but are being reminded of a long-familiar story. The end of the sentence, "that darkness which preceded our incomparable modernity," jolts us with its brashly expressed value judgments about the relation of the present to the past. Although a college professor as well as a poet, Ransom puts on a defiantly antiprofessional tone: "The Milton scholars know their Italian, and have me at a disadvantage," he writes while demonstrating the origins of Milton's formal irregularities in the Italian *canzone* (185).

In his role as poet-critic, Ransom seeks above all to show the relevance of "Lycidas" to his fellow poets and to readers of modern poetry. Describing the poem as "young, brilliant, insubordinate," Ransom prepares us for his assertion that Milton's poem "has much in common with, for example, *The Waste Land*" (180). Built around Milton's formal irregularities, the essay portrays Milton roughening his language as poets of Ransom's generation were wont to do.

In its informal style, its absence of footnotes, its antiacademic pronouncements, Ransom's essay would seem to be directed to the sort of general readership for whom Masson wrote. But by the 1930s the size of the audience for serious criticism had shrunk from that of its

Victorian forebear just as the audience for serious poetry had become little more than a coterie. Within scarcely more than a decade after the writing of this essay, first published in the *American Review*, a small-circulation journal that mixed politics and literary criticism, the New Criticism, which Ransom named, was itself absorbed within the American university system. The modernist bias of this movement, as well as the skepticism toward historical method and the emphasis on the formal analysis of texts, became thoroughly institutionalized within the classroom, as I can testify, having been assigned Ransom's essay on "Lycidas" in a senior seminar on contemporary criticism at Antioch College.

The statement with which Northrop Frye opens his essay on "Lycidas," first presented as a conference paper, makes clear that he is concerned primarily not with the poem, about which he claims only to offer "a brief discussion," but with the inferences he can draw from a text familiar enough to an audience of diverse specialists. By 1958, the year of Frye's presentation, the academic conference, doubtless because of the increasing rapidity and availability of air travel, was starting to serve as a central means by which a scholar's ideas could be communicated. The members of Frye's audience identified themselves with comparative literature, a discipline that, during the years following the Second World War, sought to break down the barriers separating scholars within various national-literature departments.

In this paper, however, Frye is less concerned with challenging the departmental affiliations of literary scholars than with propounding a large theory of literature that eschews national borders. "Lycidas" provides him the occasion to outline his central theoretical premises. Thus for Frye a complaint such as Johnson's about Milton's failure to portray grief with sincerity is beside the point, for literature occupies its own realm and has its own "structural principles" independent of personal motivations and historical contexts. Nor does he allow for the value judgments central to some earlier modes of criticism such as Johnson's or Ransom's, for these judgments are irrelevant to the larger, "co-ordinated" view of literature that Frye advocates (55).

The confidence with which Frye could proclaim his theory of literature parallels a self-assurance that developed within literary study as a whole in the United States and Canada during the succeeding decade. University enrollments were growing in all fields; faculties were expanding; governments were generous in the support of research and graduate study to a degree that they had not been before—more generous, in fact, than they have proved to be since that time. By the mid-twentieth century a theorist like Frye could build on many decades of work by scholars who, in editions of texts and critical studies of major authors and periods, had provided a detailed framework for the understanding of Western literary traditions.

The boom in literary study in mid-century manifested itself not only in Frye's global theorizing but also in a new self-consciousness of scholars about their activity, above all a concern with how one could properly arrive at the "meaning" of a literary text. Only four years after Frye's essay, his exact contemporary M. H. Abrams wrote an essay entitled "Five Ways of Reading 'Lycidas,'" which asks how it is possible for five scholars and critics (among them Hanford, Ransom, and Frye) to come up with the most diverse and sometimes even contradictory statements of what this poem is all about. Abrams attempts to resolve the problem with his own reading of the poem, which seeks to place the poet in an appropriate historical context as a Christian humanist mediating between classical convention and divine revelation. In this reading Abrams extends the Christian-humanist approach of a slightly earlier essay, by Rosemond Tuve, who, working within the method that Hanford had pioneered for "Lycidas," questioned the more recent approaches that ignored Milton's intellectual and religious background (Tuve 99). By reasserting the need to link the meaning of a work to its historical traditions, Abrams seeks to provide a "safeguard against confusion" ("Five Ways" 22).

Yet, in a 1989 retrospect on his essay, Abrams acknowledges that the five authors he considered may have intended less to "discover [. . .] what *Lycidas* is really about" than "to justify their enterprise" ("Postscript" 216). He thus calls attention to the institutional need within the modern university to lay claim to knowledge that seems both newer and truer than the knowledge offered by earlier practitioners.

The last in the line of essays on "Lycidas" I quoted makes it clear that the attempt to find a fresh significance for Milton's poem has by no means come to an end. To anybody familiar with literary criticism during the 1990s, Lawrence Lipking's reading of the poem as "staking a claim for [Milton's] nation" is part of a larger critical endeavor to uncover the national and imperial motives—what Lipking calls the "collaboration between poetry and nationalism" (205)—central to much writing in early modern Europe. The relation of poetry to nation was of course present for earlier critics: the edition of British poets for which Johnson originally intended his *Lives*, as well as Masson's grounding of Milton in the historical events of the poet's time, constituted an effort to bond British readers with a sense of their common nationhood. By contrast, rather than use poetry to enhance nationalist feelings, Lipking and his contemporaries seek to historicize the national impulses that have motivated literary texts at specific moments.

Like many critical essays of the 1990s, this one is concerned with the material conditions surrounding the composition of the poem, above all with Milton's use of maps to establish the geographic names

with which the poem is loaded. Lipking reproduces maps of the British Isles, Europe, and northwest Spain that Milton might have consulted (206–08, 211). The material conditions that Lipking finds relevant to the poem include as well the family tree of Edward King (209), whose involvement in Ireland now becomes a subtext of the elegy. Moreover, whereas Masson and most later commentators kept their discussions of formal and historical detail separate, for Lipking and for most of us working in the new-historicist mode, history is embedded in the literary text itself.

Like Frye, Lipking invokes a comparative literary perspective, but whereas Frye links “Lycidas” to numerous works of various times and places in order to demonstrate the unity of literature, Lipking cites a specific passage, the brief speech of Adamastor, spirit of the Cape of Good Hope in Camões’s *The Lusiads*, to place Milton’s elegy within the literary ambience of early modern Europe (214–19). Yet Lipking’s frame of reference extends beyond this historical period. Just as the allusions to Namancos and Bayona in “Lycidas” suggest a nationalist message by awakening cultural memories of traditional British enmity toward Spain, so Lipking’s brief mentions of contemporary analogies in the Balkans and South Africa show how long-standing ethnic resentments feed the growth of national consciousness (213).

Although Lipking’s argument is dependent on the richness of his historical detail, it also depends on a theoretical framework, without which this detail could not be interpreted and given significance. But while the theory that Frye invokes claims to be drawn directly from literary texts, Lipking, like many scholars of the 1980s and 1990s, turns to theorists within and outside the area of literary study to help legitimate his argument. Near the end of his essay he names a social scientist, Benedict Anderson, whose *Imagined Communities: Reflections on the Origin and Spread of Nationalism* has provided many recent literary scholars with a model that shows how the bonds holding nations together have been constructed in specific times and places (219).

But Lipking also invokes a literary theorist, Walter Benjamin, who, Lipking notes, is cited by Anderson. Lipking links Benjamin’s much discussed image of the Angel of History with Milton’s “Genius of the shore” as well as with Camões’s Adamastor to suggest “the calamities and grievances that compose their historical myths of nationhood” (219). Juxtaposing Benjamin’s image with Milton’s and Camões’s accomplishes something more than illumination by means of an analogy, for by the 1990s Benjamin’s image had become a topos that enabled critics to display their theoretical credentials without having to lay detailed groundwork, just as during the 1930s and 1940s critics such as Ransom could use references to T. S. Eliot’s *The Waste Land* as shorthand to place themselves in the mainstream of modernism.

What conclusions can we draw from this story of the fortunes of "Lycidas" among its commentators during the last two centuries? For one thing, the institutional role that critics and scholars play, as well as the way that their creativity and originality are defined, is constantly changing. Unlike the academic critic of our time, Samuel Johnson spoke as a freelancer to a public willing to trust him to voice opinions that they could then, if they chose, assume as their own. Like Ransom, he could not separate his judgments of earlier poetry from his concern for the fate of poetry in his time—indeed, of his own role as poet. The artifice and insincerity that he finds in "Lycidas," which a scholar of the twentieth century might conscientiously seek to justify on historical grounds, are alien to his poetic practice, so he has scarcely any sympathy for Milton's endeavor. The vocation Johnson pursued as poet-critic demanded that he speak out persuasively to a large literate community.

Today academic critics, except for the few who attain star status within the profession, do not ordinarily expect to reach more than a handful of fellow scholars working within areas (defined variously by historical period, genre, or critical orientation) similar to theirs. Most often a critical work is read only when someone notices it in a bibliography while seeking information on a specific problem or text. Even the so-called stars, who constitute a relatively new phenomenon within literary study (see Shumway), do not reach more than a small proportion of the total reading public, although their writings may appear in the most popular multidisciplinary critical journals. However much our methods differ from those in the natural sciences, we share with our colleagues in those fields the assumption that our prospective readers have a certain degree of professional training and familiarity with our specialized vocabulary.

In contrast to the men of letters who flourished in earlier centuries as independent entrepreneurs (or, in even earlier times, as the beneficiaries of patrons whom they courted), scholars within the modern university are subject to bureaucratic constraints. Like the administrative bureaucracies that characterize the modern state, the university bureaucracy is based on commonly accepted rules and procedures by means of which a faculty member's career path is defined rationally and largely predictably. All of us entering the academic profession, whether in the natural sciences or the humanities, are familiar with the stages that make up a career: the completion of course work, examinations, and a dissertation while we are students; the achievement of sufficient distinction as a researcher and teacher during our early post-doctoral years to justify the award of tenure; the demand for continued professional growth to ensure that we remain valuable to our institutions until retirement. Like those who people the corporate and