



# Literandâ

## **House Style Guidelines for Contributors and Editors**

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# General Guidelines for Contributors and Editors

## HOW TO USE THIS DOCUMENT

The guidelines outlined in this document apply to all *Literandra* content published on our **Website, Blog** or any of our **Publications**.

This document is written in **UK English**; if you are submitting your manuscript in **US English**, please adapt the spelling, grammar, and vocabulary etc. accordingly.

Authors should follow these guidelines as closely as possible, as well as adhering to any additional style points provided by their editor.

## MANUSCRIPT PREPARATION

The entire typescript, including notes, bibliography etc., should be typed at least double-spaced with around twenty-eight lines to a page. Leave good margins (at least 2.5 cm) to left and right, at the top and bottom. Number pages for the whole script (centred in the footer of the page) from the first page of the text to the end, not chapter by chapter (this applies equally to multi-author works). When submitting your manuscript, it is fine to signify words in italics by italicising alone – underlining the words is not necessary.

### Headings

Headings must be differentiated to indicate their order of importance. Make sure the various categories of heading (chapter headings, subheadings and sub-subheadings) are clearly indicated and consistent.

### Length

*Literandra* only considers contributions between 250 and 2,500 words.

Book reviews need to have a minimum of 500 words, and a maximum of 1,500 words.

Short stories can range from 250 to 2,500 words.

Essays should be no longer than 2,500 words, and count at least 1,500.



Interviews should not be longer than 2,500 words, and contain at least 5 questions for each interviewee.

There are no limitations on format or style of poems, but we do ask not to exceed 2,500 words. If your poem has more than 2,500 words, please notify us via email before submission.

### **Images**

Submit images as .tif or high-resolution .jpg files, ensuring they meet the following minimum resolution guidelines at a size appropriate for the header of an online post (aim for an A5 minimum in high resolution):

Halftone/colour images (where applicable): 300 dpi at print size  
Line diagrams/maps: 600 dpi at print size.

Images should be cropped to remove any extraneous detail and should be free of watermarks, colour bars etc.

### **Language**

Literandra publications conform to **UK English** standards. It is essential that you submit your manuscript according to the guidelines set out for the language chosen. If you have any queries regarding the language chosen for your piece, please consult your editor.

### **Non-Western Characters**

Please talk to your editor about special characters, such as mathematical symbols, musical notation or foreign language characters, in advance of submitting the typescript. Where possible, a Unicode font should be used to aid in the creation of eBook files, and PDFs of each chapter supplied to ensure that the character is reproduced faithfully at proofs.

### **Information for General Editors**

General Editors must check that all contributors use the same system of references throughout for both notes and bibliography (consistency on a chapter-by-chapter, or story-by-story basis is **not** acceptable). General Editors must also make sure headings in the table of contents conform exactly to those used by the individual contributions. Finally, they must provide contributors with guidelines to ensure standardised artwork or arrange for all artwork to be produced together.

When the typescript of an edited collection is submitted we request that you include a 'Notes on Contributors' section with a few lines of information on each contributor involved – e.g. a short



bio, and major publications to date. (See Contributor Biographies below.)



# Style Guidelines for Contributors and Editors

The following document outlines the general style guidelines for our publications. For spelling queries and any areas not covered here, please consult the following publications:

Spelling: <i>UK English</i>	<i>The Concise Oxford English Dictionary (OED, 2014)</i>
Referencing: <i>UK English</i>	<i>New Hart's Rules, 2nd ed. (Oxford UP, 2014)</i>
Style: <i>UK English</i>	<i>New Hart's Rules, 2nd ed. (Oxford UP, 2014)</i>

## STYLE FOR COPY

### Formatting

#### Figures

Images that are to be integrated with the text should be supplied as individual image files and should have their position indicated in the text thus: [Figure 2.3 here]. It will not always be possible for the editor to place them exactly as indicated, so images should be referred to by number and not as 'the image above', 'the following image' etc.

#### Captions and Credits

Image captions in the text will usually include the full source information for the image, including title, year of production/publication etc. Credit information for images, video and sound will normally appear after the caption, preceded by a full point. Use the wording agreed with the original permission holder where applicable.

**Example:**      **Figure 1.1.** Winston Churchill in his study at Chartwell, c. 1934.



Courtesy Hulton Getty Images.

The List of Illustrations or Acknowledgements can also be used to include credit lines (thus removing the need for them in the in-text captions); however, this should only be done if the permissions agreement with the copyright holder allows it.

## **Lists**

Lists of points should be numbered, indented and with a space above and below.

### **Example:**

There are several factors at work here:

1. A steady growth in the population. In part this may be traced to improvements in the food supply as a result of agricultural innovations. This is, however, open to dispute.
2. The growth of credit facilities. Banks had mushroomed in the early decades of the century, as had insurance houses etc.
3. Increased government involvement in housing. There were several statutory measures passed in the period. Von Brandt's influence was notable here as was that of Schmidt.

## **Paragraphs**

Indent the first line of a new paragraph consistently (except immediately after a heading, or after an extract if the sense of the paragraph continues from the extract, when the paragraph should start flush with the left-hand margin). Do not add extra space between paragraphs, as this can be confusing for the copy-editor. Avoid too many short paragraphs, as these break up the flow of the text.

## **Tables**

Tables that are to be integrated with the text should be typed with the text, and any on separate sheets should have their position indicated in the text thus: [Table 2.3 here]. It will not always be possible for the typesetter to place them exactly as indicated, so tables should be referred to by number and not as 'the table above', 'the following table' etc. For the same reason, any explanatory notes should appear beneath the table (denoted as a, b, c etc.) rather than being styled as footnotes or endnotes.

For authored titles, tables can be numbered either sequentially throughout the book (1, 2, 3 etc.)





or by chapter (1.1, 1.2, 2.1 etc.). For multi-contributor works, number the tables by chapter.

Table headings should use headline capitalization with no full point at the end. The source of the table should go beneath the notes, with the word 'Source' followed by a colon.

**Example:**

**Table 1. Table of Job Divisions and Staffing**

<b>Administration</b>	<b>Professionals</b>	<b>Technicians</b>	<b>Craftspeople</b>
Board Members	Curators	Photographer	Preparators
Director	Conservators	Lighting Engineer	Electricians
Project Manager	Designers	Sound Engineer	Marketing Team

*Source:* F. Sayer, *Public History* (London: Bloomsbury, 2015).

## **Style for Prelims and Endmatter**

### **Title Pages**

The half-title page should include only the main title of the book; the main title page should include the full title, subtitle, edition number (where relevant) and author/editor names. These should follow house style.

### **Contributor Biographies**

The first lines of contributor biographies in the List of Contributors should adhere to the template below, with the contributor's name in bold and giving their current position(s) in the first sentence. Job titles should be upper-cased except when referring to a non-specific role.

**Example:** **Charlie Whitham** is Senior Lecturer in American History at Edge Hill University, UK. **Kristina Milnor** is a professor at Barnard College in the Department of Classics and Ancient Studies.

**Andrew D. Buck** teaches in the History department at Queen Mary, University of London, UK.

For deceased authors, write in the past tense and include their last professional position.

**Example:** **David Hey** was Emeritus Professor of Local and Family History at the University of Sheffield, UK.



Subsequent text should include recent or notable publications; biographies in the List of Contributors section can also include current research, writing, or other relevant interests. Biographies should not exceed 100 words, and lists of publications should only include the year of publication (not the place or publisher).

**Example:**

**Kristina Milnor** is professor at Barnard College in the Department of Classics and Ancient Studies. Her research interests focus on Latin literature, feminist theory and Roman social history in the late republic and early Roman Empire. She has published on gender studies and law in the age of Augustus. Her most recent book is *Graffiti and the Literary Landscape in Roman Pompeii* (2013).

### Abbreviations

Generally, abbreviations should not be given, instead, full names or titles should be used at all times. For example: New York Times, National Archives of Nigeria, etc.

### Spelling and Punctuation

Authors must use ‘s’ spelling for words ending in ‘-ize’, ‘-ization’ (**Example:** organise, organisation). However, alternative spellings in quoted material, book and article titles should not be changed.

Always follow either the *Oxford English*. Note that spelling in the manuscript should be consistent with the relevant dictionary; guidelines given below, unless otherwise indicated, are in UK English.

Preferences regarding the spelling of many common terms can be found in the Style Sheet at the end of this document.

### Contractions

#### ***UK English***

Omit the full point after contractions (abbreviations including the first and last letter of the word). Some other abbreviations drop the full point, including most units of measurement.

**Example:** Mr; Mrs; Dr; St; Ltd; PhD; mm; edn; eds; **but:** ed. (‘editor’, ‘edited by’)

However, lower-case initials forming abbreviations should always be followed by full points.



**Example:** n. (note); p. (page); in. (inch); e.g.; i.e.; etc.; et al.

Full points are required after ‘vol.’ (**but:** ‘vols’), ‘seq.’ and ‘no.’, even though the last is a contraction of *number*.

Do not include full points in sets of upper-case initials (**Example:** UN; USA; NATO; UK; EEC; NY (state – always spell out New York when referring to the city)). The plural form does not take an apostrophe (**Example:** NCOs). Acronyms should always be upper-case. **See also: Measurements.**

### **Capitalisation**

As a general rule, use a minimum of capital letters throughout, including in chapter headings, subheadings, figure captions and labels, although proper nouns should always be capitalised.

When capitalising proper nouns, ‘the’ should only be capitalised when it forms part of the noun (**Example:** the Netherlands; the *Guardian*; **but** *The Spirit of St Louis*).

### **Brand Names**

Capitalise as per proper nouns (**Example:** Thermos, Vaseline, Spitfire etc.). Check for accuracy where capitalisation is unconventional (**Example:** InDesign).

### **Geographical**

Use North, South, East, West if part of a political division (**Example:** Southwest Africa, Western Cape, Western Capitalism, the West). Other instances should remain lower-case (**Example:** south of Ghana, southern Ethiopia, western winds); sun, moon and earth also remain lower-case.

### **Institutions**

Use an upper-case initial when the name is being used specifically or is a proper noun, but not when used generically.

#### **Example:**

The state (i.e. the body politic), the church (institution); the Roman Catholic Church, the Church of England; Parliament, the Houses of Parliament **but** parliamentary behaviour, parliamentarians



## **Political**

Political parties take capitals but concepts (**Example:** communism, fascism, capitalism, social democracy, socialism) do not. Ensure a distinction is made when using terms such as ‘Radical/radical’ and ‘Liberal/liberal’; capitalize when referring to a political party, but use lower-case when the term is used in a general political sense.

### **Example:**

The Conservative Party, **but** the party; the Tory government, the government, government policy; the Left of the party, left-wing politics; the Ministry of Defence, the Ministries of Defence and Agriculture; a member of the Liberal Party, liberal views

## **Titles and Institutions**

Use an upper-case initial when referring to the title as, or part of, a proper noun; otherwise, use a lower- case initial.

### **Example:**

President Obama; Barack Obama, the president; King Abdullah II; the king of Jordan; Member of Parliament (UK); the foreign secretary; Pope Benedict XVI; the pope

## **Italics**

Italics must be used for the following:

1. Titles of published books, though not the Koran, the Bible or the books of the Bible; also titles of periodicals, long poems, plays, films, operas and oratorios, video games, television and radio programmes (but not individual episodes, which should be in roman and quotes).
2. Names of ships, but not the prefix (**Example:** HMS *Valiant*; SS *Oriana*).
3. To identify letters (**Example:** ‘the letter *t*’).
4. For *passim*, *c.* (circa) and *sic*.

Use italics for emphasis sparingly. It is usually possible to make your point without special emphasis.

The following do not use italics: titles of articles; chapters; short stories and poems (use



roman and quotes for these); software packages; apostrophes; possessive 's' following an italicized word (**Example:** 'the *Discovery's* home port'); e.g.; i.e.; cf.; ibid.; viz.

In italic headings it is not necessary to distinguish foreign words or phrases by the use of quotes; instead, the word or phrase should be romanized.

### ***Foreign Languages***

The use of italics for words or phrases (including titles) given in a foreign language (that have not been subsumed into English) is optional (not mandatory), and these words or phrases do not need to be followed with an English translation. Names of institutions, organisations and other proper nouns should **not** be italicised.

**Example:** 'doppelgänger', 'doppelgänger (double)' and 'doppelgänger' are all acceptable

### ***Ancient Languages***

For Latin and transliterated ancient languages, text should follow the general foreign language guidance. Single words and phrases within text should be italicized and lower-case (**Example:** perfect passive *portati sumus* = we have been carried). Extended extracts of Latin text (such as block quotes and translation passages) should be lower-case (except for proper nouns, which should be capitalized) and roman throughout.

**Example:**

milites misi ut rege interfecto urbem caperent. cum senator epistula lecta surrexisset, omnes tacuerunt. deus dixit hunc hominem, Romam ingressum, regem futurum esse.

### ***Numbers***

In general, use words for numbers one to ninety-nine; from 100 upwards use figures. Round numbers above 100 may be expressed in words when not part of a series.

When denoting a sum of currency, '2 million' etc. is acceptable (**Example:** 'The lottery jackpot had grown to €13 million').

If two series of quantities are being dealt with it may be clearer to use words for one and figures for the other.

**Example:** Ten wards held 16 beds each, but fifteen others contained as many as 40.



Use figures for exact measurements and series of numbers.

**Example:** Tom has a stick measuring 2.3 metres.

He had three children, aged 4, 9 and 20, respectively.

Hyphenate spelt-out numbers (**Example:** twenty-one, two-thirds). However, use figures to avoid too many hyphens; '62-year-old man' is preferable to 'sixty-two-year-old man'.

Use a comma in thousands and larger numbers, following the UK convention (**Example:** 6,580, 12,000, 100,000). However, do not include commas or spaces in dates or reference numbers.

Figures are always used in percentages except when starting a sentence. Always spell out per cent (UK) /

**percent (US)** in the text; '%' should be used only in tables.

Elide numbers except in measurements: 21–4, 130–3, 115–19. Note that numbers from 11 to 19 retain the first '1', i.e. 11–18, rather than 11–8. Do not say 2–3,000 if you mean 2,000–3,000.

For numbered paragraphs use (1), (2), (3) etc.

Distinguish ambiguous numbers: capital letter 'O' and zero; roman and arabic one. When referring to a billion, note that for both UK and US English this is now taken to be a thousand million ( $10^9$ ) and a trillion is a million million ( $10^{12}$ ); however, other countries (such as France and Germany) use different values, so make this clear if necessary.

Do not start a sentence with a numeral. Spell the number out or turn the sentence round.

### ***Dates and Time***

<b><i>UK English</i></b>
Generally, use the following format for dates: 1 May 1975; 'from 4 August to 10 September 1975' not '4 August–10 September 1975'.

Use 'from 1924 to 1928' **not** 'from 1924–8'; 'between 1924 and 1928' **not** 'between 1924–8'. However, elision (removing repeated numbers) of dates is allowed for periods (**Example:** 'Here are the figures for 2001–10').

In most cases, 'CE' (Common Era) and 'BCE' (Before Common Era) should be used in place of 'BC' and 'AD'. 'CE' and 'BCE' follow the year (**Example:** '30 BCE–25 CE'). Where it is more



appropriate to use 'BC' and 'AD', note that 'BC' follows the year, but 'AD' precedes it (**Example:** 'AD 47').

Century names should usually be spelled out; however, we can allow numerals (no superscript) if necessary – please consult the publisher.

**Example:** in the fifth century / in the 5th century

When used as an adjective, the term should be hyphenated.

**Example:** the fourteenth-century prelate / the 14th-century prelate

If using a century name to start a sentence, always spell it out.

**Example:** Twentieth-century philosophical thought posits

*N.B.* 'the mid-fourteenth century' (noun) **but** 'an early-fourteenth-century prelate' (adjective).

Pairs of dates can be elided using an en-dash (not a hyphen), as follows: 1970–1, 1972–3, 1915–18. However, date ranges spanning over two centuries cannot be elided (**Example:** 1809–1903). Date ranges which begin with the first year of a century should be treated similarly (**Example:** 2000–2012). BCE dates cannot be elided.

Use a solidus (forward slash) for a year, such as a financial or academic year, covering more than one calendar year: 1898/9; the years 1895/6 to 1897/8.

Decades should follow the form '1930s', **not** '1930's', 'thirties' or 'Thirties'.

Months can be abbreviated in tables and notes, but always use the name of the month and not the number.

Express measurements of time as follows: six months; 8.00 am (UK) / 10.00–11.15 pm (UK); eight o'clock, half past eight; a five-minute break, **but** five minutes' start.

### ***Measurements***

Use the metric system, except in cases where the official system of measurement is imperial (some institutional regulations are still in imperial, for example) – in which case, use imperial first followed by a metric equivalent in parentheses. This last rule extends to the captions and labels for artwork.

When expressing a decimal fraction less than one whole of a unit of measurement, always use the



singular form of the unit.

**Example:** 0.1 centimetre (UK), 0.9 kilogram (**not** 0.1 centimetres, 0.9 kilograms)

Numerals must always be used to express measurements. In the text, spell out the units of measurement used; in tables, boxes, lists, captions and labels, use abbreviations.

**Example:** 2 centimetres (UK)  
2 cm [table, box, list, caption or label]

Use SI (Système International d'Unités) units of measurement. The basic units are as follows: m (metre/**meter**); kg (kilogram); s (second); A (ampere); K (kelvin); cd (candela); mol (mole).

### ***Money***

In a list, write '£6.00' and '\$0.25', not '£6' and '25¢'. For pre-decimal British sums of money, s. and d. are roman and take full points (**Example:** '£3 11s. 4d.');

use '4s. 11d.', not '4/11d.'

Isolated references to sums of money are spelled out for whole numbers of ninety-nine or less, using dollars, cents, pounds etc.

**Example:** James needed five dollars for the bus fare home.

When using dollar currencies other than US dollars, always ensure their national origin is identified for clarity.

**Example:** 'C\$' (Canadian); 'A\$' (Australian); 'HK\$' (Hong Kong)

### ***Punctuation***

#### **Apostrophes**

For singular possessives ending with an -s that has an 's' sound, use -s's.

**Example:** Jefferson Davis's home

For singular possessives ending with an -s that has an 'eez' sound, use -s'. (Note that all Classical names use -s'.)

**Example:** Euripides' plays; Ramses' tomb

Do not use 's for plurals of capitalized abbreviations (NCOs), decades (the 1960s) or names (the Joneses). Do not include apostrophes to prefix 'phone', 'bus' or 'flu'.





## Commas

### **UK English**

Serial commas (i.e. before 'and' in a list of three or more items) should not be used, unless necessary for clarity:

**Example:** red, white and blue

The menu choices were fish and chips, steak and chips, or pie and mash.

Do not use a comma with a parenthetical dash. The dash in itself indicates a sufficient pause.

**Example:** The 'Howard Project' – originally a speculative venture – crystallized in 1932.

**NOT**

The 'Howard Project' – originally a speculative venture, – crystallized in 1932.

Do not use a comma before the opening of parentheses.

**Example:** He wrote a letter (not the first one) to his solicitor.

**NOT**

He wrote a letter, (not the first one) to his solicitor.

### Colons and Semi-colons

A colon introducing a list or other displayed material should never be followed by a dash.

Semi-colons or full points, not commas, should be used to separate main clauses that have different subjects and are not introduced by a conjunction.

**Example:** He was trying to write a book; the ideas would not come.

### Double Punctuation

There is no need for double punctuation at the end of a sentence, either after an abbreviation or after a punctuation mark in inverted commas or a book or article title.

**Example:** The article was called 'The Potteries, Staffs.'  
He was the editor of *Which?*

Only when the punctuation mark is within parentheses is a final punctuation mark required.



**Example:** He looked forward to his trip (France, Spain, Malta etc.).

### Ellipses (...)

Omit ellipses at the beginning of quotations; they should also be omitted from the end of quotations, unless the sentence is deliberately incomplete. Use ellipses to indicate that material is missing within the quotation. Use three points only, with a character space before and after.

**Example:** Casca said: ‘There was more foolery yet ...’

### Full Points

When using parentheses with a full point, keep the full point with the sense. Only when a whole sentence is in parentheses does the full point come before the closing parenthesis.

**Example:** He looked pale. (He had been ill.)

He looked pale (as one would expect).

### Hyphens and Parenthetical Dashes

Use hyphens in attributive adjectival forms where there is any dubiety regarding sense.

**Example:** little-known detail; well-read individual; much-needed reform;

long-distance decision making; two-day seminar; nineteenth-century history

Hyphens should not be used for predicative adjectives.

**Example:** The activity was labour intensive.

When a hyphenated term has an initial cap, revert to lower-case for the letters after the hyphen (**Example:** Short-term policies).

<b>UK English</b>
Use en-dashes (not hyphens) to separate parenthetical comments from the rest of a sentence (put a character space on either side of the dash).
<b>Example:</b> ‘Blah – parenthetical comment – blah’

One can also use en-dashes in constructions that include two separate but equal components.

**Example:** teacher–student dynamic



Use en-dashes in place of the word ‘to’.

**Example:** London–Glasgow train

### Parentheses and Brackets

( ) are called parentheses. Brackets are square: [ ]. Use square brackets rather than parentheses for interpolations within quotations or round uncertain data in references (for instance, if the date or place of publication is ascertainable but does not appear in the book).

Material within square brackets in quotations does not affect the punctuation of the outer sentence. Material within square brackets or parentheses can have its own punctuation independent of the outer sentence.

**Example:** They [the enemy?] rose like one man.

#### ***UK English***

Do not use brackets to avoid having parentheses within parentheses; if necessary, use either parentheses or parenthetical dashes.

**Example:** (not unlike Richard – his son – and Danielle – his daughter)

OR

(not unlike Richard (his son) and Danielle (his daughter))

### ***Quotations***

#### ***UK English***

Use single quotes except for a quotation within a quotation.

**Example:** He remarked: ‘This charge of “fraudulent conversion” will never stick.’

The full point precedes the closing quotation mark **only** if the quotation contains a grammatically complete sentence starting with a capital letter.

**Example:** He said: ‘We must be leaving now.’ He told them that a small proportion ‘may be available for distribution’.



Be careful to ensure that punctuation is included in the correct place to avoid misinterpretation.

**Example:** Which of Shakespeare's characters said, 'All the world's a stage'?

Quotations over sixty words (forty words for poetry and plays; see Poetry and Plays section below) should be indented and separated from the main text by a space above and below. They should not be set within quotation marks. Quote marks within block quotations should follow the rules above. All quotations should otherwise be consistent in spelling and capitalization with source.

Be sure to indicate by the indentation, or lack of it, of the first word of the matter following the quotation whether it is a new paragraph or a continuation of the paragraph containing the quote. Where the paragraph continues, the sentence following the quote should be full out.

**Example:**

As many had predicted, the climate turned out to be a huge obstacle to any effective deployment. During the defence of Diksmuide, one eyewitness saw the Africans pass by:

In the morning the Senegalese are coming through the devastated street ... Every day there must be fifteen of them arriving with frozen feet. They look terrible. Big tears trickle down their sallow cheeks.<sup>11</sup>

The *tirailleurs* also suffered severely from the infamous trench foot and when temperatures suddenly fell they often were no longer able to use their rifles because their hands were too cold.

Where there is a new paragraph after the quote, the first line should be indented.

**Example:**

Or, as Judge Harlan formulated it in 1896 in the famous decree of the Supreme Court about the constitutionality of racial segregation:

The white race deems itself to be the dominant race in this country ... So, I doubt not, it will continue to be for all time, if it remains true to its great heritage and holds fast to the principles of constitutional liberty.<sup>60</sup>

Because of the experience with slavery, Americans held the most explicit views about the black race and miscegenation.



## Poetry and Plays

Poetry and play quotations of less than forty words can be included in the text. When verse is quoted within a sentence of the main text, line endings should be indicated with a spaced solidus ( / ).

For verse quoted outside of the main text, any reference should be placed in parentheses on a line below the last line of the quotation, ranged right to align with the longest quoted line.

Leader dots (...) should be avoided at the beginning and end of a quotation; matter not quoted at the beginning of a verse line may be indicated by indenting the line proportionately.

### Example:

by Cupid's strongest bow,  
By his best arrow with the golden head,  
By the simplicity of Venus' doves,  
By that which knitteth souls and prospers loves,  
(1.1.169–72)

## NOTES AND REFERENCES

There are two main systems of referencing that can be used: author–date and short-title. These are outlined briefly below. Whichever system is adopted it should be used consistently throughout the contribution.

*Literandra* follows the Harvard (author–date) referencing conventions. If other referencing systems have been used (and their use agreed with the publisher), please ensure they are used consistently across the book. For further details and guidance on citing publication types not noted here, please consult *Hart's New Rules*.

### Notes

If footnotes are used, this will be by agreement with *us*.

Note markers in the text should be placed after **all** punctuation **except** dashes.

### Example:



The court would not be bound by the usual rules of evidence.<sup>1</sup>

Daniels has argued that this is contentious;<sup>2</sup> nonetheless...

It was – as Smith points out<sup>3</sup> – a travesty.

All notes must be numbered consecutively through each chapter, i.e. 1, 2, 3 (1, 2, 2a, 2b, 3 etc. is not acceptable). Each superscript number in the text may refer only to one note. If you wish to use the same reference twice, use two notes. Do not place two note markers side-by-side in the main text; if necessary, combine the notes into a single entry. All notes end with a full point.

It is fine to use the footnote/endnote function in Word when submitting your typescript; however, check your proofs carefully to ensure nothing has been lost in the process of conversion.

### **Use of *ibid.*, *op. cit.* and *loc. cit.***

The abbreviated term *ibid.* (from the Latin *ibidem*, ‘in the same place’) can be used to refer to a single work cited in the preceding note. It replaces as much of the reference information as necessary (including author or editor names, title and publication information); if the page reference is also the same, *ibid.* alone will suffice. It can also be used within a single note where there are successive references to the same work.

#### **Example:**

5. Achebe, *Things Fall Apart*, 56.

6. *Ibid.*

7. *Ibid.*, 67.

*Op. cit.* (*opere citato*, ‘in the work cited’) and *loc. cit.* (*loco citato*, ‘in the place cited’) are frustrating for readers, and must not be used; use the short-title reference instead (see below).

## **References**

As a rule, the author–date referencing system should always be accompanied by a References section (including all sources cited); a Bibliography or Select Bibliography can be used in conjunction with the short-title referencing system, or where there is no explicit referencing system in place.

### **Author–date System**

This system does not use notes but gives the author’s surname and year of publication in the text



and the full reference in a References section at the end of the publication.

The author's name, date of publication and (if one is needed) page reference are given in parentheses in the text.

**Example:** the use of tactile cue fading (West 1979: 131–6) was ...

If the author's name forms part of the sentence it is not necessary to repeat it in the reference:

**Example:** the use of tactile cue fading initiated by West (1979: 131–6) was ...

If the author published two or more works in one year, these are labelled 1979a, 1979b etc. If more than one is included in one text reference write: 1979a,b.

Works where the date of publication is not known should be cited with 'n.d.' instead of the year. Those works at press or in the process of publication at the time of writing should be cited with 'forthcoming'; publication dates in the future are not valid (as these can be subject to change). Citations to forthcoming works should not include page numbers, as these may also change before publication.

**Example:** the use of tactile cue fading (West, forthcoming) was ...

Works with four or more authors should be shortened to Smith et al. All names **MUST** be given in the References.

### **References Section**

A References section lists all the works cited in the text. A Select Bibliography lists only some of them (and is therefore not acceptable when the author–date referencing system is being used). Always ensure that in-text citations and entries in the References section are consistent, and that any references not cited are deleted.

Works in the References section should be listed alphabetically.

Where there are several works cited for one author, cite single-authored works first in chronological order by date of publication.

**Example:**

Carr, J. L. (1965), *Teachers in the Classroom*, London: Taylor.

Carr, J. L. (1973), *The Psychology of Childhood*, London: Taylor.

**Always repeat the name for subsequent entries by the same author – the 3-em-dash rule is**



not allowed in a References section, as it causes problems for XML tagging and eBook editions.

Works written by the same author plus one other person should be listed next, in alphabetical order by their second authors, and then chronologically.

**Example:**

Carr, J. L. and B. Brown (1965)

Carr, J. L. and C. Brown (1966)

Carr, J. L. and C. Jones (1970)

Carr, J. L. and C. Jones (1971)

Finally, works written by the same author plus several other persons should be listed in chronological, not alphabetical order (as the reader will be looking for the date and not the co-author's name, which may not be present in the text reference).

**Example:**

Carr, J. L., D. Robinson and C. Jones (1958)

Carr, J. L., B. Brown and D. Robinson (1965)

Carr, J. L., B. Brown and C. Jones (1974)

Either full names or initials may be used in the References list; however, make sure a single style is implemented consistently across the manuscript. Please note that some authors do not use their full name for their publications; always use their initials, even if you are otherwise using full names.

### **Books**

All author/editor details should be included, as well as additional contributors such as translators or editors of historic books, and edition details if necessary.

**Example:**

Althusser, L. (1980), *The Stuff of Things*, trans. J. Smith, New York: Continuum.

Smith, J. and R. Stevens, eds (1997), *How to Basic*, 2nd edn, London: Penguin.

Herodotus (2013), *The Histories*, ed. P. Cartledge, trans. T. Hollander, London: Penguin.

Where there is no author, or the authorship is unknown, use the full title in the reference list (with an abridged version for in-text citations). Do not use 'Anon.' or 'Anonymous' in place of the author's name.





**Example:**

*O: A Presidential Novel* (2011), New York: Simon and Schuster.

**Chapter in an Edited Collection**

Always include all collection editors' names as well as page range for a chapter in an edited collection.

**Example:**

Geraghty, C. (2007), 'Re-examining Stardom: Questions of Texts, Bodies and Performance', in S. Redmond and S. Holmes (eds), *Stardom and Celebrity: A Reader*, 93–105, London: Sage.

*N.B.* Cross-references to other publications mentioned in the References list (**Example:** 'in Redmond and Holmes, 93–105') are not allowed, as this compromises the usefulness of the information for the reader – include the full publication details in each case.

**Dissertations**

Unpublished dissertations should have the titles placed within quotation marks, with details of the awarding institution (but not department) included.

**Example:**

Knox, K. B. (2010), 'Having the Stars', MA diss., Central Saint Martins College of Art and Design, University of the Arts, London.

Published dissertations should be formatted in the same way as books.

**Film, Television and Radio**

Always refer to these by title, rather than director, writer etc. The medium should be included in square brackets to make clear it is not a written source.

Films should include the details of the director (where known), country of origin and film studio or distributor.

**Example:**

*Macbeth* (1948), [Film] Dir. Orson Welles, USA: Republic Pictures.

Television and radio broadcasts should include the channel (UK) or network (US) and date of broadcast. Where possible, a URL for an online version should be given to aid readers.



**Example:**

*The Thick of It* (2008), [TV programme] BBC2, 30 January.

**Journal Articles**

Always include volume number, issue number (in parentheses) and page range for journal articles; there is no need to include publication month or season unless there is no other issue identifier. Special issue titles and editors, if applicable, are not necessary.

**Example:**

Steele, V. (1997), 'Anti-fashion: The 1970s', *Fashion Theory: The Journal of Dress, Body & Culture*, 1 (3): 279–96.

**Magazine/Newspaper Articles**

Always include full title, publication date and page numbers for newspaper or magazine articles, as otherwise they may be difficult to find. Where the author is unknown, begin with the full article title (use an abridged version for in-text citations).

**Example:**

Bidou, H. (1912), 'Introduction', *Gazette du bon ton*, November: 1–4.

'Photo Report on the Hungarotex Export Fashion Show' (1966), *This Is Fashion*, June: 4–5.

Smith, J. (2010), 'England Continue To Struggle', *Daily Mail*, 3 July: 68.

**Online Resources**

For online journal, magazine and newspaper articles, the reference should be formatted as normal, with the addition of a full URL (homepages of newspapers etc. are not acceptable) and access date. Blogs, online magazines etc. can be treated in the same way.

**Example:**

Trebay, G. (2007), 'Ignoring Diversity, Runways Fade to White', *New York Times*, 14 October.

Available online:

<http://www.nytimes.com/2007/10/14/fashion/shows/14race.html?pagewanted=all> (accessed 30 July 2013).

**Reprinted and Republished Works**



If you are citing a reprint or modern edition, include the original publication date in brackets; however, only include the publication information (place, publisher etc.) of the edition cited.

**Example:**

Austen, J. ([1814] 2012), *Sense and Sensibility*, London: Penguin.

The in-text citation should reflect this (**Example:** Austen ([1814] 2012)).

### Short-title System

The most usual form of the short-title system provides a full reference in the form of a note only at the first mention of the book, and thereafter a shortened version of the title can be used.

**Example:**

1. Mary Hamer, *Writing by Numbers: Trollope's Serial Fiction* (Cambridge: Cambridge University Press, 1987), 25.
2. Hamer, *Writing by Numbers*, 27.
3. Herbert Roesse, 'Some Aspects of Topographical Locations of Neolithic and Bronze Age Monuments in Wales', *Bulletin of the Board of Celtic Studies* 29, no. 1 (1982): 764.
4. Ian Kinnes, 'The Battleship Potemkin: Reflections on the First Neolithic in Britain', in *The Archaeology of Context*, ed. John Barrett and Ian Kinnes (Sheffield: University of Sheffield, 1988), 308.

Note that the short title can be used again if another reference intervenes.

**Example:**

1. Mary Hamer, *Writing by Numbers: Trollope's Serial Fiction* (Cambridge: Cambridge University Press, 1987), 25.
2. Herbert Roesse, 'Some Aspects of Topographical Locations of Neolithic and Bronze Age Monuments in Wales', *Bulletin of the Board of Celtic Studies* 29, no. 1 (1982): 764.
3. Jane Austen, *Sense and Sensibility* (1814; Oxford: Oxford University Press, 2012), 23.
4. Hamer, *Writing by Numbers*, 250.



5. William Strunk, Jr and E. B. White, *The Elements of Style*, 4th edn (New York: Allyn and Bacon, 2000), 90.

## **Bibliography**

The Bibliography style differs slightly from the References list style; the date of publication should appear at the end, as readers will be searching by author name and work title. Works should be formatted as follows (ordered by author/editor surname, then by work name).

### **Example:**

Austen, Jane. *Sense and Sensibility*. 1814. Reprinted with notes and introduction. Oxford: Oxford University Press, 2012.

Kinnes, Ian. 'The Battleship Potemkin: Reflections on the First Neolithic in Britain'. In *The Archaeology of Context*, edited by John Barrett and Ian Kinnes, 308–11. Sheffield: University of Sheffield, 1988.

Roese, Horst. 'Some Aspects of Topographical Locations of Neolithic and Bronze Age Monuments in Wales'. *Bulletin of the Board of Celtic Studies* 29, no. 1 (1982): 763–5.

Schieffelin, Egon, and John F. Riebow. *The Sorrow of the Lonely and the Burning of the Dancers*. New York: St Martin's Press, 1976.

Strunk, William, Jr, and E. B. White. *The Elements of Style*. 4th edn. New York: Allyn and Bacon, 2000.

Either full names or initials may be used in the Notes and Bibliography, though full names are more common; where in doubt, use the styling of the name on the title page (and standardize names where authors have used different conventions across publications). Please note that some authors do not use their full name for their publications; always use their initials, even if you are otherwise using full names.

## **Styling**

Entries in the Notes and Bibliography should include all the information noted in the References guidelines above; examples of styling for common sources for both Notes and Bibliography are given below.

### **Books**



1. Florence Babb, *Between Field and Cooking Pot: The Political Economy of Marketwomen in Peru*, rev. edn (Austin: University of Texas Press, 1999).
2. Jacques Barzun, *Simple and Direct: A Rhetoric for Writers*, 2nd edn (1985; repr., Chicago: University of Chicago Press, 1994).
3. *O: A Presidential Novel* (New York: Simon and Schuster, 2011).

Babb, Florence. *Between Field and Cooking Pot: The Political Economy of Marketwomen in Peru*.

Rev. edn. Austin: University of Texas Press, 1999.

Barzun, Jacques. *Simple and Direct: A Rhetoric for Writers*. 2nd edn. 1985. Reprint, Chicago: University of Chicago Press, 1994.

*O: A Presidential Novel*, New York: Simon and Schuster, 2011.

### Chapter in an Edited Collection

When citing a chapter, the page range for the chapter is not included in the citation, but should be included in the Bibliography.

1. Christine Geraghty, 'Re-examining Stardom: Questions of Texts, Bodies and Performance', in *Stardom and Celebrity: A Reader*, ed. Sean Redmond and Su Holmes (London: Sage, 2007), 100.

Geraghty, Christine. 'Re-examining Stardom: Questions of Texts, Bodies and Performance'. In *Stardom and Celebrity: A Reader*, edited by Sean Redmond and Su Holmes, 93–105. London: Sage.

### Dissertations

1. Kevin B. Knox, 'In the Stars' (MA diss., Central Saint Martins College of Art and Design, University of the Arts, London, 2010).

Knox, Kevin B. 'In the Stars'. MA diss., Central Saint Martins College of Art and Design, University of the Arts, London, 2010.

### Journal Articles

1. Valerie Steele, 'Anti-fashion: The 1970s', *Fashion Theory: The Journal of Dress, Body & Culture* 1, no. 3 (1997): 279–96.

Steele, Valerie. 'Anti-fashion: The 1970s'. *Fashion Theory: The Journal of Dress, Body & Culture* 1,



no. 3 (1997): 279–96.

### Magazine and Newspaper Articles

Newspapers are best cited in the Notes or parenthetically within the text. However, should an entry in the Bibliography be required, the publication title should stand in place of the author name for unsigned articles.

1. Helene Bidou, 'Introduction', *Gazette du bon ton*, November 1912, 1–4.
2. James Smith, 'England Continue To Struggle', *Daily Mail*, 3 July 2010, 68.
3. 'Photo Report on the Hungarotex Export Fashion Show', *This Is Fashion*, June 1966, 4–5.

Bidou, Helene. 'Introduction'. *Gazette du bon ton*, November 1912, 1–4.

Smith, James. 'England Continue To Struggle'. *Daily Mail*, 3 July 2010, 68.

*This Is Fashion*. 'Photo Report on the Hungarotex Export Fashion Show'. June 1966, 4–5.

## Special Reference Types

### Biblical References

Names of biblical books are normally spelled out in full, except when they are followed by a chapter *and* verse reference. (Note that 'book' is never capitalized.)

#### Example:

In the book of Genesis we read...

In Gen. 1.1 we read...

When referring to biblical, Apocryphal/Deutero-Canonical books, italics should not be used (**Example:** 'In Genesis, we see that...'). However, other titles of ancient sources, including Pseudepigrapha, should appear in italics (**Example:** 'In *3 Macc.* we see that...').

*N.B. See Appendix A for a full list of biblical abbreviations.*

### Chapter and Verse

The words 'chapter' and 'verse' should be abbreviated to 'ch.' and 'v.' (the plural forms 'chs' and 'vv.') when they are followed by a text reference. This rule does not apply at the beginning of a sentence, where they are written out in full.



**Example:**

This can be seen from v. 21, which...

The term occurs repeatedly in ch. 8 and chs 11–12...

... to the end of the text. Chapter 7 begins...

***UK English***

When using abbreviated references, use a period to separate verse and chapter numbers.

**Example:** Gen. 1.31

Note that ranges should be given in the following format:

Gen. 1.31–2.2 (use an en-dash to indicate chapters)

Gen. 1.1-3 (use a hyphen to indicate verses)

***Classical Greek and Latin Works***

As the numbers identifying parts of classical works (books, sections, lines etc.) remain the same across all editions, citations can generally be included parenthetically or within notes – they only need to be added to the References or Bibliography if a specific edition is referred to.

Book, section and line numbers should be referred to using arabic (not roman) numerals; where letters are also used, these should generally be lower-case. Page numbers need not be added, unless the citation refers to additional material supplied by modern contributors or to specific translations.

**Example:**

The eighty days of inactivity reported by Thucydides (8.44.4)

This is keenly observed by Ovid (*Amores* 1.7.27)

Where an author is mentioned alongside the work in the citation, place a comma between the author name and title of the work (but not between the work and the book/section/line reference).

Abbreviations of authors' names are allowable, and should follow *The Oxford Classical Dictionary* (Oxford University Press, 2003); however, they should be avoided where only two letters are



omitted, or where it may create confusion (such as Aristotle/Aristophanes).

**Example:**

Aristotle, *Metaphysics* 3.2.996b5–8; Plato, *Republic* 360e–361b.

Cic., *Verr.* 1.3.21, 2.3.120; Caes., *B Gall.* 6.19.

**English Classic Poems and Plays**

Classic English poetry and plays can usually be cited by book, canto and stanza; stanza and line; act, scene and line etc. (thus negating the need for full publication details). For frequently cited works and for those of Shakespeare (where wording, line numbering and scene division can differ), the specific edition should be noted either in the first note reference or in the Bibliography.

**Example:** See Milton, *Paradise Lost*, bk 1, lines 83–6.

The citation system can be shortened, omitting ‘act’, ‘scene’ etc., as long as the system is explained in the Notes. Please use arabic numerals, separated by period marks.

**Example:** Pope, *Rape of the Lock*, 3.28–9.

**SPELLING GUIDE**

The following table outlines *Literandra’s* preferred spelling for many common/queried terms – please follow these spellings unless instructed otherwise.

<b>A</b>	<b>B</b>	<b>C</b>
analyse (UK) all right <i>a priori</i> Art Deco Art Nouveau	Biafran War British Empire	(the) Cold War (proper noun)
<b>D</b>	<b>E</b>	<b>F</b>
Dark Ages the Depression	e.g. (UK) et al. email	focused, focusing <i>fin</i> <i>de siècle</i> First World War





G	H	I-J -ize i.e. (UK) / i.e., (US) <i>ibid.</i> Impressionist (art) internet intranet judgement (UK) / judgment (US)
K	L long-term (compound adj. – attributive) lifestyle	M mainstream (adj.) medieval Middle Ages middle class (noun / adj. – predicative), middle-class (adj. – attributive) Modernis m multicult ural Muslim
N	O	P-Q per cent (UK) / percent (US) <i>per se</i> <i>prêt-à-porter</i> <i>qua</i>
R role-play Roman Empire Romania Royal Navy	S Second World War self-esteem <i>sic</i>	T T-shirt
U-V United States (n.), US (adj.) UK (n.) US Army United States Navy	W Western Europe	X-Y-Z

