

The Reception of British and Irish Authors in Europe

GUIDELINES FOR CONTRIBUTORS

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I. THE ROLE OF THE VOLUME EDITOR

The Editor will contribute an introduction to the volume, giving an overview of the volume and summarizing the main currents of reception; a chronological table (Timeline) of the author's reception; a list of abbreviations of repeated titles by the author; and biographical notes on Contributors.

Please provide your Volume Editors with a list of significant dates in the author's reception in your country/area to help them in drawing up the table.

Please provide your Volume Editors with a short paragraph (8-10 lines) on your current post and recent relevant publications for the 'List of Contributors' at the beginning of the volume. Please ensure that your Volume Editors have your correct contact details and that you have their current contact details.

Apart from the Guidelines for Contributors, you should receive from your Volume Editors the following information: a list of abbreviations of your author's works, the details of the proposed timetable for the volume and any information specifically relevant to your volume which is not contained in these Guidelines.

The memorandum of agreement (contract) states that you are responsible for securing any necessary permissions for your contribution. A form for this purpose is included at the end of these guidelines for your convenience (Appendix 1: 'Wording for permission letter'). Permission must be cleared with the copyright holders before submitting the typescript. Under the practice of 'fair dealing', copyright law does not require that permissions are cleared for the use of quotations in scholarly works. Please note however that the law does not specify quantitatively what 'fair dealing' means. The RBAE has therefore adopted the following specification of 'fair dealing' as a rule of thumb suggested by the Society of Authors and the Publishers' Association: 'Fair dealing' applies to quotations for the purposes of criticism or review consisting of 'a single extract up to 400 words or a series of extracts (of which none exceeds 300 words) to a total of 800 words from a prose work, or of extracts to a total of 40 lines from a poem, provided that this did not exceed a quarter of the poem.' (Society of Authors, Quick Guide 10: Permissions)

The Contributor is responsible for obtaining the necessary permissions for the quotation and/or reproduction of all material, textual or visual, protected by copyright. Copies of all letters granting permissions should be sent directly to the Project office in London by the time of the submission of the final typescript.

Every effort will be made to organize the exchange of contributions once they have been received by the Volume Editors. Knowledge of all contributions to the volume you are working on may provide helpful information for your final revision.

Please address any queries relating to the volume to your Editors.

II. THE ROLE OF CONTINUUM

You will receive a contract from the Project publisher, The Continuum International Publishing Group Ltd (London and New York). This will deal with copyright issues and your provision of material.

Volumes in the Series will bear the imprint 'Continuum' and be published in both London and New York.

You will receive a complimentary copy of the volume to which you contribute, and an author's discount on Continuum volumes. The RBAE office can send you a sample chapter electronically to use as a model in preparing your chapter.

III. THE ROLE OF THE SERIES EDITOR

The Series Editor will read all manuscripts, evaluate and approve them for publication. They may be sent to specialist readers. The Series Editor is based at the Institute of Germanic & Romance Studies, in the School of Advanced Study, University of London. The Series Editor's contact details are as follows:

Dr Elinor Shaffer, FBA
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London WC1E 7HU
UK
Email: Elinor.Shaffer@sas.ac.uk

In order to keep the Project Contributors informed on the work of the Project, it would be helpful if Contributors could contact the Research Project and inform the Office of their computing facilities, such as software and email programmes, web access etc. The Project Office contact details are:

RBAE
12b Ridgmount Gardens
London WC1E 7AR
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Tel./fax: 020 7323 6861
Email: rbae@clarehall.cam.ac.uk

IV. GENERAL DESCRIPTION OF THE VOLUME

Length of chapter contribution: The length of each contribution will be decided through discussion with the Volume Editor. The volume as a whole has an upper limit of 200,000 words, which will equal approximately 500 pages in the printed edition of the volume. Contributions range from substantial papers which give an overview of the author's reception in a particular period and area, defined geographically or linguistically, to those which illuminate a narrower aspect of reception. For the former papers, the maximum length is normally 12,000 words plus notes (excluding bibliography); the latter may be of approximately 8,000 words plus notes. In some cases, there may be shorter contributions, e.g. 5000 words. In each case, the Editor will agree the length with the Contributor.

Chapter content: Contributors should aim to give as complete as possible an account of reception and the flavour of the style of reception; this may be achieved by frequent, carefully selected quotation from reviews, articles, comments by other writers; full-text quotation of materials such as reviews and critical articles will be accommodated in the Database.

If the paper takes a narrower focus it may require brief contextualization, that is, it will need to be set within the framework of the more general reception of the author.

Contributors are asked to provide full and accurate bibliographical information. Titles (in original language, with English translations or reference to the list of abbreviations provided by the Volume Editor) and dates key to the author's reception should be cited in the main body of the contribution. Subsidiary titles and dates can be included in notes or in the bibliography. For details of format, see Chapter X below: House Style and Bibliographical Guidelines. Information not directly necessary to the paper submitted will be included in the Database only. For more information, please see section V on Database below.

Quotations: All titles should be given in the original in the text with translations into English in round brackets (like these) where necessary. Please note: Titles of published translations should be in italics; titles of unpublished translations should be in roman and only the first word capitalized. Please conform to the list of abbreviations provided by the Volume Editor when citing any of your author's works.

Titles in non-roman script such as Cyrillic should be transliterated according to the guidelines of the British Standards Institute (Publication BS 2979: 1958, 'Transliteration of Cyrillic and Greek characters'). These can be found via the Internet (e.g. for Russian, explained in German at <http://tastatur.da.ru/de/transliteration.html>) [accessed July 2010] or in the *Oxford Guide to Style*, *Oxford Manual of Style* (both OUP, 2002), or *Oxford Style Manual* (OUP, 2003). In transliterating use the straight marks ' and " for soft and hard signs (e.g. for Ъ and Ь in Russian), reserving hooked marks ' ́ and “ ” for apostrophes and inverted commas only.

All quotations need to be translated into English in the text, using accepted or established translations where these are available. Quotations in the original language should be given in footnotes (on the same page). The quotation in the original language should appear in a footnote with a short citation. Full citations are given in the bibliography.

Translation: Translation is a crucial aspect of the Project. Translators' names should always be included in bibliographical entries; if they are not cited in the books they translate, additional research may be done to ascertain them. It is important to the reception process to know whether the translators were the initiators of the process, or acting at the behest of publishers or others. In some cases major writers acted as translators. Translators may have used pseudonyms; women often used a husband's or a brother's name. When discussing translation, examples of characteristic strengths and weaknesses should be given.

Where there are many translations, and only the earliest and the most interesting can be discussed with examples, fuller listing should be given in notes and in the Database. It is important to note whether or not translations were complete, and from which edition or editions they were made. Translations are sometimes not made from the original but from existing translations into other languages; much translation was done via French. Translators' prefaces, notes or appendices sometimes offer interpretative comments as well as information. Such paratexts may vary from edition to edition of the same title. The Database provides ways of recording these in detail, but the most important findings may be summarized in the chapter.

Translation of criticism: Critical works in a foreign language, whether in the original or in translation, may well have influenced reception. The original title and date of publication should be included, as well as that of any translation. The original date of publication should always be provided, whether in a full bibliographic entry or in square brackets [like these] in the text.

There are cases of English language authors of critical works who have contributed to publications in the language of the country of reception. It is important to establish whether the contributions were published in English or were written in English and then translated. The title should be given in English only, or if translated in both languages.

Publishers: The process of publishing new and innovative work is an aspect of reception that we hope to throw light on. Particular journals or little magazines, small presses, nonce publishing, pirate presses, vanity presses and individual backers may need special attention. Today there may also be e-books and websites. Clandestine or underground circulation has also played an important role. We are also of course particularly concerned with publishers' and journal editors' cross-European connections: how did news, text and opinions circulate? Detailed information should be recorded in the Database, and the essentials in bibliographic notes accompanying your chapter.

Publishers' correspondence may often shed light on reception; modes of dissemination (through book fairs, bookshops, agents) may also be illuminated. This again may need supplementary research. The Project Research Fellow may be called upon for help with specific research where it is in her/his field of competence. (See below under VII *The Project Research Fellow*.)

Biography: Biographical sketches within other works and free-standing biographies should be noted, where they have affected reception by their presentation of the author or had a significant impact. More detailed information can be contained in the Database.

Bibliography: The accumulation of bibliography on the whole European reception is of major importance to the Project. Each chapter and sub-section will gather its own bibliography; the entries will be combined in a joint bibliography at the end of the volume (which will nevertheless preserve the divisions by region or language). Each Contributor is asked to observe the conventions set out below. While the volume may have to limit its coverage to illustrations of the main heads of argument, the Database will house all its bibliographical material and enable special searches to be made (e.g. all European translators of the author).

Please note that it is vital to the Project that the publisher and the place of publication be given in the bibliographies. For more detailed guidelines concerning bibliographical entries, please see Appendix 1 below.

Index: The Index will be one of the chief tools of research provided by the volumes. Contributors are asked to provide with their final draft an alphabetical list of surnames by proper names and titles as well as of keywords or concepts, for example 'Reception Aesthetics' or 'Romanticism', occurring in their contribution. These will be melded by the Editor into the volume index.

Other considerations: Often Offices and other Institutions of Censorship governed what could be published, or other kinds of explicit or implicit agreements limited the reception of the author or of a specific work. Sometimes these play a central role in the reception processes (e.g. in Nazi Germany, occupied France, Franco's Spain and Salazar's Portugal, or the German Democratic Republic). In other cases, they may operate in more indirect or veiled ways (libel statutes, court cases, police and customs monitoring, media codes of practice, etc.). Economic conditions and commercial viability may place other kinds of limitations on reception.

Contributors may wish to provide a note of the material meriting full-text inclusion in the Database, as a guide to their own entries in the Database and to the possible electronic publication.

The publication timetable: Your Volume Editor will inform you of the publication timetable for your volume. Please send one copy of your final typescript and a disk copy to your Volume Editor on the agreed date, together with an update of your personal details (post, publications) and work in progress. A short entry (8-10 lines) should be provided for the List of Contributors within the volume.

V. THE PROJECT DATABASE

The online bibliographical Database of the Project is available to all contributors via a simple registration procedure. A link to the database is provided on the Project home page. It can also be easily accessed online by a search under 'RBAE database'.

The Database contains the bibliographies so far published in the Series, representing a wealth of information about publications across Europe, with a focus on translations, translators, reviews and criticism. At the moment Word-formatted and PDF bibliographies are converted into the database format and added to its holdings. This is undertaken by the Project's Technical Collaborator Dr John Bovey at the Computing Laboratory of the University of Kent in Canterbury. In all cases, you must ensure that you have structured your bibliographical entries in accordance with these Guidelines; otherwise they will not be converted into the correct format.

Any new work that may have come to light since you wrote your contribution can be added individually via the 'Add new record' option on the left-hand side of your chapter entries, and any errors of omission or commission you may have discovered in your own contribution or others can be corrected via the 'Edit this record' facility on the right-hand side of individual entries.

The Database will, of course, also be available to you in order to carry out further research. We are holding a new series of seminars specifically in connection with the Database, designed to investigate ways such online resources can be used for research purposes. Details can be sent to you upon request.

The Database aims to provide full bibliographies of the volumes so far published in the series (in many cases the volumes themselves provide selected bibliographies only). Please alert us to any bibliography you discover missing from the database, and we will ensure it is added.

It is hoped that in future the Database will also contain a visual component to store data (and the actual graphics) on the visual reception of the author. This can include illustrations contained in a book, such as frontispiece, dust jacket, and title page, as well as diagrams, devices or emblems, and illustrations proper (e.g. children's illustrated *Gulliver's Travels*). These could also pertain to images which are part of the later reception such as illustration by artists, photographs, lantern slides, film stills, and — if relevant — supporting material such as a portrait/photograph of the artist, cartoons, and advertising material. You may want to be on the lookout for any such items and obtain electronic versions of these images. The Project Office can offer help and advice in this area.

Should you have any specific questions about the Database, please e-mail the Project Office: RBAE@clarehall.cam.ac.uk.

VI. THE PROJECT WEB PAGE

For more information on other volumes, colloquia and seminars organized by the Project in London, Cambridge and other venues, please visit our website at <http://www.clarehall.cam.ac.uk/rbae>.

VII. THE PROJECT RESEARCH FELLOW

The Research Fellow may be able to help with a variety of research issues, such as identification of translators, authors' correspondence with editors and publishers, biographical materials, historical questions, additional bibliographical research in British and European libraries. Contributors may also be put in contact with scholars working in their field. Please address any queries to:

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VIII. SUMMARY OF VOLUME TIMETABLE

The Volume Editor is approved.

The Volume Editor or Editors agree delivery date with the Publisher and sign contract.

The Volume Editors contact Contributors.

Colloquia or workshops may be held to bring Contributors together.

A preliminary table of contents and Contributors' contact details are sent by the Volume Editors to the Publisher and the Series Editor.

Contributors are sent the 'Guidelines for Contributors' by their Volume Editors.

Continuum sends Contributors their Contracts.

The Contributors are contacted by the Project regarding the database.

Contributors' manuscripts are submitted to the Volume Editors.

The Volume Editors arrange for the Contributors' papers to be exchanged.

The Volume Editors check that the manuscripts accord with the Project's Guidelines for Contributors.

The final table of contents and manuscripts are submitted by the Volume Editors to the Series Editor for evaluation and any necessary revision at least three months before the delivery date agreed with the Publisher. Contributions may be referred to external specialists during this period and returned for revision.

The Contributors are sent updated Database material.

Delivery date: one hard copy and an electronic copy are submitted to the Publisher. The Publisher could reject the volume if it is not delivered by the contracted date. Thus late papers may be excluded.

Proofs are sent to Contributors within approximately **six** months of delivery date and returned to the Volume Editors within two weeks of receipt.

Corrected proofs are sent by the Volume Editors to the Series Editor within a month of receipt.

The Series Editor gives final approval of proofread volume.

Final Press (publication date): approximately nine months after delivery date.

IX. GENERAL GUIDELINES FOR PREPARATION OF TYPESCRIPTS

Basic preparation and organization of the typescript for final delivery

- a) One printed copy of your typescript and a CD are required for submission. Keep an identical third copy, with the same pagination to refer to at copy-editing stage, for yourself.
- b) Ensure the typescript you provide is double-spaced throughout, including indented block quotes, extracts, any notes, references and bibliography. It should be printed on one side of the page only. The font size should be Times Roman 12pt.
- c) Leave good left-hand and right-hand margins (3 cms) and space at the top and bottom (2.5 cms).
- d) Only use left-hand margin justification. The typescript should be an 'uncluttered' text flow. Do not attempt to 'design' your layout.
- e) Pages of typescript should be numbered sequentially.
- f) Heading structure should be transparent. Do not use different fonts or point sizes. All headings should be typed flush left.
- g) The first line of the paragraph below a heading should be flush left. Subsequent paragraphs should be indented by 1 cm.

Preparation and organization of artwork for final delivery with the typescript

You will have agreed with your Volume Editor whether any illustrations are appropriate and, if so, how many.

- a) All artwork — unless agreed with your editor — should be supplied as camera-ready copy (i.e. ready for reproduction). Line artwork should be printed ideally on bromide paper. Halftones should have good contrast and a good range of middle tones.
- b) Photographs must be good glossy prints, preferably in black and white; there will be no colour illustrations.
- c) Bear in mind that detail, particularly lettering, can disappear when artwork is reduced. All artwork should be supplied as close as possible to the final size to be reproduced in the printed book.
- d) In addition to the set of original artwork, please supply one photocopied and numbered set.
- e) Any artwork should be listed at the start of the typescript; including full captions and artwork numbers.
- f) Maps, figures and line drawings should all be listed and numbered together under the heading 'Figures'; photographs should be listed and numbered together under the heading 'Plates'.
- g) If any artwork needs to be returned to you please specify this very clearly when you deliver your typescript.
- h) You are responsible for permissions, costs and the provision of all artwork as prints and/or as digital files.

Disks

- a) Please send your contribution electronically, or include a CD or flash drive with the typescript. Confer with your Volume Editor regarding hardware and software compatibility. The Project Office and Continuum can only accept PC-compatible disks prepared in Microsoft Word 97 (or later) or RTF format.
- b) To avoid confusion, use your unabbreviated surname as filename.
- c) Check your disks for any viruses before submitting them. Remember to keep a copy of your files for yourself.

X. HOUSE STYLE AND BIBLIOGRAPHICAL GUIDELINES

Introduction: It has been decided to adapt the Author-Date system of referencing for *The Athlone Critical Traditions Series: The Reception of British and Irish Authors in Europe*. This requires all references to be placed in a bibliography at the end of the chapter. References in the text give the surname of the author and the publication date of the work to which reference is made. This information is placed in round brackets. All chapter bibliographies will be printed at the end of the volume in the order in which the chapters appear in the volume.

This has been described as 'the spectre of the superior European other' (Illie 1995, 34).

The reference directs the reader to an entry in the bibliography.

Illie, Paul (1995) 'La cultura posfranquista, 1975-1990: la continuidad dentro de la discontinuidad', in Monleón, José B. (ed.) *Del Franquismo a la posmodernidad*, Madrid: Akal, pp. 32-50.

Although the Author-Date system is not commonly in use in literary studies, it is particularly useful for the *Reception of British and Irish Authors in Europe* series, as it aids the reader's grasp of the chronology of reception in each country.

i. HOUSE STYLE

Specific Points

- a) On all matters of style and spelling, please refer to *The Concise Oxford English Dictionary, The Oxford Dictionary for Writers & Editors* (2000; 2005), or where appropriate equivalent national dictionaries.
- b) Use 'ize' endings generally, not 'ise', but note exceptions, e.g. analyse, advertise.
- c) Text should be anglicized throughout except for American spelling in American books and American place names, e.g. Pearl Harbor.
- d) Diacritics (accents) are not required on capital letters in French, but should be retained in other languages such as Spanish, Czech and German, in line with general practice.
- e) Names of Russian writers well-known in the West should be given in the form recommended by the *Oxford Dictionary for Writers & Editors*, e.g. Dostoevsky, Tolstoy, Gogol, Gorky. Otherwise they should be given in the currently accepted system of transliteration. See above (pp. 3-4) on foreign language material.
- f) Foreign language words should be placed in italics except for frequently occurring proper nouns, e.g. company names.
- g) All titles of published works should be in italics.
- h) In a list of three or more items, do not put a comma before the word 'and', e.g. the dog, cat, rabbit and horse.
- i) Full stops are not required in abbreviations, e.g. HMSO, USA.
- j) Omit full stops after contractions which end with the last letter of the word, e.g. 'edn' (but ed.) and after cm, m, km, kg.
- k) Hyphenate compound adjectives, e.g. 'middle-class housewives', but 'the middle class lives in style'.
- l) Do not use bold type for emphasis; please use underlining.

Dates

- a) July 1989, on 14 July, on the 14th
- b) 1980s (not spelt out, no apostrophes)
- c) nineteenth century (not 19th century); hyphenate if used as an adjective: e.g. nineteenth-century authors
- d) In a range of years, write both in full unless they are within the same century:
1898-1901, but 1898-99
- e) 'World War I', 'World War II' to be used in preference to the 'First World War', 'Second World War'

Numerals

- a) When expressing inclusive page numbers, give the second number in full for numbers through ninety-nine:

| | |
|-------|-------|
| 2-3 | 21-24 |
| 10-12 | 21-89 |

For larger numbers, give the last two digits of the second number unless it is necessary to give more:

| | |
|--------|----------|
| 96-110 | 923-1003 |
| 202-06 | 1608-774 |

- b) Insert comma for thousands and tens of thousands, e.g. 1,000, 10,000.
- c) Always have figures on both sides of a decimal point, e.g. 0.5.
- d) Use words for numerals in one or two words, numbers for all others, e.g. ten, twenty-three but 486; also tenth, twenty-third.
- e) The percentage sign should be used only in tables or figures, but the number appears in figures, e.g. 23 per cent.
- f) Use figures, not words, for measurements (e.g. 12 km) and ages (e.g. 10 years old).

Tables, Figures and Photographs

- a) Tables should be numbered either consecutively (1, 2, 3 etc.) or by chapter (1.1, 1.2, 1.3 etc.) and referred to in the text as 'in Table 1.3', rather than 'in the following table'.
- b) The style for headings for tables and figures is as follows:
Table 3 Comparison of numbers of French translations in France and Germany, 1750-1850
Figure 1 Frontispiece to Laurence Sterne's *Tristram Shandy* (first edition)
- c) Tables: check that totals add up; check alignment; use % not 'per cent'
- d) Tables should be typed with a minimum of horizontal rules (lines). Vertical rules should be avoided.
- e) Check that lettering on figures is consistent for style within that text

- f) Indicate in the text where tables/figures/plates appear.
- g) Provide a separate list of captions (with numbers).
- h) Identify each item on the back by its number.

Notes

- a) Use footnotes, not endnotes; all notes should be numbered serially in arabic, not roman, numerals
- b) In the text, use superscript numbers. A footnote reference number should follow any punctuation except for a dash. For example:

Example of superscript:

I made a mistake, I always make a mistake. You have to stay put, love comes slowly, but to save it time, I throw myself onto it as it approaches.¹

Example of placement of footnote number:

truth.¹
 truth,¹
 truth¹ --

- c) Check all quotations against the original text as well as for grammatical consistency with your own text.
- d) Avoid explanatory notes as much as possible. Notes should be reserved for source quotations quoted in translation in the main text. They should not be used to give bibliographical references for works cited in the main text.

Quotations and References

- a) Use single quotation marks, but double marks within quotations.
- b) Quoted material more than forty words long should be displayed as an indented block quote, with a line spacing above and below. Quotation marks are unnecessary for block quotes. Spelling and punctuation of the original should be copied exactly. The quoted text should also be double-spaced.
- c) No leader dots at the beginning or end of a quotation.
- d) Use three leader dots enclosed within square brackets to denote an ellipsis within a quotation. Place a full stop either before or after the bracketed leader dots to indicate if the ellipsis has occurred before or after the end of a sentence. For examples of this, see the *MHRA Style Guide 2008*, section 5.7 on page 28.
- e) Incorporate short extracts in the text unless you wish these deliberately extracted for extra emphasis.
- f) Where you refer, even in direct quotation, to the work of another, the name of the author to whom reference is made and the date of her/his book or article should be given. However, avoid unnecessary duplication of an author's name and date within a paragraph.
- g) For all such references in the text, there should be a corresponding entry in the References/Bibliography section at the end of the book.
- h) Do not use underlining or italics with names of groups or movements.
 - (1) Foundations and societies: follow practice in the foreign language; in English capitalize main words, with no quotation marks (e.g., International James Joyce Foundation, Ministry of Culture). Cite foreign name and add translation if uncommon/unclear; abbreviations or acronyms may be used for all further occurrences, but use the (shortened) English name if uncommon/unclear.
 - (2) Unaffiliated groups and movements: follow practice in the foreign language; use single quotes, no underlining/italics. Follow standard practice for capitalization, except when derived from proper names: capitalize main words (e.g. Bloomsbury).
 - (3) Literary-historical movements: capitalize (e.g. Romanticism; but feminism, post-structuralism).

Bibliography

- a) The publisher and place of publication must be given.
- b) Use 'and' for authors but '&' for publishers, e.g. Thames & Hudson.
- c) Capitalization of titles follows standard practice of the language in question.
- d) Titles of articles, chapters and unpublished material or headings should be in quotation marks.
- e) Do not use UP but University Press
- f) 'vol.' and 'p.' to be lowercase if used; but give as in original text for bibliographical entries.
- g) Use commas rather than full stops within entries.
- h) Do not use *ibid.*, or *op. cit.* or cross-references; each entry should contain full details.
- i) Check alphabetical order. NB: 'Mac' and 'Mc' are both treated as MAC.
- j) Put a full stop at the end of each entry.
- k) Insert one blank line between letters of the alphabet.

ii. BIBLIOGRAPHICAL GUIDELINES

A. IN-TEXT CITATIONS

References

1. Please note: References in the text should be placed in round brackets (like these) and give the surname of the author and the publication date of the text. Note that there is no punctuation between the name and date. (This is normal practice in the social sciences, and has been adopted in this series to facilitate extensive references.)

Her writings are considered one of the most significant examples of English Modernism
(Pinkney 1987).

2. A page reference should be given in the following form. Note insertion of comma between date and page number and non-use of 'p.'

This has been described as 'the spectre of the European other' (Illie 1995, 34).

3. If two or more works by the same author have the same publication date, they should be distinguished by adding letters after the date.

Unmistakable evidence of a field system was found here (Markston 1952b).

4. When the author's name is given in the text, it should not be repeated in the reference. The reference may be inserted either immediately after the author's name or at the end of the sentence.

Encinar (1966, 21) regards this as a further intertextual element.
Encinar regards this as a further intertextual element (1966, 21).

Quotations

5. A long quotation should be indented **at the left-hand margin only** and broken off from the preceding and following text by a space of one line. It should be double-spaced and have the same point size as the text (12 pt).

Titles Cited

6. When a foreign title is cited, a translation into English should be given in round brackets. In this case, the titles of translations - whether published or not - should be a) in plain roman type with only the first word capitalized or b) placed between single quotation marks (if an article, essay, chapter, poem, etc.). The date follows the translated title also between round brackets.

Ficciones (Fictions)
'El sur' (The south)

7. The title of a translation of a work by the British writer under consideration should be followed by an abbreviated form of the original title in round brackets. Standard abbreviations will be established by the volume editor at the start of research. A German translation of *To the Lighthouse* would be cited as follows, *TL* being the abbreviation of the English title:

Die Fahrt zum Leuchtturm (*TL*)

BUT within quotations the title should be given in full or as given in the quotation.

8. As a general rule, if a title is cited in a third language (i.e. neither English nor the language of the target culture), it should be given in English alone if it has been translated into English or in the third language alone if it has not.

B. CITATIONS IN BIBLIOGRAPHY

General

1. The series employs a version of the Author-Date bibliographical system, where the date of publication follows the author's name. Note that:

- a) The author's name is inverted, surname before given name.
- b) Forenames (when known) are given in full.
- c) The date is placed in round brackets immediately after the author's name.
- d) Bibliographical terms should be anglicized and abbreviated as follows:
 - 'comp.' for compiler or 'compiled by'
 - 'ed.' for editor; 'eds' for editors
 - 'edn' for edition
 - 'illus.' for 'illustrated by' or illustrations
 - 'intro.' for 'introduction by'
 - 'p.' for page; 'pp.' for pages; [n.p.] = page not known; [n. pp.] = page-span not known
 - 'pref.' for 'preface by'
 - 'prol.' for 'prologue by'
 - 'pub.' for published or publisher, e.g. [n. pub.] = publisher not known
 - 'repr.' for reprinted
 - 'rev.' for revised or 'revised [by]'
 - 'trans.' for translation or 'translated by'
 - 'vol.' for volume; 'vols' for volumes

NB: no full stops at the end of 'eds', 'edn' and 'vols'.

- e) The place of publication should be anglicized, e.g. Moscow instead of Moskva; The Hague instead of Den Haag or 's-Gravenhage. If in doubt consult *The Oxford Dictionary for Writers & Editors* (2005).
- f) There is no punctuation between the date of publication and the title.
- g) A comma is inserted between the title and the place of publication.
- h) A colon is inserted between the place of publication and the publisher.
- i) A full stop is placed at the end of the entry.

Hansen, Jorgen Christian (1989) *Den skrigende Buddha*, Copenhagen: Centrum.

2. If two or more works are listed by the same author, they should be arranged in chronological rather than alphabetical order. The author's name should be repeated at the beginning of each entry.

Gullón, Ricardo (1945) *Novelistas ingleses contemporáneos: cinco damas y nueve caballeros*, Zaragoza: Ediciones Cronos.

Gullón, Ricardo (1984) *La novela lírica*, Madrid: Cátedra.

If two or more works were published in the same year by the same author, they should be listed in alphabetical order and a lowercase letter (a, b, c, etc.) inserted after the date.

Frye, Northrop (1957a) *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press.

Frye, Northrop (1957b) *Sound and Poetry*, New York: Columbia University Press.

3. Indent by **1 cm** the second and any following lines of a bibliographical entry.

4. Add the postal abbreviation of a US State or Canadian Province after the place of publication only if there is danger of confusion (i.e. the location cannot be easily discerned from the name of the publisher). For the forms of these abbreviations consult *The Oxford Dictionary for Writers & Editors* (2000; 2005).

Deborah Fleming (ed.) (1998) *Learning the Trade: Essays on W. B. Yeats and Contemporary Poetry*, West Cornwall, CT: Locust Hill Press.

Bibliographical Entries for Books

Authors

1. Up to three authors should be listed. Invert the name of the first author only, surname before given name, add a comma, and give the names of other authors in normal order:

Scholes, Robert and Eric S. Rabkin (1977) *Science Fiction: History, Science, Vision*, London: Oxford University Press.

Marquart, James W., Sheldon Elkland Olson and Jonathan R. Sorensen (1994) *The Rope, the Chair and the Needle*, Austin: University of Texas Press.

2. If there are more than three authors, give the first only, followed by 'and others' (not 'et al.').

Gilman, Sander and others (1993) *Hysteria beyond Freud*, Berkeley: University of California Press.

3. The same rules apply for the editor(s) of a collective work (anthology, essay collection, conference proceedings, etc.). The abbreviation 'ed.' or 'eds' is placed in round brackets after the last named editor.

Feldman, Paula R. (ed.) (1997) *British Women Poets of the Romantic Era*, Baltimore: Johns Hopkins University Press.

Rabkin, Eric S., Martin H. Greenberg and Joseph D. Olander (eds) (1983) *No Place Else: Explorations in Utopian and Dystopian Fiction*, Carbondale: Southern Illinois University Press.

4. Anonymous works are alphabetized by their title (excluding definite and indefinite articles: A, The, El, Le, Une, Ein, Die, etc.) **with an abbreviated form for the in-text citation**. In both cases the date follows the title:

'The Irish Universities Bill' (1873) *Dublin Review*, 20: 448-69.

➤ This would be listed under 'I' and cited in the chapter as ('Irish' 1873).

El Grup de Bloomsbury (1986) Barcelona: Fundació Caixa de Pensions.

➤ This title (The Group) would be listed under 'G', not 'E' and cited in the chapter as (*Grup* 1986).

5. If the author of an anonymous work can be identified from other sources, give the name in square brackets. As with point 4 above, this applies for all bibliographic items:

[Owen, Richard] (1860) 'On the Origin of Species by Means of Natural Selection: Or the Preservation of Favoured Races in the Struggle for Life 1859', *The Edinburgh Review, or Critical Journal*, 111: 487-532.

Titles

1. Titles should be in italics.
2. In English titles, the initial letters of the first word and all nouns, pronouns, adjectives, verbs, adverbs and subordinating conjunctions are capitalized.

The Man Who Was Thursday

How Far Can You Go?

A Passage to India

For foreign titles, observe the capitalization conventions for the language in question. In most European languages, only the first word and proper nouns take an initial capital, as in the Spanish and Italian examples below. In German, all nouns take an initial capital. In French, if the first word is a definite article, the following noun and any preceding adjectives take an initial capital but if it is an indefinite article, the subsequent words are in lower case.

La vida es sueño

Il seme sotto la neve

Der Mann ohne Eigenschaften
Le Médecin malgré lui BUT *Un début dans la vie*
Les Grands Cimetières sous la lune BUT *Une ténébreuse affaire*

3. For both English and foreign-language books, use a colon (not a full stop) to separate title and subtitle, even where the punctuation on the title-page is different. For books in English capitalize the initial letter of the first word after the colon even when it is an article.

Interference: The Story of Czechoslovakia in the Words of Its Authors
Classic and Cavalier: Essays on Jonson and the Sons of Ben
Feminismo y arte: un estudio sobre Virginia Woolf
O contradiscurso das mulleres: historia do feminismo

4. English translations should be given in round brackets after foreign titles in the main text, but not in the bibliography. The agreed abbreviations of the author's works may be given in the bibliography together with the foreign-language title.
5. The title of another work (whether a book or article, newspaper, poem, etc.) occurring within a book-title should be placed in single quotation marks:

James, Dermot (2008) *From the Margins to the Centre: A History of 'The Irish Times'*, Dublin: The Woodfield Press.

Details of Editors and Translators

1. Details of editors and translators of a work by another author are separated from the title by a comma. A further comma separates the name of an editor or translator from the publication details. Note that the abbreviations 'ed.' and 'trans.' end with a full stop. Do not insert 'by' before the name of an editor or translator.

Eliot, T. S. (1975) *Selected Prose of T. S. Eliot*, ed. Frank Kermode, London: Faber and Faber.

2. Up to three editors or translators should be listed. If there are more than three, give the first followed by 'and others' (not 'et al.').

Shakespeare, William (1992) *Hamlet*, eds Barbara A. Mowat and Paul Werstine, New York: Washington Square-Pocket.

Hofmannsthal, Hugo von (1986) *Sämtliche Werke*, eds Rudolf Hirsch and others, Frankfurt a.M.: Fischer.

[N.B. the preferred abbreviation of 'am Main']

3. It is of particular importance to the Reception of British and Irish Authors in Europe Project that translators be named. **The name of the translator should appear immediately after the translated title:**

Darwin, Charles (1874-75) *Menneskets Afstamning og Parringsvalget*, trans. Jens Peter Jacobsen, Copenhagen: Gyldendal.

If the translator is not mentioned on the title page but is otherwise known, the name should be placed in square brackets:

Wilde, Oscar (1889) 'L'anniversaire de la naissance de la petite princesse', trans. [Stuart Merrill], *Paris illustré*, 30 March, 203-09.

If the translator cannot be identified, add 'trans. anon.' after the title of the work translated:

Lawrence, D. H. (1995) *L'amante di Lady Chatterley*, trans. anon., ed. Marina Premoli, Milan: Opportunity.

Publication Details

1. For books published in more than one place, standard bibliographies list only the first named place of publication. In a reception studies context, however, it is desirable to list additional places of publication. Contributors should thus list up to three places of publication. If there are more than three, list three and enter further places of publication in the project database. In such cases, the contributor may choose the three most significant places of publication for the printed bibliography rather than the first three listed on the title-page.
2. Multiple places of publication should be separated by a semi-colon.

Fabian, Bernhard (1998) *Der Gelehrte als Leser: über Bücher und Bibliotheken*, Hildesheim; New York: Olms-Weidmann.

Duff, J. Wight (1967) *A Literary History of Rome*, London: Benn; New York: Barnes.

Volume and Page Numbers

1. If a multi-volume work is cited as a whole, the bibliographical entry should list the number of volumes after the title.

Wellek, René (1955-92) *A History of Modern Criticism, 1750-1950*, 8 vols, New Haven: Yale University Press.

2. If an individual volume of a multi-volume work is cited, it is only necessary to list the number of that volume (in Arabic not Roman numerals) after the title. The date of that volume alone is given after the author's name.

Wellek, René (1986) *A History of Modern Criticism, 1750-1950*, vol. 5, New Haven: Yale University Press.

3. If a particular page or section of an individual volume of a multivolume work, the bibliographical entry should take the following form. Note that a colon separates the volume and page number.

Wellek, René (1986) *A History of Modern Criticism, 1750-1950*, New Haven: Yale University Press, 5: 21-37.

Bibliographical Entries for Articles

General

1. The titles of articles, chapters, essays, short stories, poems, etc., should be enclosed in single (not double) quotation marks. The same capitalization rules apply as for book titles.

Archer, William (1885) 'The Stage of Greater Britain', *National Review* [London], 6.33: 408-09.

2. The title of a book (or long piece of writing) occurring within an article title should be **put in italics**.

'Il *De Profundis* di Oscar Wilde' (1905) *Il Marzocco* [Florence], 7 May, 5.

3. The title of a short piece of writing (poem, short story, essay, article) occurring within an article title should be placed between double quotation marks.

Stillinger, Jack (1985) 'Coleridge's "Kubla Khan" and Michelangelo's Glorious Boast', *English Language Notes* [Boulder, CO], 33: 38-42.

Articles in Journals

1. The title of the article is separated from the title of the journal by a comma. The title of the journal is **in put in italics**.

Guzmán, Flora (1982) 'Los dos lenguajes de Virginia Woolf', *Cuadernos Hispanoamericanos* [Madrid], 389: 347-60.

- Standard bibliographies do not give the place of publication of a journal. This information, however, is clearly of great importance to reception studies. **Wherever known, the place of publication should be given after the journal title in square brackets, if it is not evident from the title.**
- If a journal is paginated continuously throughout an annual volume, it is not necessary to give the number of each issue. The number of the annual volume should be given in Arabic numbers, followed by a colon and the page reference. The year is given after the author's name.

Zilahy, Imre (1847) 'A történeti regény', *Magyar Szépirodalmi Szemle* [Pest], 16: 241-45.

- If each issue of a journal is paginated separately, the number of the issue must be given. It should be separated from the volume number by a full stop (and no space).

Glaesener, Henri (1932) 'Walter Scott et son influence', *Le Flambeau* [Brussels], 15.8: 159-80.

- If a journal does not use annual volume numbers at all but comes only in separately numbered and paginated issues, one should treat the issue number as one would a volume number.

Lajolo, Marisa (1995) 'The Female Reader on Trial', *Brasil* [Rio de Janeiro], 14: 61-81.

- Although standard bibliographies do not generally give the day, month or season of an issue of a journal (whether continuously paginated or not), this information may well be relevant in a reception studies context. If appropriate, it can be inserted in brackets after the volume or issue number. Give names of months in full in English.

Pardo, José Luis (1986) 'Filosofía y clausura de la modernidad', *Revista de Occidente* [Madrid], 66 (November): 35-47.

Bozal, Valeriano (1969) 'La edición en España: notas para su historia', *Cuadernos para el diálogo* [Madrid], 14 (18 May): 85-93.

- Note that 'p.' or 'pp.' are not used when giving a page reference; 'vol.' is not used for volume number.

Articles in Books

- The title of an article or chapter in a book should be separated from the details of the book itself by a comma and the word 'in'.

Wicht, Wolfgang (1991) 'Entwicklung und Stand der anglistischen Literaturwissenschaft in der DDR', in Drews, Jörg and Christian Lehmann (eds) *Dialog ohne Grenzen*, Bielefeld: Aisthesis Verlag, pp. 90-105.

- The name of the author and editor of the book containing the article should be given surname first. If there is more than one author or editor, invert the name of the **first** individual **only**, surname before given name, add a comma, and give the names of other authors or editors in normal order (See example for 1 above.)
- If the author of the article or chapter is also the author of the book, the author's name should not be repeated before the book title.

Ribner, Irving (1957) 'Historical Tragedy: *King John, Richard III, Julius Caesar*', in *Patterns in Shakespearean Tragedy*, London: Macmillan, pp. 36-64.

- Note that 'p.' and 'pp.' are used, unlike entries for an article in a journal.

Newspaper articles

- References to articles in newspapers should give the date of issue (day, month, and year) and page number(s) but not the volume or issue number.

Paludan, Jacob (1953) 'Nyt fra den levende Literatur', *Nationaltidende* [Antwerp], 22 July, 17.

2. Add the place of publication in square brackets after the newspaper's title if it is not clear from the title or it is not a current European publication.
3. Page numbers are separated from the date of issue by a comma and space. (See example above.)
4. If an article is printed on non-consecutive pages, the entry should give the first page followed by a plus sign with no intervening space.

Alatan, Salem (1997) 'So Did They Live Happily Ever After?', *Globe and Mail* [Toronto], 27 December, 5+.

Theses and Dissertations

The title of a thesis, dissertation, or other piece of unpublished work should be in roman type and placed within single quotation marks. The same capitalization rules apply as for the titles of published works. The degree level, university, and date should be given in round brackets, where they are known.

McNeill, Patrícia Oliveira da Silva (2002) 'Self-representation in the Works of William Butler Yeats and of Fernando Pessoa: A Comparative Study' (unpublished M.Litt. thesis, University College Dublin).

Ingram, Robert (1988) 'Historical Drama in Great Britain from 1935 to the Present' (unpublished doctoral thesis, University of London).

Diederichsen, Diedrich (1952) 'Shakespeare und das deutsche Märchendrama' (unpublished doctoral thesis, University of Hamburg).

Boyle, James-Louis (1953) 'Marcel Proust et les écrivains anglais' (unpublished thesis, University of Paris).

MSS, Online Publications, Recordings, Broadcasts, Films, and Digital Media

The 2008 edition of the MHRA (Modern Humanities Research Association) *Style Guide* gives advice on how to refer to these media. The *Style Guide* can be consulted, downloaded or purchased via their website:

<<http://mhra.org.uk/Publications/Books/StyleGuide/download.shtml>>

The relevant sections are 11.2.10-11, pp. 60-62.

As a rule of thumb the form of citation should follow that for printed publications explained above. At the end of the citation add in angle brackets the full address (URL) or DOI of the resource, followed in square brackets by the date on which it was consulted:

Mazzotti, Massimo (2004) 'Newton for Ladies', intro. to Francesco Algarotti, *Il Newtonianismo per le Dame ovvero Dialoghi sopra la luce e I colori*, Bologna Science Classics Online, pp. 1-25
<http://137.204.24.205/cis13b/bsco3/notbyed2.asp?id_opera=32&offset=0> [accessed 31 October 2009].

Please note: References to material published on CD, CD-ROM, DVD-ROM should follow the author-date format, with the addition at the end of the phrase '[on CD-ROM]', '[on DVD-ROM]', etc. as appropriate.

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