

## Style sheet

These guidelines are in accordance with the conventions of the **MHRA (Modern Humanities Research Association) style sheet**. Please turn to the latest edition of this work for further detail.

### 1. First References

#### 1.1 Books

The information should be given in the following order: author – title – editor, translator, etc. – series – edition – number of volumes – place of publication – name of publisher – year of publication – volume number – page numbers.

*Examples:*

- a. Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language form the Clay Tablet to the computer* (Cambridge: Cambridge University Press, 1986), p.59
- b. Carlos Fuentes, *Aura*, ed. by Peter Standish, Durham Modern Language Series: Hispanic Texts, 1 (Durham, University of Durham, 1986), pp.12-16 (p.14)
- c. Jean Starobinski, *Montaigne in Motion*, trans. by Arthur Goldhammer (Chicago: University of Chicago Press, 1986), p.174)
- d. *Emily Dickinson: Selected Letters*, ed. By Thomas H. Johnson, 2<sup>nd</sup> edn (Cambridge, MA: Harvard university Press, 1985), pp.194-97.
- e. *Approaches to Teaching Voltaire’s ‘Candide’*, ed. by R. Wildinger (New York: Modern Language Association of America, 1987), p.3.
- f. *Boswell: The English Experiment 1785-1789*, ed. by Irma S. Lustig and Frederick A. Pottle, The Yale Edition of the Private Papers of James Boswell (London: Heinemann, New York: McGraw Hill, 1986), pp.333-37.
- g. *The Works of Thomas Nashe*, ed. by R.B. McKerrow, 2<sup>nd</sup> edn, rev. by F.P.Wilson, 5 vols (Oxford: Oxford University Press, 1958), III, 94-98 (pp.95-96).
- h. H. Munro Chadwick and N. Kershaw Chadwick, *The Growth of literature*, 3 vols (Cambridge: Cambridge University Press, 1932-40; repr. 1986), I, p.XIII.
- i. José Amador de los Ríos, *Historia crítica de la literatura española*, 7 vols (Madrid: the autor, 1861-65; repr. Madrid: Gredos, 1969), VI (1865), 44-54.
- j. *Dictionary of the Middle Ages*, ed. by Joseph R. Strayer and others (New York: Scribner, 1982-), VI (1985), 26.
- k. Hugo von Hofmannsthal, *Sämtliche Werke*, ed. by Rudolf Hirsch and others (Frankfurt a.M: Fischer, 1975- ), XIII: Dramen, ed. by Roland Haltmeier (1986), pp.12-22.
- l. Debra Linowitz Wentz, *Fait et fiction: les formulas pédagogiques des ‘Contes d’une grand-mère’ de George Sand* (Paris: Nizet, 1985), p.9.

#### 1.2 Articles in Books

The information should be given in the following order: author’s name – title or article in single quotation marks – the word ‘in’ (preceded by a comma) followed by title, editor’s name, and full publication details of the book as specified in section 1.1 – first and last page numbers of article cited, preceded by ‘pp.’ – page number(s) in parentheses and preceded by ‘p.’ or ‘pp.’, of the particular reference (if necessary)

*Examples:*

- a. Martin Elsky, ‘Words, Things and Names: Jonson’s Poetry and Philosophical Grammar’, in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), p.31-55 (p.41).
- b. Fanni Bogdanow, ‘The *Suite du Merlin* and the Post-Vulgate *Roman du Graal*’, in *Arthurian Literature in the Middle Ages: A Collaborative History*, ed. by Roger Sherman Loomis (Oxford, Clarendon Press, 1959), pp.325-35.
- c. R.P. Calcraft, ‘The Lover as Icarus: Góngora’s “Qué de invidiosos montes levantados”’, in *What’s Past Is Prologue: A Collection of Essays in Honour of L.J. Woodward*, ed. by Salvador Bacarisse and others (Edinburgh: Scottish Academic Press, 1984), pp.10-16 (p.12).
- d. Luis T. González-del-Valle, ‘Lo interpersonal en *Presentimiento de lobos*: un estudio de los modos de transmisión’, in *Estudios en honr de Ricardo Gullón*, ed. by Luis T. González-del-Ville and Darío Villanueva (Lincoln, NE: Society of Spanish and Spanish-American Studies, 1984), pp.141-53.

#### 1.3 Articles in Journals

The information should be given in the following order: author’s name, exactly as it appears in the article – title of article, in single quotation marks – title of journal, italicised – volume number, in arabic numerals – year(s) of publication, in parentheses – first and last page

numbers of article cited, not preceded by 'pp.' – page number(s), in parentheses and preceded by 'p.' or 'pp.', of the particular reference (if necessary).

#### *Examples*

- a. Richard Hillyer, 'In More than Name Only: Jonson's "To Sir Horace Vere"', *MLR*, 85 (1990), 1-11 (p.8).
- b. L.T. Topsfield, "'Jois", "amors" and "fin'Amors" in the Poetry of Jaufré Rudel', *Neuphilologische Mitteilungen*, 71 (1970), 277-305 (p.279).
- c. Victor Skretkowicz, 'Devices and their Narrative Function in Sidney's *Arcadia*', *Emblematica*, 1 (1986), 267-92.
- d. J.D. Spikes, 'The Jacobean History Play and the Myth of the Elect Nation', *Renaissance Drama*, n.s. 8 (1970), 117-49.
- e. Robert F. Cook, 'Baudouin de Sebourg: un poème édifiant?', *Olifant*, 14 (1989), 115-35 (pp.118-19).
- f. Edouardo Urbina, 'Don Quijote, puer-senex: un tópico y su transformación paródica en el Quijote', *Journal of Hispanic Philology*, 12 (1987-88), 127-38.
- g. James Trainer, 'Sophie an Ludwig Tieck: neu identifizierte Briefe', *Jahrbuch der deutschen Schillergesellschaft*, 24 (1980), 162-81 (p.179)
- h. Maurizio Perugi, 'James Sully e la formazione dell'estetica pascoliana', *Studi di Filologia Italiana*, 42 (1984), 225-309.

## **2. Later References**

In all references of a book or article the first, the shortest intelligible form should be used. This will normally be the author's name followed by the volume (if applicable) and page reference.

#### *Examples*

Chadwick and Chadwick, III, 72.

Elsky, pp.42-46 (p.43).

Sometimes particularly in the case of editions of 'works' or collections of essays, a short-title form of reference may be more appropriate.

*Example: Arthurian Literature*, pp. 325-35 (p.327)

Sometimes it may be necessary, for example when more than one work by an author has been cited, to repeat a title, in shortened form:

*Example: McArthur, Worlds of Reference*, p.9.

## **3. Bibliography**

In an alphabetical bibliography the surname of the author or editor whose surname governs the alphabetical position will precede the forename(s) or initial(s). Do not reverse the normal order for collaborating authors or editors other than the first quoted.

#### *Examples*

- a. Johnson, Thomas H., *Emily Dickinson: Selected Letters*, 2<sup>nd</sup> edn (Cambridge, MA: Harvard University Press, 1985)
- b. Cook, Robert F., 'Baudouin de Sebourg: un poème édifiant?', *Olifant*, 14 (1989), 115-35.
- c. Fuentes, Carlos, *Aura*, ed. by Peter Standish, *Durham Modern Language Series: Hispanic Texts*, 1 (Durham: University of Durham, 1986)
- d. McKerrow, R.B., ed., *The Works of Thomas Nashe*, 2<sup>nd</sup> edn, rev. by F.P. Wilson, 5 vols (Oxford: Oxford University Press, 1958)
- e. Chadwick, H.Munro, and N. Kershaw Chadwick, *The Growth of Literature*, 3 vols (Cambridge: Cambridge University Press, 1932-40; repr. 1986)
- f. Strayer, Joseph R., and others, eds, *Dictionary of the Middle Ages* (New York: Scribner, 1982- ), VI (1985)

### **Formatting:**

Be consistent in the formatting of the text.

### **Font type:**

The Character used is Times New Roman, size 10 for the main text, size 8 for headers, footnotes and abstracts and size 12 for titles of chapters/articles.

The Page set-up should be as follows (using Times New Roman, size 10):

### **Margins:**

**Top: 6 cm**

**Bottom: 6 cm**

**Left: 5 cm**

**Right: 5 cm**

**Gutter: 0 (not used)**  
**Header: 5 cm from top**  
**Footer (=page number): 5 cm from bottom**

Paper Size: A4, portrait

Line spacing: define spacing by 10/12 point single line space in the text. This means use a 12 point spacing for a 10 point font and use a 10 point spacing for a 8 point font.

Widow/orphan protection: no loose/single lines at top of pages

Length of lines: 11 cm width

Text size, vertical: 18,5 cm length.

(this includes headers and footers/pagenumbers)

**Tab space:** 0.5 cm. Use a tab space at the start of new paragraph except for the opening paragraph, first paragraph after a subheading, and a new paragraph beginning after a blocked quotation. Do not leave blank lines between paragraphs (unless to indicate a new section).

**Quotations:** Give translations of all foreign-language quotations in parentheses in the text. In the case of blocked quotations block the translation too and put in parentheses.

**Blocked/indented quotes** (four or more lines of text): spacing before and after quote should be 0.5 cm of a line, like the tabs. (text 8 point)

#### **Page layout:**

The first page of each essay must be on the right side (odd page)

The first page of each essay is unnumbered

#### **Footnotes:**

Use Footnotes rather than Endnotes. Footnotes should be placed at the bottom of each page. Format them using a 'hanging indent' (you can choose this under Format/Paragraph/Indents and Spacing or using the ruler (drag the bottom pointer in to 0.5) this indents every line but the first. Put in a tab space after the footnote number (superscript) to align the first line of footnote text with the others. Use 8 point for footnotes.

#### **Page numbering**

Position: bottom left or centre. Times New Roman 10 points.

The first page of a new chapter or of a new essay (in collective volumes) remains unnumbered.

#### **Spelling, punctuation, etc.:**

Use the UK or US conventions for punctuation and spelling. Choose either, but be consequent.

NB the following:

- Use a comma before the final 'and' in lists of three or more items (e.g. 'Dupin, Holmes, and Poirot').
- Do not use a hyphen in 'prewar' or 'postwar'.
- Do not leave a space before punctuation marks. Leave only one space after all kinds of punctuation, including full stops. (You can do this simply by using 'search and replace' to find two blank spaces and replace them with a single space.)
- Where parentheses are marked off by dashes, use an 'em dash' (dash-dash)
- To mark elisions in quotations, place the suspension points in square brackets (to make clear that the dots don't feature in the quoted text).
- In some cases, 'l.c.' or 'u.c.' will have been noted in the margin. This stands for 'lower case' and 'upper case' respectively.
- *Never* use underlining: always use italics for book / film titles, foreign terms, emphasis, etc. (avoid using bold). When selecting italics, make sure you select font type Times New Roman Italic. Don't use the code (CTRL-I) or the button in the taskbar, it may cause trouble when printing the book.

And finally....

Run an automatic hyphenation programme once all editing is complete.

Do not create the index (if any) until the last moment. The index should be made just before converting the manuscript to PDF. The conversion from Word to PDF format may slightly shift the text and thereby ruin your index! Therefore, keep the index in a separate file and introduce the page numbers being referred to on the basis of the final PDFs.

**Illustrations:**

The illustrations and photographs used in a volume should be sent separately, preferably digitally in TIF format or a photograph or slide. If the author decides to insert the illustrations or photographs in the PDF, then make sure the resolution is at least 300dpi. (The illustration for the cover should be scanned in CMYK, not RGB)