Summary of Style

Publications by the ICI Berlin follow the *MHRA Style Guide,* which is published in book form (London: MHRA, 2013) and can be downloaded as a PDF file, free of charge, from www.mhra.org.uk. The main exception is the consistent use of 'p.' or 'pp.' for page numbers, also for journal articles. This document summarizes the most important points to follow and gives some further specifications. For publications in German there is a separate Summary of Style at press.ici-berlin.org/pdf/ICI-Publikationen_Stilvorlage.pdf.

Word-Processing Indications

Please present your contribution as a word-processing document that can be read by Microsoft Word.

Please keep manual formatting to an absolute minimum. Do not manually break lines unless you want a new paragraph to begin. Indentations of successive paragraphs will happen automatically and manual indents, tabs, or multiple empty lines will be ignored. Except for *italics* and SMALL CAPS (e.g. for volume numbers in references) no manual formatting should be used.

There are some special MS Word styles that affect the type-setting transformation (such as Heading 2 for sections within a chapter, Heading 3 for subsections, Bibliography for items in the bibliography, etc.). A template with further indications can be downloaded at:

press.ici-berlin.org/pdf/ICI-Publications_Style_Template.dotx. While authors are generally not expected to use these styles in their submission, they are asked to retain them when (copy-)editors apply them during the editing and correction process.

Footnotes

Feel free to use either endnotes or footnotes (but not both), entering them with your word processor so that they are automatically numbered, but bear in mind that the editor(s) will decide how they will appear in the final book. Notes should be inserted following any punctuation except a dash, and at the end of a sentence if possible.

Dashes

Use short dashes (en-rule; on a Mac, press [alt] and minus sign) to indicate a span, as substitute for 'to', e.g. for a range of page numbers ('9–19'; 'the north–south divide'); while a hyphen (minus sign) is used for compound adjectives ('a tenth-century manuscript'; 'a well-known fact')

Use long dashes (em-rule; on a Mac, press [alt] [shift] and minus sign) sparingly for separating off parenthetical statements, with spaces on either side of the dashes (e.g.: 'Some people — an ever increasing number — deplore this.')

Language

Please make sure to use language that is gender-neutral and also avoids perpetuating other biases, prejudicial beliefs, and demeaning attitudes based on characteristics such as race, ethnicity, disability, religion, sexual orientation, transgender status, or birth or family status.

Spelling

Please use Oxford English spelling, that is, British spelling (colour, centre, defence, traveller, analogue, manoeuvre, etc.), choosing '-ize' rather than '-ise' when there is the option (apologize, organize, recognize, etc.). Unlike US spelling, it's always '-yse': analyse, paralyse, catalyse, etc. In case of doubt, the form given in the *New Oxford Dictionary for Writers and Editors* should be used.

Please use serial comma in lists of more than two items: 'The University has departments of French, German, Spanish, and Portuguese.'

Quotations

In general, use single quotation marks. Double quotation marks should be used only for quotations occurring within the quotation, thus: 'He looked grave. "Really?" he asked.' Please make sure to use English, that is, upper quotation marks, and not lower quotations marks as in German [‚' / „"] or angle quotes ‹ › / « ».

Quotations longer than about 40 words should generally be broken off, that is, given as paragraphs in their own right. No outer quotation marks are then needed and a quote within the quote is in single quotation marks. Block quotations should be distinguished from normal paragraphs, ideally by using the MS Word style 'Quote' or else by using a blue font colour:

> It is tragic how few people ever 'possess their souls' before they die. [...] Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation.

The ellipsis in square brackets [...] indicates that an intervening passage has been omitted: an ellipsis without square brackets ... should be used only if such an ellipsis appears in the original text.

Final punctuation comes after the quotation marks unless the quotation forms a complete sentence *and* is separated from the preceding passage by a punctuation mark. E.g.: Wilde said, 'He found in stones the sermons he had already hidden there.' (For details, see 9.3 in the MHRA style guide.)

You are free to quote in languages other than English, but please provide translations so that the body of the text may be understood knowing only English. Block quotations are usually in English only, with the original in the footnote, if desired.

Quotation marks should normally be reserved for indicating direct quotations, definitions of words, or for otherwise highlighting a word or phrase. Avoid the practice of using quotation marks as an oblique excuse for a loose, slang, or imprecise (and possibly inaccurate) word or phrase.

Titles of literary works

Poems should be named in quotation marks, e.g., 'London Snow'; plays and books in italic, e.g., *Love's Labours Lost*; *A Tale of Two Cities*. Where you supply translations, use braces: *Das Urteil* (*The Judgement*) or *The Judgement* (*Das Urteil*).

References

When citing other authors in notes, please do so fully when referring to the source for the first time. In subsequent notes the reference should be more concise with author and short title (e.g., McArthur, *Worlds of Reference*, p. 192.) or, when the same title is referenced in consecutive notes, using 'Ibid.' (possibly followed by a new page number: Ibid., p. 5). Please make every effort to find the bibliographic information needed when first submitting your text as omissions cannot be amended once the book goes into proof. Please include the translator(s) when applicable. Since the electronic versions of will be published with active links, please add online versions — preferably a DOI — whenever possible as a courtesy to your readers.

Below you will find some examples taken from the *MHRA Styleguide* (except for always using 'p.' or 'pp.' to refer to page numbers). Ranges of page numbers are elided within the same hundred: pp. 101–09, pp. 241–76. Please avoid 'f.' and 'ff.': instead give the page range explicitly, so pp. 92–93 rather than 92f. For book chapters or articles, please always give the full page span. In order to indicate a particular reference within a page span (e.g., a page within an article), the page span should be followed by the specific page number(s) in parentheses.

References to books:

Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986).
Jean Starobinski, *Montaigne in Motion*, trans. by Arthur Goldhammer (Chicago: University of Chicago Press, 1986), p. 174.
Dictionary of the Middle Ages, ed. by Joseph R. Strayer and others, 13 vols (New York: Scribner, 1982–89), VI (1985), p. 26.

References to chapters in books:

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.

References to journal articles:

Victor Skretkowicz, 'Devices and their Narrative Function in Sidney's *Arcadia*', *Emblematica*, 1 (1986), pp. 267–92.

James Trainer, 'Sophie an Ludwig Tieck: neu identifizierte Briefe', *Jahrbuch der deutschen Schillergesellschaft*, 24 (1980), pp. 162–81 (p. 179).

Lionel Trilling, 'In Mansfield Park', *Encounter*, 3.3 (September 1954), pp. 9–19.

Online Publications:

Els Jongeneel, 'Art and Divine Order in the Divina Commedia', *Literature and Theology*, 21 (2007), pp. 131–45 <https://doi.org/10.1093/litthe/frm008>.

Steve Sohmer, 'The Lunar Calendar of Shakespeare's King Lear', *Early Modern Literary Studies*, 5.2 (1999) <https://extra.shu.ac.uk/emls/05-2/sohmlear.htm> [accessed 11 March 2019] (para. 3 of 24).

Gabriel Dominato, *Morceaux de conversation avec Jean-Luc Godard*, online video recording, YouTube, 10 January 2013 <https://www.youtube.com/watch?v=_XcuHub-S8o> [accessed 10 October 2014].

Films, TV Shows:

The Grapes *of Wrath*, dir. by John Ford (20th Century Fox, 1940).

The Simpsons, 'Mr. Lisa Goes to Washington', season 3, episode 2, dir. by Wes Archer (aired 26 September 1991).

Images

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Illustrations should be sent in separate, numbered files, preferably high-quality jpg files in colour or black/white with at least 300dpi (the required pixels depends on the book's format: for our standard 6"x9" volumes and images covering the text-width, images should have 1200px in width). They should be referenced in the body of the text with their figure number (see Figure 3). Their caption should be placed in a separate paragraph (one for each figure) *after* the paragraph in which they are first referenced. (That is, do not break up a paragraph to insert an image — the layout process will try to place it close to where it is first referenced.) In order to identify the caption as caption, ideally use the MS Word style 'Caption' or else a red font colour:

Figure 3. Louis-Léopold Boilly, *L'étincelle électrique*, c. 1791, oil on canvas, 46.1 × 55.3 cm, Virginia Museum of Fine Arts, Richmond.

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Please include an abstract (up to 500 characters with spaces), a list of up to seven keywords, and a short title (up to 35 characters) at the beginning of your chapter (after the title and author lines). The press also encourages the use of an ORCID in order to identify authors uniquely and generate cross-links to their other publications. See https://orcid.org/ for details and how to register for an ORCID. (In print versions, only the short title will be used for the page headers, but the other elements appear for a chapter's individual html page, pdf file, epub, and DOI registration in order to increase its visibility to search engines and database searches. The ORCID appears as an active link to an author's other publications.)