



## Style Guide

Submissions to *VPFJ* are kindly requested to follow the conventions outlined in this Style Guide.

Any queries should be addressed to the editors at [VPFJournal@gmail.com](mailto:VPFJournal@gmail.com).

Reviewers, please consult the [Reviews Guide](#) at the end of this document.

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## Abbreviations

Full points should be used in abbreviations, for example:

i.e. e.g. Esq. etc. Co. no. ibid. et al.

n.p. = “no page number given in source”; n.d. = “no date given on source”.

Note, however, that it is preferable in the body of the text to say: “for example” rather than “e.g.”; “that is” instead of “i.e.”; “and so on” instead of “etc.”; “namely” instead of “viz.”

No full points should be used in upper-case abbreviations such as “US” or “UK”.

However, please note that people’s initials are spaced and followed by a full point:

M. E. Braddon

Abbreviated units of measurement do not have full points and do not take a final “s” in the plural. Note that single digit measurements should not be abbreviated, thus “one inch” and “nine kilometres”, but “15cm” and “250m”.

Ampersands should only be used if they are part of official titles or names such as Chatto & Windus, Chapman & Hall, Hodder & Stoughton, Macmillan & Co, R. Bentley & Co. Otherwise “and” should be spelled out.

Use two-letter abbreviations for US states in references and bibliography (i.e. Cambridge, MA *not* Cambridge Mass.). If in doubt (and as these are highly eccentric, please err on the side of caution), check the list in the latest edition of the *Chicago Manual of Style* (17<sup>th</sup> edition).

See also [Contractions](#) below.

## Abstracts

For article contributions, please provide a 150-200 words abstract to the top of your submission.

Abstracts should be written in the third person, and use the keywords that you provide, in order to give a clear overview to your reader.

## Acts of Parliament

The title of the Act should have no comma between it and the year. Please use a lower-case “t” for “the” before the name of the Act as in the following: the Obscene Publications Act 1857.



## Anonymity and Pseudonymity

Many bibliographical items in the Victorian press were anonymous, and of course books were published anonymously and pseudonymously too. In the author-date referencing system we adopt, when an author name is not available, please use short titles and any other appropriate information to help the reader distinguish one item from another.

“Address.” *Belle Assemblée*, 1838.

“Advertisement.” *Edinburgh Review*, 1802.

“Police.” *Times*, 1889.

Untitled. *Bolton Literary Journal*, 1831.

If there are multiple items of the same name and same year, please add additional information that will allow the reader to distinguish the items from others. This will usually mean adding a more precise date, as in the following:

“Address.” *Belle Assemblée*, January 1838.

“Advertisement.” *Edinburgh Review*, October 1802.

“Police.” *Times*, 23 August 1889.

Untitled. *Bolton Literary Journal*, 29 April 1831.

Please list such items in the bibliography under the title (or other distinguishing feature that will help the reader find the item). What follow are the entries in the bibliography of the preceding four items.

“Address.” 1838. *New Monthly Belle Assemblée* (8 January): i.

“Advertisement.” 1802. *Edinburgh Review* (1 October): n.p.

“Police.” 1889. *The Times* (23 August): 11.

Untitled. 1831. *Bolton Literary Journal* (29 April) 1: 26-27.

Where we know only the initials of the author or an incomplete name, please list these in the bibliography under the first initial or first name.

J. G. W. 1843. “The Wagers.” *The Ladies’ Cabinet of Fashion Music and Romance*, 11 (December): 430-2.



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James H-b-y. 1848. "The Child of Retribution." *The London Journal*, 6 (11 March – 15 April): 14-15, 87.

When we only know a pseudonym, use that and list under the first letter (even if, as below, it is an indefinite article):

A Foreigner. 1843. "London and its Associations." *The Ladies' Cabinet of Fashion Music and Romance*, 11 (September): 188-92.

A New Author. 1877. *Tempted by Gold*. *The London Journal*, 66 (25 August – 29 September): 113-6, 129-32, 153-6, 166-8, 182-4, 196-9.

In cases where the pseudonym or other name is more familiarly known, use the commoner name unless a polemical point of being made about the use of that name.

Corelli, Marie. 1895. *The Sorrows of Satan*. London: Methuen.

Ouida. 1882. *In Maremma: A Story*. 3 vols, London: Chatto & Windus.

Ward, Mrs Humphry. 1888. *Robert Elsmere*. 3 vols. London: Smith, Elder.

OR

Ward, Mary Augusta. 1888. *Robert Elsmere*. 3 vols. London: Smith, Elder.

Where subsequent research (such as in the [Curran Index](#) or the Wellesley Indexes) has revealed the author of a text that was published anonymously, use square brackets around the name:

[Shand, Alexander Innes]. 1884. "The Literary Life of Anthony Trollope." *Edinburgh Review*, 159: 186-212.

It is often difficult when not impossible to trace the author of websites. Where this is the case, in the text use a short title (for example, *National Archives Online*, *Viral Texts*), and in the bibliography the following example formats in order to help the reader of the article identify most easily the site referred to:

*National Archives Online Catalogue*. <http://discovery.nationalarchives.gov.uk/>

*Victorian Popular Fiction Association*. <https://victorianpopularfiction.org/>

*Viral Texts: Mapping Networks of Reprinting in 19th-Century Newspapers and Magazines*.

NULab for Texts, Maps and Networks, Northeastern University, 2013–. <http://viraltexts.org/>



See also [Bibliography](#) below.

## Bibliography

Please insert a bibliography of all texts cited or adverted to at the end of the article (but before the Notes) following Chicago conventions. While listing anonymous articles under their titles, please disregard initial definite and indefinite articles (“A”, “An”, “The”). There are examples in several of the subsections below.

Please indent the second and subsequent lines to 1cm, and use single spacing with 4 points after each paragraph, as in the example below.

The First Author’s surname must come first. Subsequent authors, and editors of volumes should be listed with their forename/initial(s) then surname.

Brooker, Peter, Sascha Bru, Andrew Thacker, and Christian Weikop, eds. 2013. *The Oxford Critical and Cultural History of Modernist Magazines*. Oxford: Oxford University Press.

Shattock, Joanne, and Michael Wolff, eds. 1982. *The Victorian Periodical Press: Samplings and Soundings*. Leicester: Leicester University Press.

Several entries under the same name or author group should repeat the name(s). Note that such texts should be organised chronologically:

James, Louis. 1963. *Fiction for the Working Man, 1830–50*. Oxford: Oxford University Press.

James, Louis. 1978. “Cruikshank and Early Victorian Caricature.” *History Workshop*, 6: 107-20.

James, Louis. 1982. “The Trouble with Betsy: Periodicals and the Common Reader in Mid-Nineteenth-Century England.” In *The Victorian Periodical Press: Samplings and Soundings*, edited by Joanne Shattock and Michael Wolff, 349-66. Leicester: Leicester University Press.

What follow are examples of the formatting of the main kinds of entry in the bibliography.

### Article in journal or newspaper

Campbell, Jill. 2000. “A Response to Mary Poovey’s ‘Recovering Ellen Pickering.’” *Yale Journal of Criticism*, 13.2: 461-5.

Kimball, Miles A. 2006. “London through Rose-Colored Graphics: Visual Rhetoric and Information Graphic Design in Charles Booth’s Maps of London Poverty.” *Journal of Technical Writing and Communication*, 36.4: 353-81.

Leroy, Maxime. 2015. “Distorted Dreams: Peter Ibbetson from Illustration to Adaptation.” *Cahiers victoriens et édouardiens*, 82 (Automne): 2-17.

Oliphant, Margaret. 1858. “The Byways of Literature: Reading for the Million.” *Blackwood’s Edinburgh Magazine*, 84 (August): 200-16.



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Pittard, Christopher. 2007. ““Cheap, Healthful Literature:’ *The Strand Magazine*, Fictions of Crime, and Purified Reading Communities.” *Victorian Periodicals Review*, 40.1: 1-23.

“A Revolution in Printing: The Story of the Linotype.” 1897. *Chambers’s Journal of Popular Literature, Science, and Arts* (30 January): 69-71.

[Reynolds, G. W. M.] 1850. “Lord Brougham’s Vagaries.” *Reynolds’s Weekly Newspaper* (21 July): 2.

### Essay in edited collection

Bowen, John. 2006. “Collins’s Shorter Fiction.” In *The Cambridge Companion to Wilkie Collins*, edited by Jenny Bourne Taylor, 37-49. Cambridge: Cambridge University Press.

### Monograph/Book-form Novel

Cadogan, Mary, and Patricia Craig. 1976. *You’re a Brick, Angela!: A New Look at Girls’ Fiction from 1839 to 1975*. London: Victor Gollancz.

Linton, E[liza] Lynn. 1867. *Sowing the Wind: A Novel*. 3 vols. London: Tinsley Brothers.

Marsh, Richard, 1897. *The Beetle: A Mystery*. London: Skeffington.

### Edited collections and anthologies

Beetham, Margaret, and Kay Boardman, eds. 2001. *Victorian Women’s Magazines: An Anthology*. Manchester: Manchester University Press.

Gilbert, Pamela K., ed. 2011. *A Companion to Sensation Fiction*. Chichester: Wiley-Blackwell.

### Website when named author(s)/ editor(s)

Thomas, Sue. *Chamber’s Journal 1854–1910: Indexes to Fiction*. Victorian Fiction Research Guide 17. *Victorian Secrets*. <https://victorianfictionresearchguides.org/chambers-journal/>

See also **Anonymity and Pseudonymity** above and **Serialisation** below.

## Biography

For all contributions, please provide a 50-word biography at the start of your contribution. We will collate these into a “Contributor Biographies” section at the end of each journal issue.

## Capitalisation

Please keep capitals to a minimum, though use full caps for acronyms, e.g. USA, TV, and BC, AD, CE (common era) and BCE (before the common era).

Use capitals to distinguish the specific from the general, as in “She is a professor at the University of London...” but “She is Professor of Victorian Popular Fiction”; “When Queen Victoria



said of the status of queens that...” and “The Queen arrived at Balmoral”; “Sir Arthur Conan Doyle is an alumnus of the University of Edinburgh” but “Women were first admitted to university in 1868”.

Always capitalise initials of key words in English-language titles of books (titles are italicised). See also **Bibliography**, **Definite article** and **References**.

## **Captions**

If there are any tables, figures, maps or other illustrations, a list of captions should be supplied.

Captions should be consistent and clear. They usually take the form:

Figure x [space here] The title of the figure, taking initial capital for the first word and any proper nouns. (Source: Details to be given.)

## **Contractions**

Those ending with the same letter as the original word do not take a full stop, for example Mr (not Mr.)/Ltd/1st/eds/edn/vols/cwt/Dr/Mrs, and so on.

Note that the full stop at the end of the “eds.” in the **Bibliography** is used to separate it from the date, not because it follows an abbreviation.

Brooker, Peter, Sascha Bru, Andrew Thacker, and Christian Weikop, eds. 2013. *The Oxford Critical and Cultural History of Modernist Magazines*. Oxford: Oxford University Press.

## **Dates**

Please use the following forms:

- Monday, 9 November 1896 (that is, day as Arabic numeral, followed by month’s full name, followed by full year in figures – not ’96)
- 1930s (not 1930’s)
- in the twentieth century (but twentieth-century literature)
- 1899–1901, 1800–1, 1800–10, 1810–18, 1887–9, 1889–91



In a sentence, omit the definite article and do not use 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or –<sup>th</sup> forms. Here are some examples of the correct forms.

Wilkie Collins’s “The Unknown Public” was published in *Household Words* on 21 August 1858.

Easter fell on 1 April in 1877, and on 21 April the following year.

The date on the first issue of the *Illustrated London News* is 14 May 1842.

See also [En and Em rules](#)

## **Definite article**

Normally use lower-case “t” before names of associations, companies and other bodies. For newspapers and periodicals, follow the use of ‘the’ in the title that the periodical itself uses. This may be inconsistent, but choose one or the other for each title in order to be consistent within your article (unless you are making a point about definite articles in such titles of course). Thus you might find in the same article *The London Journal* OR the *London Journal* but not both.

That said, please use the following: the *Daily Telegraph*, the *Daily Express*, *The Times*, *The Guardian*, *The Independent*, *The Scotsman*, *The Economist*.

## **Drama references**

Use Roman numerals for acts (in capitals) and scenes (lowercase), and Arabic numerals for line numbers. There is no need to add “Act,” “scene” or “line”: thus ‘Act III, scene ii, line 297’ should be written as ‘III. ii. 297’ (note the spaces after the full stops)

## **Ellipsis**

Show ellipses by three evenly spaced dots on the same line, preceded by a character space and followed by a character space or by a closing quotation mark (or a closing parenthesis).

Avoid following ellipses with a full stop or a comma.

See also [Quotations](#) (long prose)

## **Emphasis**



Emphasis should be achieved by the phrasing and grammar. It should very rarely be necessary to use italics to show emphasis, and never bold or capitals (except where reproducing the format of a quotation).

If you wish to emphasise certain words in a quotation add '(emphasis mine)' at the end of it.

## **En and Em rules**

Please do not use em rules for dashes. We use spaced en rules ( – ) instead.

Spaced en rules are used for parenthetical dashes (asides in the text – authorial remarks and the like – are an example) and for dates that include months (23 January 1848 – 23 March 1848; January – March 1848).

*Unspaced* en rules are used between the numerals of dates (14-17 July, 1847-8) and when indicating the range of page numbers. Note that a dash should never be used in constructions such as “From 1842 to 1875”.

## **Extracts**

All quotations of more than 40 words; numbered lists; verse extracts of one or more lines; small tables in the text (see also **Tables**) should be indented 1 cm. See **Quotations** (long prose) below.

## **Foreign Loan Words**

It can be difficult to decide if a loan word has become so naturalised in the hybrid language that is English that we need to italicise it. Do we write “fin-de-siècle fiction” or “*fin-de-siècle* fiction,” “ad nauseam” or “*ad nauseam*,” “ad hoc” or “*ad hoc*,” “faux pas” or “*faux pas*,” “schadenfreude” or “*Schadenfreude*”? We incline towards the latter in all those cases, but there may be cases where it is possible to argue otherwise.

Note, however, “crèche,” “genre,” “gouache,” “exposé,” “ersatz,” “pâté,” and many others, as opposed to those words which have not so easily not been incorporated into English, such as *feuilleton*, *roman à clef*, *Bildungsroman*.

There is a move, encouraged by the current Oxford dictionaries, to print some words like “café,” “dénouement,” “élite” and “façade” without diacritics: we prefer them with.

Note that foreign proper names are not italicised (e.g. Biblioteca nazionale, Calle Sierpes, Rachilde, Madame de Staël, Theater an der Burg, Bucureşti).

See also **Italics** below.



## **Format (the basics)**

Please submit your manuscript in Times New Roman 11-font 1.5 space aligned left for the body of your text, indenting the beginning of each paragraph by one cm (please use the paragraph function to achieve this).

Where the paragraph begins a new section, do not indent (as in the previous paragraph, and see this Guide for numerous examples).

Use footnotes (see **Notes** below) and see the fonts for **Headings** and Titles as necessary.

## **Headings and Title**

### **Subheadings**

Subheadings are welcome as they help the reader follow the argument. The hierarchy used should be as simple as possible, however. There should not be more than 3 levels of heading, including the title of the article itself. All significant words in all levels of heading should be capitalised.

### **Level 1 Title in Times New Roman 16-Point Font Bold**

#### **Centred**

### **Level 2 Subheading Times New Roman 14-Point Font Bold, Aligned Left**

### **Level 3 Subheading 11-Point Font Bold, Aligned Left**



## Hyphenation

Hyphenation should be kept to a minimum. Compound adjectives are hyphenated as a matter of course: thus “nineteenth-century fiction” (but note “in the nineteenth century”) and “working-class reading” (but “the working class read...”). Whether you hyphenate words such as postmodern is your decision. Our preference is not to hyphenate unless you are making an explicit argument that we should.

## Illustrations

Illustrations are welcome. However, if an author wishes to illustrate an article or review using a photograph, image, drawing, diagram or chart, please ensure a high-quality electronic scan is supplied to 300 dpi and save as a TIFF or jpeg.

The image should be embedded in the Word file in the position in which it is to appear, but, in addition, separate files of the images should also be supplied (always at 300dpi minimum).

Note that areas of detail that appear in very dark areas of a photograph can be difficult to see on the screen, especially if there is a strong light contrast in the image.

It is the author’s responsibility to obtain all the necessary usage documentation, and to submit this documentation with the final accepted version of the text.

**Delays in submitting the permissions may result in the non-publication of the article.**

## Italics

Italics should be used for **Foreign Loan Words** such as *feuilleton*, *roman à clef*, *Bildungsroman*, except when part of a foreign-language quotation or when the word or phrase has been assimilated into everyday English usage (rucksack, glitch, paparazzi, and so on).

Italics should also be used for titles of newspapers, journals, plays, books, films, works of art, names of ships, but *not* for the names of institutions or associations. See Bibliography.

Please italicise only what is necessary – surrounding punctuation should not be italicised. See also **Emphasis** above.

## Justification

While you will notice that we do use justification in the published articles, we ask that you submit unjustified.



## **Keywords**

For article contributions, please provide 5-10 keywords under your Abstract that will help people search for your article online. Keywords do not need capitalising and are separated by a semi-colon.

## **Legal issues**

Err on the side of caution if there is any danger of text being interpreted as libellous. Personal criticism of living individuals should not be made without very careful consideration of the possible legal consequences. It is always best to be polite when disagreeing.

See **Illustrations** above for the submissions of the necessary permissions for the inclusion of images. The same will also apply for any material that may be deemed within copyright and beyond fair use.

## **Notes**

Please use footnotes for discursive material and not for references: simple references should use the author-date system and appear in the body of the text in brackets, preferably at the end of a sentence.

Note indicators should be superscript Arabic numerals, without parentheses, outside any punctuation, like this.<sup>1</sup>

Note numbers, following on sequentially in the text, should never be set in tables as the positioning of the tables may have to be changed.

See also **References**.

## **Numbers**

Spell out numbers zero to ten except before units of measurement (compare “five days later” with “5cm tall”).

When indicating ranges of numbers, please omit any digits that are not necessary to understanding (though any number 10-19 should show both digits). Here are some examples:

3-6, 15-17, 23-4, 37-43, 44-101, 100-9, 105-6, 111-13, 115-17, 123-4, 137-43, 144-244

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<sup>1</sup> Note the font and size of the footnote: Times New Roman and 11 font, just like the body of the text. The line spacing is likewise 1.5 aligned left.



Finally, note the use of the comma according to British usage: 6,000 and 10,000,000 not 6 000 and 10 000 000 or 6.000 and 10.000.000.

## Online Resources

Short titles and any other identifying information should be given in the body of the text and footnotes, while the full website address and date of latest access should be given in the bibliography.

In text:

We see from the dedication reproduced by DeSpain (*Wide, Wide World*, Presentation Copy) ...

In Bibliography:

DeSpain, Jessica. 2012 - . *Susan Warner's The Wide, Wide World Digital Edition*, <http://widewideworlddigitaledition.siue.edu/> (accessed 1 January 2019)

DOIs (Digital Object Identifiers) are useful additions to the bibliographical reference, enabling the reader to find the source much more quickly. We require contributors to include them where possible instead of the URL, and to ensure the DOI is linked to the source. For example:

Hammack, Brenda Mann. 2008. "Florence Marryat's Female Vampire and the Scientizing of Hybridity." *SEL Studies in English Literature, 1500-1900*, 48.4: 885-96.  
[doi:10.1353/sel.0.0035](https://doi.org/10.1353/sel.0.0035).

## Paragraphing

Please indent the beginnings of each paragraph by 1cm, but do not indent the opening paragraph of a section (including the first paragraph of the article). After indented quotations, illustrations or Tables, if the paragraph simply continues, do not indent the first line after the interruption.

## Punctuation Positions

Generally, punctuation marks should be placed within the inverted commas as in the following examples:

Utterson describes Hyde as "hardly human."

Utterson exclaims "the man seems hardly human!"

"The man seems hardly human," Utterson ponders, "Something troglodytic, shall we say?"

Punctuation should be placed after references as in these examples:



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While there may not be a single genre that can achieve this goal, Braddon maintained her status as “the ‘Queen of the Circulating Libraries’” into the 1880s-90s (Walbank 1950: 122), demonstrating that one author writing in multiple genres over a thirty year period could.

Gender is of course important here, as it is with the female enjoyment of Wiertz discussed above, because part of the shock for Seward (the narrator), and for the reader, is witnessing someone as gentle, “pure” and feminine as Lucy become “unclean” (Stoker [1897] 2011: 197).

If appropriate (such as if a full stop is already present in a quotation), the punctuation should be left within the quotation marks as here:

As Elizabeth Prettejohn reminded us a decade ago, “In a favourite example of Kant’s, the statement ‘The rose I see before me is beautiful’ is a judgement of taste, but the statement ‘roses in general are beautiful’ is no longer purely aesthetic.” (Prettejohn 2005: 41).

However, references (in brackets) in the middle of sentences where commas or semicolons are involved look confusing if they come after the punctuation mark, so please insert them before, as in the following:

Even though the story has been repeatedly defined as a children’s story by academics (for example, Mangum, 2002: 35; Tebbell, 1969: 124), such a target readership is not obvious.

Finally, note cases such as this in the Bibliography where the usual full stop can be omitted because it is replaced by another punctuation mark:

Marsh, Richard. 1903. *By Whose Hand? Answers*, 31, 1 August – 31 October.

### Quotation marks

Please use double quotation marks throughout, with single quotation marks for an inner quotation:

“xxxx ‘yyyy’ xxxxx”



Displayed quotations (see under **Quotations (long prose)** and **Quotations (poetry)**) have no quotation marks: any quotations within a displayed quotation will have double quotation marks.

Please use curly quotation marks, and see **Punctuation Positions** above.

### **Quotations (long prose)**

Generally, quotations of more than around 40 words should be indented by 1cm and preceded and followed by a space thus:

The night was dark and stormy. The sun had set behind huge piles of dingy purple clouds, which, after losing the golden hue with which they were for awhile tinged, became sombre and menacing. The blue portions of the sky that here and there had appeared before the sunset, were now rapidly covered over with those murky clouds which are the hiding-places of the storm, and which seemed to roll themselves together in dense and compact masses, ere they commenced the elemental war. (Reynolds 1846, 1: 2)

Please use single spacing. No quotation marks should be used to begin and end the quotation (except, of course, if present in the original).

The source of the quotation should be given in the author-date system in-line, as above, with the punctuation before the brackets. Introductory ellipses should be avoided but concluding ellipses are acceptable. Original spellings should be used: add [sic] if necessary.

### **Quotations (poetry)**

Quotations of poetry of more than one line should be indented by 1cm. Note however, that in addition to the indentation normal for prose quotations, authors should follow (in so far as is possible) the indentation used by the original verse and, unlike with long prose quotations, the reference should come after the end of the last line, in a position that looks appropriate. Please use single line spacing.

We grieve for thy loss, Queen Victoria  
And all over Britain deplore  
Thy Consort, they own dearest Consort  
Is gone and thy Albert's no more.

([Johns] 1867: 403)

In cases where just a few words from one line and few words from the next are quoted, please use a slash to indicate the line break, thus: "true Shepherd of the flock; / Greater than Moses." (Rossetti, "Good Friday", 1899: 299).



## Quotations (in-text)

Give the source of the quotation immediately after it, using the author–date system.

Please capitalise quotations on an *ad hoc* basis according to sense. There is no need to add square brackets around a capital if you need to add it because the quotation starts a new sentence. If, however, the quotation is part of a sentence, use lower case.

Compare

As Ailise Bulfin notes, “as the creator of *The Beetle: A Mystery* (1897) ... the prolific Richard Marsh was for a time a successful and widely-read author.” (2016: 201)

with

“As the creator of as the creator of *The Beetle: A Mystery* (1897),” notes Ailise Bulfin, “the prolific Richard Marsh was for a time a successful and widely-read author.” (2016: 201)

See also [References](#) below.

## References

Please use the author–date system in the body of the text and in the notes as appropriate, with the full details in the bibliography.

When the author’s name is mentioned in the sentence, it does not go within the bracketed reference. Subsequent references to the same text (until another text is referenced) do not include the name of the author and the year. Only the page(s) number(s) are given in bracket. If there is any ambiguity in the identification of the author/text then include the full bracketed reference.

Where the author is citing a modern version of an older text, please give the original date of publication in square brackets as in the following example:

Wilmott shows no obvious sign of concern after his murder of Dunbar, having a relaxed conversation with the Winchester Cathedral verger and smoking a couple of cheroots. (Braddon [1864] 2010: 61-3)

In the bibliography, this would appear as

Braddon, Mary Elizabeth. [1864] 2010. *Henry Dunbar*, edited with an introduction by Anne-Marie Beller. Brighton: Victorian Secrets.



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When the same author has several publications in the same year (or indeed there are several anonymous pieces with the same title in the same journal), please use a, b, c and so on to distinguish them; or, if various parts of series or serial are referred to and each part has the same title, then follow the procedures below, adding part numbers in lower-case Roman numerals between square brackets. In reference the two entries would appear as

Dickens 1850a and Dickens 1850b

In the Bibliography the full details would appear as

Dickens, Charles. 1850a. "A Detective Police Party [i]," *Household Words*, 1.18 (27 July): 409-14.

Dickens, Charles. 1850b. "A Detective Police Party [ii]," *Household Words*, 1.20 (10 August): 457-60.

Note above the way volume numbers and issue numbers are listed, separated by a comma from the periodical title and by a full stop between themselves (thus 1.18 = volume 1, number 18).

When the reference is to a specific part of a collection (of poetry, short stories, or essays), a short title should be added to help distinguish the part referred to. Note the use of the comma after the author name in these cases:

Rossetti, "Up-Hill" 1899: 77.

Ellis, "Art of Reading" 1845: 7.

In such cases, however, the bibliography will detail the entire collection, and not the individual part:

Ellis, [Sarah Stickney]. 1845. *The Young Ladies' Reader; or, Extracts from Modern Authors, adapted for Educational or Family Use*. London: Grant & Griffith

Rossetti, Christina. 1899. *Poems*. Boston, MA: Little, Brown.

### References to non-print media

Films, DVDs and CDs should be referenced in the footnotes and body of the text with an appropriate (short) title and date such as the following:

*Lady Audley's Secret* (1920)

*Patrasche* (2008)

Full details should be given in the bibliography as follows:



## Victorian Popular Fictions Style Guide

[title in italic] [date] [media], [director/composer as appropriate]. [Place]: [producer].

Thus, for the above two examples, the full details look like this:

*Lady Audley's Secret*, 1920, film, directed by Jack Denton, UK, Ideal Film Company.

*Patrasche: A Dog of Flanders. Made in Japan. A Documentary by Didier Volckaert and An van Dienderen*, 2008, DVD, directed by Didier Volckaert and An van. Dienderen, Belgium, Elektrischer Schnellseher.

The non-print media referred to might be included in a single alphabetical bibliography along with the print media, though, if there are a large number of non-print items, it will help the reader if the media are separated out into two separate bibliographies.

### Scripture references

Use Arabic numerals, dividing chapter and verse by a colon followed by a space: 2 Cor. 12: 4.

### Serialisation

Unless the serials referred to are very short, do not include all the page numbers of each episode in the bibliography, just the start and end dates. Note the different ways short stories are referred to versus novels and novellas.

James, Henry. 1892. "Greville Fane." *Illustrated London News* (17 and 25 September): 361-3, 393-5.

BUT

Marsh, Richard. 1903. *By Whose Hand? Answers*, 31 (1 August – 31 October).

When referring to long serials that stretch over more than one year, it may be necessary to repeat the year for clarity's sake, as in the following:

[Smith, J. F.] 1852-3. *The Will and the Way*. *The London Journal* (9 October 1852 – 3 September 1853).

Wood, Mrs Henry. 1860-1. *East Lynne*. *Colburn's New Monthly Magazine* (January 1860 – September 1861).



## Sexist usage

Try to reword some instances to avoid using pronouns rather than overusing “he and she.” Consider using the plural “they” if it seems appropriate. If rewording is not possible, it is preferable to use “he or she,” not “s/he” or “he/she.”

Avoid using the word ‘Man’ to refer to the species in the body of the text (it will be difficult to avoid in quotations and nineteenth-century titles).

## Spaces

Please note that there should be **one character space between sentences** and not two.

Figures with abbreviated measurements should be closed up: 20km, not 20 km.

## Special characters

Beyond the standard Roman alphabet (with standard diacritics such as é, ç, è, ë and so on), please alert us to any special characters. Identify the character/diacritical mark by name and/or supply a visual example.

## Spellings

**British with -ise and -our endings** (as in “energise labour”). We favour the following: judgement, focused, connection, premise, medieval.

*Note however, that US (and other) spellings should always be used if quotations are taken from US (and other) editions.*

## Tables

Tables should be numbered decimally in captions just like illustrations (though following a numbering system independent of the illustrations). The title of the Table should follow after the Table number, and the sources for the data in the Table should be given after that in brackets. Here is an example:

Table 1. Sales figures of *East Lynne* (source: <http://www.mrshenrywood.co.uk/sales.html>).

Indicate the ideal location in the text: we shall do our best to adhere to this. If, however, the position of the Table is likely to cause a problem, please indicate what would and would not be acceptable.



If the Table has any notes, they should be indicated in the table by superscript a/b/c etc., not by asterisks, daggers or other symbols. Notes should be given under the Table but above the caption.

Please check carefully that the Tables tally exactly with the text in the use of abbreviations, units of measurement and content.

## **Translations**

These should be listed in the Bibliography under the name usually associated with the work (perhaps the author, perhaps the translator). The usual rules about anonymity and pseudonymity apply to translator as well as author, as do the rules about long serials (see [Serialisation](#)). Note the use of the round brackets for the publication date of the original. This is different from the procedure used for editions (see the [Example Bibliography](#)).

Braddon, Mary Elizabeth. 1871 (1862). *Le secret de Lady Audley*, trans. Mme Charles-Bernard Derosne. Paris: Hachette.

Dumas, Alexandre. 1846-7 (1844-7). *Monte Christo* [trans. John Taylor Sinnett], *London Journal* (25 April 1846 – 18 December 1847).

Fitzgerald, Edward. 1859. *Rubáiyát of Omar Khayyám*. London: Bernard Quaritch.

Sand, George. 2007 (1842-4). *Consuelo: A Romance of Venice* [transcribed with corrections from the text of Burt's Home Library edition; undated; translator unspecified], Winnetka, CA: Norilana Books.

## **Unpublished Materials**

For unpublished materials, such as those in archives, please list the source at the head of the Bibliography, followed by a space. There is no need for a separate heading. Follow the basic format below, and include as many collection details as is necessary (i.e. medium, name of collection, reference numbers, location, name of library/archive). It may be that there is a great number of items that you refer to in the body of the text (correspondence, for example). If that is the case, there is no need to list them all separately in the Bibliography, though you should provide sufficient detail that the reader should be able (in theory) to locate them. In the text itself, each letter should be described with the same purpose in mind (e.g. letter from Anderson Rose to Ouida, 5 May 1875). If items from more than one collection are referred to in the submission, you will have to provide distinguishing labels (e.g. letter from Anderson Rose to Ouida, 5 May 1875, Harry Ransom; letter from Ouida to Smith, Elder & Co, 2 March 1863, Princeton, as opposed to just “Anderson Rose to Ouida, 5 May



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1875" which you would write if only letters from the Harry Ransom are referred to in the course of the submission).

For example:

[Unpublished] Braddon, Mary Elizabeth, 2003. "Sensation Fiction: Part 1, Diaries, Notebooks and Literary Manuscripts of Mary Elizabeth Braddon (1835-1915)." In the Harry Ransom Humanities Research Centre, University of Texas, Austin. Marlborough: Adam Matthew, Microfilm Reels 1-10.

[Unpublished] Ouida. Letters. Harry Ransom Humanities Research Centre, University of Texas, Austin. Wolff, "Ouida," file 22.

[Unpublished] Ouida. Letters. Princeton. "De La Ramée," CO171, Box 7.



## Example Bibliography

- A Foreigner. 1843. "London and its Associations." *The Ladies' Cabinet of Fashion Music and Romance* (September) 11: 188-192.
- Braddon, Mary Elizabeth. [1864] 2010. *Henry Dunbar*, edited with an introduction by Anne-Marie Beller. Brighton: Victorian Secrets.
- Braddon, Mary Elizabeth. 1871 (1862). *Le secret de Lady Audley*, trans. Mme Charles-Bernard Derosne. Paris: Hachette.
- Campbell, Jill. 2000. "A Response to Mary Poovey's 'Recovering Ellen Pickering.'" *Yale Journal of Criticism*, 13.2: 461-5.
- Corelli, Marie. 1895. *The Sorrows of Satan*. London: Methuen.
- Dickens, Charles. 1850a. "A Detective Police Party [i]", *Household Words*, 1.18 (27 July): 409-14.
- Dickens, Charles. 1850b. "A Detective Police Party [ii]", *Household Words*, 1.20 (10 August): 457-60.
- Dumas, Alexandre. 1846-7 (1844-7). *Monte Christo* [trans. John Taylor Sinnett], *London Journal* (25 April 1846 – 18 December 1847).
- Hammack, Brenda Mann. 2008. "Florence Marryat's Female Vampire and the Scientizing of Hybridity." *SEL Studies in English Literature, 1500–1900*, 48.4: 885-96.  
[doi:10.1353/sel.0.0035](https://doi.org/10.1353/sel.0.0035).
- James, Henry. 1892. "Greville Fane," *Illustrated London News* (17 and 25 September): 361-3, 393-5.
- James, Louis. 1963. *Fiction for the Working Man, 1830–50*. Oxford: Oxford University Press.
- James, Louis. 1978. "Cruikshank and Early Victorian Caricature." *History Workshop*, 6: 107-20.
- James, Louis. 1982. "The Trouble with Betsy: Periodicals and the Common Reader in Mid-Nineteenth-Century England." In *The Victorian Periodical Press: Samplings and Soundings*, edited by Joanne Shattock and Michael Wolff, 349-66. Leicester: Leicester University Press.
- [Johns, Bennett G.]. 1867. "The Poetry of Seven Dials," *Quarterly Review*, 122 (April): 382-406.
- Lady Audley's Secret*. 1920. Film, directed by Jack Denton, UK, Ideal Film Company.
- Leroy, Maxime. 2015. "Distorted Dreams: Peter Ibbetson from Illustration to Adaptation." *Cahiers victoriens et édouardiens*, 82 (Automne): 2-17.
- Mangum, Teresa. 2007. "Animal Angst: Victorians Memorialize their Pets." In *Victorian Animal Dreams: Representations of Animals in Victorian Literature and Culture*, edited by Deborah Denenholz Morse and Martin A. Danahay, 15-34. Aldershot: Ashgate.
- National Archives Online Catalogue*. <http://discovery.nationalarchives.gov.uk/>
- Ouida. 1882. *In Maremma: A Story*. 3 vols, London: Chatto & Windus.
- Prettejohn, Elizabeth. 2005. *Beauty and Art*. Oxford: Oxford University Press.
- Reynolds, G. W. M. 1846. *The Mysteries of London*. 4 vols. London: George Vickers.
- Tebbell, John. 1969. *The American Magazine: A Compact History*. New York: Hawthorne Books Inc.
- Victorian Popular Fiction Association*. <https://victorianpopularfiction.org/>
- Viral Texts: Mapping Networks of Reprinting in 19th-Century Newspapers and Magazines*. NULab for Texts, Maps and Networks, Northeastern University, 2013–. <http://viraltxts.org/>
- Ward, Mrs Humphry. 1888. *Robert Elsmere*. 3 vols. London: Smith, Elder.



## Reviews

For formatting and a sample bibliography see the main style guide.

### Length

Reviews should be 1000-word long. Longer texts will be discussed with the editors and will only be published if their length is justified by the characteristics of the reviewed material.

### Title

The title should be written in Times New Roman 16-point font, centred, with only the reviewed book's title in bold.

It should always contain the following elements: book author's name, book title. Place of publishing: publisher, year of publication, number of pages. Price [preceded by Hb if hardback or Pb if paperback]. ISBN.

Ex.:

Victoria Margree, ***British Women's Short Supernatural Fiction, 1860-1930: Our Own Ghostliness***. Basingstoke: Palgrave Macmillan, 2019, 203 pp. Hb £59.99. ISBN: 978-3-030 27141-1

If the reviewed book is edited by someone else than the author, add "Edited by..." after book author and title. If the book is a translation, also add "Translated by..." after the name of the editor (if present), or directly after the title. Ex.:

Marie Corelli, ***A Romance of Two Worlds: A Novel***. Edited by Andrew Radford. Edinburgh: Edinburgh University Press, 2019, 288 pp. Hb £80. ISBN 978-1474441919. Pb (Forthcoming) £24.99. ISBN 978-1474481663

If the reviewed book is an edited collection, use the editor(s)' name(s) as the book author(s), followed by "(ed.)" or "(eds.)". Ex.:

Joanne Ella Parsons and Ruth Heholt (eds.), ***The Victorian Male Body***, Edinburgh: Edinburgh University Press, 2018, 272 pp. £24.99 (paperback). ISBN: 9781474428613

If the reviewed material is a film or a film series, use "(dir.)" or "(dirs.)" for the director(s) and specify the country of production and producers as in the example provided. Ex.:



Nick Murphy (dir.), *A Christmas Carol* (TV Mini-Series). UK/USA: FX Productions, Scott Free Productions, Hardy Son & Baker, BBC, 2019

### **Review's author**

The review's author should appear as "Reviewed by **XX**" in Times New Roman 14-point font, centred, three lines below the title and two lines before the text.

### **References**

If the review contains references to works other than the reviewed one itself, two cases are accepted. If the reference is to an author's work in general, it is enough to include a short in-text reference using the author-date system in parentheses. Ex.:

"Antosa's methodology proves innovative in that, following critiques of traditional notions of the archive (Cvetkovich 2003; Taylor 2003; Pustianaz 2007), it shows the benefits of researching..."

If the reference includes a direct quotation of a text, add a short in-text parenthesis with author and date, and give full bibliographical details in a final Bibliography.