

Skepsi

STYLE GUIDE

(Third Edition — March 2010)

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INTRODUCTION

This guide is intended for the benefit of authors, copy editors, formatters and proofreaders. Its primary purpose is to ensure that there is consistency in formatting across all articles in the journal.

The style criteria have been agreed by the editorial team. You may find that some of Skepsi's criteria are at variance with your own personal preference and/or that of your academic institution. Such is life.

Please ensure that you are working with the latest version of this guide. It can be found on the Skepsi website by following the link to 'Style Guides' in the menu on the home page.

Skepsi recommends following the guidelines of the current edition of the MHRA Style Guide, in so far as these are consistent with the Skepsi Style Guide, as regards particular points. Where there is a conflict between the MHRA Style Guide and the Skepsi Style Guide, the latter prevails. Where a particular matter is not covered by the Skepsi Style Guide, follow the guidance of the MHRA Style Guide.

The URL for the MHRA Style Guide is

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

However, it is modestly priced and it is recommended that copy editors, formatters and proof readers should buy their own copy for ease of reference. This can be done either on line via the MHRA website or from any bookseller. The ISBN is 978-0-947623-17-0

An abbreviated version of the chapter in the MHRA Style Guide dealing with referencing has been prepared by the Templeman Library at the University of Kent and can be found at <http://www.kent.ac.uk/uelt/ai/MHRA.pdf>

1. General formatting

(Exceptions are dealt with as they occur in this guide)

1.1 Page Set Up

- Paper: **A4**
- Margins: **2.5cm** all round
- Spacing: **1.5**

1.2 Typeface

- Font: Times New Roman
- Pitch: **12pt**

1.3 Page Numbers

- bottom centre
- start at 1; (the editors will change the number as necessary when getting the issue ready for publication)

1.4 Alignment of text and line breaks

See illustration 1.1

- Alignment: justify
 - Indentation: first paragraph: start flush with left margin with a two line dropped capital
 - Second and subsequent paragraphs: indent first line of second and subsequent paragraphs up to the first section break (if any) by **.75cm**
 - Exceptions to this are dealt with elsewhere in the text.
- No extra line between paragraphs

You may need to check the default style of your PC. In Word 2007, if the default style is set to 'Normal', the line spacing remains constant, even after a hard return. In some styles, however, an extra line or .5 line is automatically inserted after each hard return. This can be corrected by blocking the text, selecting 'paragraph/indents and spacing. In the section 'spacing before/after', set the default to 0 pt.

Illustration 1.1

Photography has manifested its influence on literary works since its creation in the nineteenth century, either praised or despised by the authors referring to it. [...] whose structure is directly determined by a series of pictures and films representing Ernaux throughout her life, is probably the latest example of this kind of work.

This trend can be easily explained if we consider that photographs are precious documents for autobiographers. As Michael Sheringham puts it: 'for a majority of Westerners in our time photographs are the most telling and evocative tokens of the individual past. [...]'

2. Special formatting

2.1 *Article Heading*

See illustration 2.1

- The article heading comprises the
 - Title
 - Author's name
 - Author's academic institution
 - An extra line between the academic institution and the first line of the text
- The whole of the Article Heading is in Times New Roman, in single spacing and centred but:
 - The Title is 14pt and **bold**
 - Use Title Case but avoid giving capital letters to words like 'and' 'the' 'or' 'on' etc.
 - The Author's name is 14pt but is not bold
 - The Academic institution is 12pt and in italics
 - The spacing after each line including the extra line is increased to 8pt (see further below)
 - To do this, block this text. Navigate to the 'paragraph' screen and find the section 'spacing'. Insert the value '6 pt' in the box 'before' and '8 pt' in the box 'after'.
- See also on page 11 as regards use of Title Case

Illustration 2.1

Photographs in Autobiographies: Identities in Progress

Fabien Arribert-Narce

University of Kent and Université Paris III Sorbonne Nouvelle

Photography has manifested its influence on literary works since its creation in the nineteenth century, either praised or despised by the authors referring to it. [...]

2.2 *Section Headings*

See illustrations 2.2 and 2.3

- Do not use a section heading for any introductory paragraphs (see illustration 2.1)
- Do not insert an extra line between the section heading and the last line of the preceding text or between the section heading and any text following (including a sub-section heading)
- Use single spacing
- Start flush with left margin
- Text 12pt and **bold** and (if it goes over two lines) single spacing
- Normal sentence case (i.e. apart from proper nouns only the first word has a capital letter)
- Create a 'hanging paragraph' with the tab stop set at .75cm
- Preface the heading with a number, a full stop and tab.

A tip: do this after you have typed the heading and added the hard return otherwise the formatting will default to numbered list style and (a) indent the text further and (b) automatically start the next line with the next number.

- Increase the spacing before the line to **6pt** and after the line to **8pt**
- Start first paragraph of text flush with left margin.
- Indent first line of second and subsequent paragraphs up to the next section/sub-section break (if any) by .75cm
- See also on page 11 as regards use of Title Case

Illustration 2.2

2. Michel Foucault on the asylum and positivist psychiatry

Madness becoming a graft onto the world of reason is, according to Foucault, the birthmark of a form of repression and exclusion that was once associated with lepers.

2.3 *Sub-section Headings*

See illustration 2.3

- Set left hand margin to 1.25cm and start flush with margin
- Text 12pt and single spacing
- Do not insert an extra line between the section heading and the last line of any preceding text (including a section heading) or between the sub-section heading and any text following
- Normal sentence case (i.e. apart from proper nouns only the first word has a capital letter)
- Preface the heading *.1, *.2 etc. (* = the number of the section) and tab.
A tip: do this after you have typed the heading and added the hard return otherwise the formatting will default to numbered list style and (a) indent the text further and (b) automatically start the next line with the next number.
- Increase the spacing before the line to **6pt** and after the line to **8pt**
- Start first paragraph of text flush with left margin (back at default setting)
- Indent first line of second and subsequent paragraphs up to the next section /sub-section break (if any) by **.75cm**
- See also on page 6 as regards use of Title Case

Illustration 2.3

3. Between Images and Texts: a series of struggles between photographic and (textual) autobiographical bodies

3.1 A Foucauldian Approach: the photobiographical possibilities offered by a dynamic opposition

Several theoretical analyses related to the relationship between images and texts are relevant as far as photobiographies are concerned.

2.4 Quotations

- Short quotations (no more than 25 words) should be enclosed in single quotation marks and placed inside the main text (see illustration 2.4)
 - If short verse quotations included in the main text, the lines are separated by a spaced forward slash (see illustration 2.5)

Illustration 2.4

As Lodge observes, '[i]t should not be assumed that within either of these linguistic zones there exists a high degree of homogeneity' (Lodge 1993: 74)

Illustration 2.5

All his incomprehension and desire are encapsulated in the final lines: 'Oh! my God! the down / The soft young down of her, the brown, / The brown of her – her eyes, her hair, her hair!' (Mew 1997:2)

- Longer quotations (more than 25 words) should be (see illustrations 2.6 and 2.7):
 - Introduced by a colon
 - Separated from text that precedes and follows by an increased space
 - Not enclosed in quotation marks
 - Formatting of quotation
 - Font: Times New Roman
 - Pitch: 10 pt
 - Indentation: Left and Right: 1.25cm
 - Line Spacing: Single
 - Longer verse quotations and drama should preserve the line breaks of the original, i.e. the lines are not run on and separated by a slash (Illustration 2.6 — the row of asterisks represents the next line of the main text)
 - Beware! To achieve increased line spacing before and after the quote, the first and last line have to be formatted separately, otherwise there will be increased space between every line.
- Omissions within quotations should be marked thus, [...]
- A quotation occurring within an 'in-text' quotation (i.e. one enclosed within single quotation marks) should be enclosed in double quotation marks; a quotation occurring within a 'stand alone' quotation should replicate the punctuation of the original.
- Avoid amending the original. If this is unavoidable, enclose the substituted words or parts of words in square brackets
- See section 3.1 as regards the translation of a quotation in a language other than English
- Unless already given as a citation, the page number should be included in brackets at the end of the quotation

Illustration 2.6

Gilbert observes (1963:33) that:

It is true that at this juncture Hofmannsthal could not bring himself to employ the ‘Ich-Form’ for experiences which he makes his figures discuss. He could no longer bring himself to make the simple statement [...]: ‘I communicate. I respond to the world around me. I am a poet.’

This suggests that she considers Hofmannsthal’s problem to have had a psychological cause.

Illustration 2.7

[...] this is illustrated in James Elroy Flecker’s poem ‘Brumana’ (from *The Golden Journey to Samarkand* published in 1913, two years before his death):

’Tis ever sweet to lie
On the dry carpet of the needles brown,
And though the fanciful green lizard stir
And windy odours light as thistledown
Breathe from the lavdanon and lavender,
Half to forget the wandering and the pain
Half to remember days that have gone by,
And dream and dream that I am home again! (p.31)

2.5 *Diagrams, graphs and illustrations*

See illustrations in Appendix 1

- Caption
 - Typeface
 - Font: Ariel
 - Pitch: 8pt
 - Alignment: Centre
- The above applies, whether the diagram, graph or illustration is alone on a page or incorporated into the text, as illustrated in Appendix 1

2.6 *Footnotes and endnotes*

See illustration 2.8

- Observe MHRA guidelines as regards the use of footnotes and endnotes
- Wherever possible, the note reference number should be placed at the end of a sentence and should follow any punctuation mark except a dash
- Insert a short line between the last line of the main text and the footnote(s). (This is the default option in Word)
- Number footnotes consecutively throughout the article
 - If for any reason it is necessary to insert a section break, ensure that the option ‘continue numbering from last section’ is selected.
- Formatting of footnote
 - Font: 10pt
 - Alignment: justify
 - Spacing: single
 - Indent the first line of the footnote text by **.50cm**
 - Do not add an extra hard return at the end of the text

Illustration 2.8

Indeed, grafted photographic bodies involve a tension between two forms of structure, the Narrative and the Album, and between two forms of reception, seeing and reading.¹ How can these antagonisms prompt a renewal of the genre, with an increasing importance of ‘sense’ beyond the mere level of autobiographical ‘significations’?²

¹ I don’t mean here to oversimplify the complex issue of the relationship between reading and seeing. Of course it can be argued that reading is a kind of seeing, and that it is possible to read an image. I am supporting here a clear distinction between these two activities for the sake of my analysis.

² I am borrowing this distinction between sense and signification from Jean-François Lyotard. I shall come back to it later.

2.6 *Bibliography*

See illustration 2.9

- Observe MHRA guidelines as regards formatting
- Heading
 - 12pt; bold, e.g. **Bibliography; Works Cited.**
 - 1.5 spacing
 - Insert extra Hard Return between heading and first reference or sub-heading
 - If the bibliography is sub-divided into primary and secondary texts,
 - the sub-headings should be as above but in italics, e.g. **Primary Texts**
 - insert extra Hard Return in 1.5 spacing between last reference in the first section and the second sub-heading
- References
 - Font: 10pt
 - Spacing: single
 - Alignment: justify
 - Special: ‘hanging paragraph’, second and subsequent lines LH indent by .75cm.
 - Note the use of a double em dash aligned at the L.H. margin in the case of more than one work by the same author.
 - To create an em dash, see Appendix 3, §4.6.2, page 19. Note that when a space is inserted after two em dashes, Word automatically converts it to a single em dash plus a tab. To correct this, click on the ‘reverse previous action’ button.

Illustration 2.9

Bibliography**Primary Texts**

- Hofmannsthal, Hugo von, *Gesammelte Werke in Einzelausgaben*; (ed. H. Steiner) *Gedichte und lyrische Dramen* (Frankfurt: S. Fischer, 1952)
 ——— *Die Erzählungen* (Frankfurt 1953)
 ——— *Der Schwierige*. ed. Martin Stern, 37th edition (Frankfurt: Fischer Taschenbuch Verlag, 2006)
 Nietzsche, Friedrich, *Unzeitgemäße Betrachtungen*. [«http://www.nietzsche.tv/unzeitgemaesse-betrachtungen.html»](http://www.nietzsche.tv/unzeitgemaesse-betrachtungen.html) (accessed 25 May 2009)

Secondary Texts

- Gilbert, Mary E., ‘Hofmannsthal’s Essays, 1900-1908. A poet in transition’, in Hofmannsthal, *Studies in Commemoration* ed. by F. Norman (London: University of London, 1963) pp. 29-52
 Guidry, A., ‘Hofmannsthal’s *Der Schwierige*: Language vs. Speech Acts’, *German Studies Review*, Vol. 5, No. 3 (October, 1982), pp. 305-314

Note the space between ‘p./pp.’ and the number. If you wish to avoid ‘p./pp’ and the number (or any two elements) being split between two lines, insert a ‘hard’ or ‘non-breaking’ space between the two elements. This is done by keying Ctrl+Shift+Space Bar. Compare the two examples in illustration 2.10.

Illustration 2.10

- Wood, Frank, ‘Hugo von Hofmannsthal’s *Æsthetics*’, *Modern Language Association*, Vol. 55, No. 1 (March, 1940) pp. 253-65
 Wood, Frank, ‘Hugo von Hofmannsthal’s *Æsthetics*’, *Modern Language Association*, Vol. 55, No. 1 (March, 1940) pp. 253-65

3. General Matters

3.1 *Words in a language other than English*

3.1.1 Isolated words or phrases

- Isolated words or phrases in a language other than English should be in italics. (See illustration 3.1)

Illustration 3.1

The idea permeated in the twentieth century, with philosophers like Ortega y Gasset who, affected by the *fin-de-siècle* crisis, mourned that ‘Spain is today not so much a nation as a series of water-tight compartments’

- If it is necessary to translate an isolated word or phrase in a language other than English, the translation should be enclosed within square brackets. Do not use single inverted commas. (See illustration 3.2)
- If the translation is in the other direction (i.e., an English word or phrase is then expressed in another language, the translation should likewise be enclosed in square brackets but be in italics. **Note that the brackets are not in italics.** (See illustration 3.3)

Illustration 3.2

Intertextuality also leads to *contaminatio* [contamination]

Illustration 3.3

Instead, for forty years Galicia, the Basque Country and the Catalan Countries were subjugated by totalitarianism whose ‘purpose was to build a version of Spain that made their particular view of Spanishness [*Hispanidad*] “the only possible.”’

3.1.2 Quotations

- A quotation in a language other than English should be in roman, whether in the text or separated from it. (See illustrations 3.4 & 3.5)
 - Quotations themselves should follow the MHRA Style Guide. (<http://www.mhra.org.uk/Publications/Books/StyleGuide/>)

3.1.3 Translations of quotations

- A translation of a quotation within the text should be in *italics* and enclosed in square brackets (without any inverted commas) but be placed inside the single inverted comma enclosing the quotation. (See illustration 3.4)
 - If it is desired to add emphasis (usually done by the use of italics), simply adopt the reverse procedure. (See illustration 3.6).
 - Note that the square brackets are not italicised.
- A translation of a ‘stand alone’ quotation should be enclosed within square brackets and follow it immediately starting on a new line with an intervening blank line (see illustration 3.5)
 - If it is desired to add the words ‘My translation’, these should be enclosed within curved brackets at the end of the quotation and before the closing square bracket. (Illustration 3.7).

- However, the author should consider appending to the first translation a footnote to the effect that all translations are his own or the work of another person, as appropriate. It will, of course, be necessary to indicate in a similar way any translations which are not from the same source.

Illustration 3.4

Yet another model for Cepparello is Matthieu de Vendôme's Davus. 'Scurra vagus, parasitus edax, abjectio plebis, / est Davus, rerum dedecus, aegra lues; / fomentum sceleris, mundi sentina, ruina / justitiae, legum laesio, fraude potens [*A wandering buffoon, a greedy parasite, people's despair, / this is Davus, shame and sick plague of everything; / cause for crime, bilge-water of the world, ruin / of justice, scorner of the law, skilful in fraud*]'

Illustration 3.5

Fra Cipolla makes a clever and humoristic use of Cicero's and Quintilian's rhetoric.

Era questo frate Cipolla di persona piccolo, di pelo rosso e lieto nel viso e il miglior brigante del mondo: e oltre a questo, niuna scienza avendo, sí ottimo parlatore e pronto era, che chi conosciuto non l'avesse, non solamente un gran rettorico l'avrebbe stimato, ma avrebbe detto esser Tulio medesimo o forse Quintiliano: e quasi di tutti quegli della contrada era compare o amico o benvogliente. (6, 10, 7)

[*Fra Cipolla was little of person, red-haired, jolly-visaged, and the very best of good fellows; and therewithal, though learning he had none, he was so excellent and ready a speaker that whoever knew him not would not only have esteemed him a great rhetorician, but would have pronounced him Cicero himself or, perchance, Quintilian: and he was gossip or friend or lover of all the countryfolk.*]

Fra Cipolla's oratorical skills merely come from his prompt and acute intelligence, *nulla arte*, according to Cicero's suggestions (*De Oratore* II, 54, 217).

Illustration 3.6

La donna, senza sbigottire punto, con voce assai piacevole rispose: –Messere, *egli è vero* che Rinaldo è mio marito e che egli questa notte passata mi trovò nelle braccia di Lazzarino, [...]

The lady, no wise dismayed, and in a tone not a little jocund, thus made answer: "True it is, Sir, that Rinaldo is my husband, and that last night he found me in the arms of Lazzarino, [...]."

Illustration 3.7

The version is however different from that of Jean de Vignay:

Et pour ce proprement estre appartient a deu car totes aultres chozes compareez a la semblance de deu sont niant. Dont il dit en sa persone: Ego sum qui sum. Je suy qui suy. Cilz noms m'est pardurables. Pour quoi demonstreir, quelz choze deus est selonc la substance, est impossible.

[*And for this, being belongs properly to God, because all other things compared to the semblance of God are nothing. Concerning this he says personally: Ego sum qui sum. I am the one who is. This name is perpetually mine. For this, to demonstrate what God is according to the substance is impossible. (My translation)*]

The divergence is striking.

3.2 Referencing Conventions

3.2.1 Citations

- Skepsi **prefers the use of the citation by the author-date system** as explained in the MHRA Style Guide (current edition), (see illustrations 3.8 and 3.9)
 - This requires an alphabetical bibliography (see section 2.6 *Bibliography* on page 6)
 - References in the text should give in parentheses the surname of the author, the publication date of the work and, where necessary, a page reference
 - It is not necessary to repeat the author's name in the reference, if it is already given in the text
 - For more complex citations (multiple authors, on-line publications etc.), refer to the MHRA Style Guide (current edition) and/or the shortened version of it referred to in the Introduction

Illustration 3.8

[...] as seen in the characterisation of Raskolnikov (Dostoyevsky 1993).

Illustration 3.9

Guidry (1982: 309) argues that [...]

- For examples of the traditional 'footnote referencing system', see Appendix 2
 - **Note:** Be consistent throughout the article. Do not mix both systems
- #### 3.2.2 Other
- Observe the conventions for referring to works of art, whether or not these are a part of a citation
 - Titles of all works of art are given in italics without inverted commas
 - *Exodus, Beowolf, Goethe's Faust, Verdi's La Traviata, Poussin's Et in Arcadia Ego*, etc.
This has the advantage of distinguishing a work, e.g. *Hamlet* (the play), from its eponymous hero Hamlet (the character).
 - If a part of a work of art that has its own title (e.g. a short story from a collection, a chapter, a poem from an anthology, an article from a journal), the title is in roman type and enclosed within single inverted commas (see illustration 3.10)

- James Elroy Flecker's poem 'Brumana' (from *The Golden Journey to Samarkand* published in 1913, two years before his death)

3.3 **Spelling Conventions**

- You may use either UK English or US English spelling conventions but do not mix the two
- If you adopt UK English, be aware that some words have alternative spellings, e.g. realise/realize; realisation/realization. Whichever you choose, be consistent

3.4 **Punctuation conventions**

See Appendix 3

3.5 **Other typographical conventions**

3.5.1 Initials

- Insert a full stop after each initial
- Insert a space after the last initial and the surname – R.C. Norton

3.5.2 Title Case

- Avoid the use of a capital letter for grammatical words (other than the first one); e.g. A Room with a View
 - Be aware that if you block text and select 'Title Case', you will get A Room With A View

3.5.3 Hyphenation

- The use of automatic hyphenation rather than manual hyphenation to split long words over two lines of text is recommended
 - Hyphenation prevents over long spaces between words when the alignment is justified or an over long gap at the end of a line if the alignment is left
 - Automatic hyphenation will automatically remove any hyphenation which subsequently becomes unnecessary for any reason
 - It will, of course, be necessary to use a manual hyphen, where one is required by English spelling conventions
 - To avoid Word splitting such a word (one which is required by English spelling conventions to be hyphenated) over two lines, insert a 'hard' or 'non-breaking' hyphen. This is done by keying Ctrl+Shift+the minus sign (-) on the 'qwerty' keyboard.

Appendix 1 — Diagrams, graphs and illustrations within text

Example 1 – picture inserted between lines of text

But his memory of a time elsewhere before the years spent in the gloomy manse in a remote corner of mid-Wales, in which he spent his childhood with his foster parents, the dour Welsh Calvinist minister Emyr Elias and his English wife Gwendolyn, are dim.



KINDERTRANSPORT CHILDREN AWAITING COLLECTION

This can be attributed in part to natural causes. He was separated from his parents, with whom he had no further contact, and his Heimat at a very young age; few people can remember their early years with much clarity, unless some event during that period made a great and lasting impression on them.

Example 2 – picture inserted beside lines of text

But his memory of a time elsewhere before the years spent in the gloomy manse in a remote corner of mid-Wales, in which he spent his childhood with his foster parents, the dour Welsh Calvinist minister Emyr Elias and his English wife Gwendolyn, are dim.

This can be attributed in part to natural causes. He was separated from his parents, with whom he had no further contact, and his Heimat at a very young age; few people can remember their early years with much clarity, unless some event during that period made a great and lasting impression on them.



KINDERTRANSPORT CHILDREN AWAITING
COLLECTION

Example 3 – picture inserted between columns of text

But his memory of a time elsewhere before the years spent in the gloomy manse in a remote corner of mid-Wales, in which he spent his childhood with his foster parents, the dour Welsh Calvinist minister Emyr Elias and his English wife Gwendolyn, are dim.

This can be attributed in part to natural causes. He was separated from his parents, with whom he had no further contact, and his Heimat at a very young age.



KINDERTRANSPORT CHILDREN AWAITING
COLLECTION

Few people can remember their early years with much clarity, unless some event during that period made a great and lasting impression on them.

(This layout is not recommended).

Appendix 2 — Footnote citations and bibliographic references

Footnote citations should include all the bibliographic details of the item referred to or quoted. Include page, paragraph, section, act, scene and line numbers as appropriate.

Footnote citations should be formatted according to the appropriate convention depending on the nature of the source material (book, play, collection of essays, encyclopaedia, article from journal, on-line source etc.)

Where the footnote citation is repeated in the document, the reference may take an abbreviated form. Where different parts of the same text are referred to later in the document, an abbreviated form of the reference in the footnotes may be used. This will consist of the author's name followed by a comma, then a volume or act number (if applicable) in small, upper case roman numerals, and a page reference or the scene/chapter, verse, and line numbers. Separate the details of any volume, act, scene, chapter, verse and line with a period (full-stop):¹

Wolffe, p. 74.

Dean, pp. 281-97 (p. 286)

Where page 286 of a journal article spanning pages 281-297, has been referenced

Doyle, viii, 159.

Where volume eight, page 159 of the set is being referenced. Omit the 'p./pp.' prefix to the page numbers when a volume number is present.

Where more than one work by the same author has been cited, the author's name and a short form of the title may be used, e.g.:

Yeats, *Wandering Aengus*, 17-18, 23.

Where the lines quoted are 17-18, and 23.

N.B. chapter, article or poem titles are given in single inverted commas, not italics (which are reserved for titles of major works, such as the book, journal or anthology in which the chapter, article or poem was published).

Dean, *Twelfth Night and Transubstantiation*, pp. 281-97 (p. 286)

Dostoyevsky, *Brothers Karamazov*, p. 148.

Where there is no author, or the text can be clearly identified from the title alone, a short form of the title is used, e.g.:

Aeneid, vi. 215.

Where book six of the *Aeneid*, line 215 is being quoted.

Macbeth, iii. 4. 99-107.

Where Act three, Scene four, lines 99-107 are being referenced. Separate volume/act numbers (in small capital roman numerals), and chapter/scene/book/verse numbers (in Arabic numerals) from line number references using full-stops.)

Encyclopaedia Britannica, x. 944-45

Where volume ten of the *Encyclopaedia Britannica* has been referenced.

¹ The illustrations in this Appendix are adapted from the equivalent sections of the abbreviated version of the MHRA Style Guide referred to in the Introduction

Appendix 3 – Punctuation²**1. The principal punctuation marks**

- 1.1 The full stop (or full point) {.}
Can end a sentence (see § 2)
Is used in some abbreviations and after initials
- 1.2 The colon {:}
Can be used between main clauses (see § 2)
Is used before phrases which explain (see § 4.9)
Is used before lists (see § 4.9)
Can be used before direct speech (see Note; § 4.2)
Introduces quotations (see section 2.4 *Quotations* on page 4)
According to modern British usage, a colon should never be preceded by a space.
Compare French usage, which **does** insert a space before a colon (and also before a question mark and an exclamation mark). If the basic language of the text (e.g. in a ‘stand alone quotation’) is French, a non-breaking space will be automatically inserted before a colon. This should be removed.
The word which follows a colon should **not** begin with a capital letter.
The exception to this rule is when the colon introduces a stand-alone quotation or speech
- 1.3 The semi-colon {;}
Can be used between main clauses (see § 3.1)
According to modern British usage, a semi-colon should never be preceded by a space.
See the note above with regard to French usage in connection with the colon. The same applies to the semi-colon
- 1.4 The comma {,}
Can be used between main clauses (see § 3.2)
Is used within the sentence (see point 4.1)
- 1.5 The question mark {?}
Can end a sentence (see § 2)
Should **always** be used at the end of any sentence clearly framed as a question
- 1.6 The exclamation mark {!}
Can end a sentence (see § 2)
Should be avoided as much as possible in academic writing. If it must be used, one exclamation mark is all that is needed.
- 1.7 Inverted commas (single and double) {‘and’} {“and”}
Are used to denote direct speech (see § 4.2)
Are used in ‘in text’ quotations (see § 4.2)
- 1.8 Parentheses {(and)}
See § 4.3
- 1.9 Square brackets {[and]}
See § 4.4
- 1.10 The hyphen {-}
See § 4.5

² Much of the material and illustrations for this section are taken either from *Oxford Guide to English Grammar* ed. by John Eastwood (Oxford: O.U.P, 1994) pp. 70–4 or the *MHRA Style Guide* (second edition) (London: MHRA, 2008) pp. 25-9

- 1.11 The dash or rule (en dash and em dash) {–} {—}
See § 4.6
- 1.12 The ellipsis {...}
See § 4.7
- 1.13 The apostrophe {'}'
See § 4.8

2 *Punctuation between sentences*

- 2.1 A sentence can only end with a full stop, a question mark or an exclamation mark.
- 2.2 The next sentence must begin with a capital letter.

3 *Punctuation between main clauses*

It is not always necessary to treat two main clauses as sentences separated by a full stop.

- 3.1 A semi-colon between two main clauses indicates that the subject matter of each clause is closely linked.

Shakespeare wrote plays; he also acted on the stage.

- 3.2 If the second main clause is introduced by a co-ordinating conjunction (and, but, or, so)

- A comma **is** required, if the subject of the two main verbs is **different**

Christopher Marlowe died in 1594, but Shakespeare lived into the next century.

- A comma **is not** required if the subject of both main verbs is the **same and** the personal pronoun **is omitted** before the second main verb.

Shakespeare wrote plays and also acted on the stage.

- The use of a comma **optional**, if the subject of both main verbs is the **same but** the personal pronoun in the second main clause **is not omitted**.

Shakespeare wrote plays and he also acted on the stage.

Shakespeare wrote plays, and he also acted on the stage.

(Word does not like this!)

- The following construction is never allowed:

Shakespeare wrote plays, he also acted on the stage.

(Word has no objection to this!)

- 3.3 If the second main clause is an explanation of the preceding one, the two clauses are separated by a colon.

The theatre was full: there were several school parties there.

N.B. The separation of two main clauses by an en-dash (–) is permitted by informal usage but should be avoided in academic writing.

Shakespeare wrote plays – he also acted on the stage.

4. *Punctuation within the sentence*

4.1 Commas

As the rules about using commas with sub-clauses and phrases are not very exact, Skepsi observes the following conventions.

4.1.1 *Adverbial phrases*

A comma is used after an adverbial clause or phrase at the beginning of a sentence.

After the guests had all left, we had to tidy up.

After their departure, we had to tidy up.

Afterwards, we had to tidy up.

Commas are also usual with linking adverbs, truth adverbs and comment adverbs:

***Indeed**, we waited outside the station for some minutes.*

*All of us, **as a result**, missed the train.*

*This did not delay us unduly, **however**.*

***On the whole**, the outing was a success.*

*Nobody got left behind, **luckily**.*

4.1.2 Noun clauses

A noun clause is **not** separated off by commas. This rule also applies to indirect speech.

*The fact is **that the circumstances of Christopher Marlowe's death in 1594 are still shrouded in mystery**.*

*We know **that he was stabbed during a brawl in a Deptford inn**.*

*Historians speculate **whether this was engineered by Walsingham**.*

4.1.3 Relative clauses

An identifying or restrictive relative clause is not separated off by commas but a non-restrictive relative clause (i.e. one that adds additional information) is separated off by commas. Compare

*My brother **who is a doctor** will be staying with us.*

*My brother, **who is a doctor**, will be staying with us.*

4.1.4 Parenthetical or interpolated phrases and nouns in apposition

Commas are used to delimit parenthetical or interpolated phrases and nouns in apposition

These findings, we would suggest, cast doubt upon his hypothesis.

Braun's findings, the result of research in the 1980s, cast doubt upon the earlier hypothesis.

Bernhard Braun, the Swiss physicist, researched the matter extensively during the 1980s.

But a noun **preceded** by a defining phrase is not in apposition and should not be enclosed in commas.

The Swiss physicist Bernhard Braun researched the matter extensively during the 1980s.

4.1.5 Sequences of noun, adjective and adverb phrases

In lists of two or more noun phrases, the preferred style in MHRA publications is to insert commas after all but the last item, to give equal weight to each enumerated element.

The University has departments of French, German, Spanish, and Portuguese within its Faculty of Arts.

Note, however, that in non-academic writing, it is usual to omit the comma before 'and'

The official languages of the United Nations are Chinese, French, Spanish, Russian and English.

Commas should also be inserted between multiple adjectives and adverbs but, in this case, there is **never** a comma before the final 'and'.

The cat was small, brown and fluffy; she held in her mouth a large, dead rat.

He proceeded slowly, thoughtfully and in despair.

4.2 Inverted commas/quotation marks (single and double)

These are always used to enclose direct speech.

Note: British usage favours single quotation marks [''], while American usage favours double quotation marks [“”].

Compare this with, e.g., French usage, which uses either a combination of either single or double angled brackets (‹Nicole!› or «Papa!») and an en-dash (–) or the en-dash on its own, and German usage which uses either single or double angled brackets or inverted commas (single or double) placed low and high (,Kamerad!‘ „Lili Marleen“).

A phrase such as ‘he said’ is separated from the direct speech by either a comma or a colon if the phrase precedes the direct speech.

Single inverted commas are used to indicate in-text quotations (see section 2.4 *Quotations* on page 4).

Note: If a quotation is used which has a second quotation embedded or ‘nested’ within it, the nested quotation needs to be clearly set off from the main quotation. Thus, if the main quotation is enclosed in single quotation marks, the embedded quotation should be enclosed by double quotation marks, e.g.:

Mrs. Grose replies that ‘Master Miles only said “We must do nothing but what she likes!”’.

If the quotation containing the embedded quotation is in a language other than English and uses different quotation marks, these can be replaced with the ones employed in British usage, as appropriate.

Single inverted commas are used to indicate a nonce word, i.e. a word that is being used in a sense that is slightly different from its usual meaning or has been created by the author or the authority he is quoting.

The so-called ‘hotel’ was just an old shed.

4.3 Parentheses

Parentheses (or round brackets as they are often, inaccurately, called) are used for parenthetical statements, as demonstrated in this sentence, or references within a text.

4.4 Square brackets

These are used to indicate alterations to the text of a quotation in the editorial process letters, or for other editorial comments; e.g.

‘I had seen birth and death / But had thought they were different’, muses Eliot’s Wise Man (quotation left in its original form).

Eliot’s Wise Man muses that [he] had seen birth and death / But had thought they were different’ (quotation adapted to fit the syntax of the sentence).

4.5 The hyphen

The hyphen is used to **link** words, e.g. to form compound adjectives used before nouns, such as ‘gale-force winds’, and compound nouns, such as ‘wind-surfing’.

Note: The rules about when to use a hyphen are not very exact. In general, they are used less in US English than in British English

The use of hyphens is particularly subject to rapid change, given the speed with which language is changing.

If in doubt, it is probably better not to use a hyphen.

The hyphen is also used when a word is divided between one line of print or handwriting and the next.

Note: There are rules about where to divide a word. If automatic hyphenation is selected, this will be done for you, but if you are inserting hyphenation manually (not recommended) and are in doubt, check in a dictionary.

Do not confuse the hyphen with the dash (see § 4.6)

4.6 The dash or rule (en dash and em dash)

The MHRA Style Guide differentiates between these.

4.6.1 The en dash/en rule/short dash

This is used to indicate a span or differentiation and may be considered as a substitute for ‘and’ or ‘to’

the England–France match

the 1914–18 war

Note: See also the informal use of the en-dash to separate two main clauses (see § 3)

To create an en dash

using its ASCII number, key Alt + 0150 on the Number Pad.

using the short cut: key Ctrl + the minus sign (-) in the Number Pad.

4.6.2 The em dash/em rule/long dash

These are used in pairs to enclose parenthetical statements, or singly to denote a break in the sentence.

An honest politician — if there be such a thing — would never agree to such a plan.

Family and fortune, health and happiness — all were gone

Like bracketing commas used in parenthetical and interpolated phrases (see § 4.1.4), they isolate an interruption in the sentence, but in this case the interruption represents an interpolated comment rather than an aside.

Note: Long dashes should be used sparingly; commas, colons or parentheses are often more appropriate.

The use of spaces on either side of a long dash is optional but should be consistent throughout the text:

Either: '*Some people — an ever increasing number — deplore this.*'

Or: '*Some people—an ever increasing number—deplore this.*'

But not: '*Some people—an ever increasing number — deplore this.*'

Or: '*Some people— an ever increasing number— deplore this.*'

Other punctuation marks should not normally be used before or after the dash.

To create an em dash

using its ASCII number, key Alt + 0151 in the Number Pad

using the short cut: key Ctrl+Alt+minus sign (-) on Number Pad

4.7 The ellipsis

The ellipsis consists of three equally spaced full points, thus: ...

Note: the pitch of the font has been increased for greater clarity.

American usage requires four equally spaced points if the ellipsis falls at the end of a sentence. British usage does not, and is the preferred usage here.

Word 2007 automatically converts three full points into an ellipsis by slightly increasing the spacing between them. If you are using an earlier version of Word which does not do this, create a 'horizontal ellipsis' by using its ASCII number key. Key Alt + 0133 on the Number Pad.

Ellipses can be used (but rarely in academic writing) as a device to indicate a pause, or that something not expressed is to be understood or that the writer's thoughts have drifted away, e.g. this quotation from Rupert Brooke's 'The Old Vicarage, Grantchester':

and there are

Meads towards Haslingfield and Coton

Where das Betreten's not verboten ...

In quotations, an ellipsis is used to indicate that a portion of text has been omitted; e.g.

Her enquiries [...] were not very favourably answered.

The MHRA Style Guide recommends that, in these circumstances, the ellipsis should be enclosed within square brackets (as in the illustration), to distinguish it from points that occur in the original, as in the following quotation from Samuel Beckett:

Will you never have done ... revolving at all?

Note: The MHRA Style Guide observes that it is not normally necessary to use ellipses at the beginning or the end of a quotation, unless the sense of the passage quoted is manifestly incomplete. If an ellipsis is necessary at the end of a sentence, the full stop follows the closing square bracket.

'As the officer came trotting now on the trail of the horses of the band [...].'

4.8 The apostrophe

The apostrophe is used to indicate:

4.8.1 A missing letter, e.g.

huntin', shootin' and fishin'. 'oo be 'ee?

4.8.2 The possessive, e.g.

Brontë's Jane Eyre; the book's importance; the mountains' snow-clad peaks

Note: There is no non-gender-specific possessive adjective which corresponds to the non-gender-specific pronoun 'one'. If such is required, use 'one's'

A single apostrophe at the end of a word may indicate a possessive form, e.g. Prisoners' rights; Brooks' well known hymn; (c.f. the prisoner's sentence; Brooke's well known poem),

4.8.3 The use of a shortened form of a verb phrase e.g.

we'll (we will), can't (can not), they've (they have)

Note: Take care not to confuse 'it's' (the contraction 'of 'it is') with 'its' (the neuter possessive adjective). The easiest way to ensure you are using the right form is simply to ask yourself if the sentence would make sense if you substituted 'it is' for 'its' or 'it's' (as the case may be). For example, 'It's a lovely day' makes equal sense if you rewrite it as 'It is a lovely day'; however, 'The cat played with its ball' makes no sense if rewritten as 'The cat played with it is ball.'

There is no such word as 'its'' (i.e. its plus an apostrophe)

Contractions should not be used in academic writing, except as part of quotations.

'She swore, in faith, 'twas strange, 'twas passing strange; / 'Twas pitiful, 'twas wondrous pitiful:' OTHELLO

Note: The apostrophe is **always** a right single quotation mark, even when it precedes the word (see example above). This can be created using its ASCII number by keying Alt + Number Pad 0146 or by using the shortcut Ctrl + ' ' **Avoid** such usages as 'the 1970's'

If you do find an aberrant apostrophe, do check that it is not an opening or closing quotation mark that has lost its partner.

4.9 The dash and colon (phrases which explain and lists)

4.9.1 A dash or a colon comes before a phrase which explains and/or adds missing information.

Africa is facing a terrible problem: perpetual drought.

Africa is facing a terrible problem – perpetual drought.

4.9.2 A list is preceded by a colon

This section deals with, amongst others, the following punctuation marks: full stop, colon, semi-colon and comma.