

# Style Sheet

## Juvenilia Press Policy on Bibliographical Citation for Endnotes, Explanatory Notes, and Works Cited and Consulted

Volumes in the Juvenilia Press series should contain, in addition to the main text, an Introduction with Endnotes, a Note on the Text with Endnotes, Explanatory Notes to the Text, and Works Cited and Consulted at the end of the volume. (In certain editions, Footnotes may replace Explanatory Notes, which are usually placed at the end of the Text.)

Bibliographical citation in all notes should be in full in the first reference and then in shortened form in subsequent references, usually in parentheses as an in-text reference (or, where necessary, with the relevant notes). All works should then be listed, with a full citation, in the Works Cited and Consulted. See below: **Bibliographical references in Endnotes and Explanatory Notes.**

For hints on what material should be annotated, see [Guidelines: Notes on Preparing a Volume for the Juvenilia Press](#).

### General features of style (for notes and Introduction)

**Abbreviations:** Texts *frequently* cited in the endnotes and explanatory notes can be listed under “Abbreviations” at the head of the Explanatory Notes section, where they should be fully referenced using the conventions for Works Cited and Consulted stated below. Lettered abbreviations should be italicised and rendered with no stops, e.g. *OED* (*The Oxford English Dictionary*).

**NB.** Titles should be abbreviated, without a period at the end, as follows: Revd, Dr, Mr and Mrs

**Commas:** Please use the serial comma (also called Oxford comma) before the conjunction (usually *and* or *or*) in a series of three or more items, e.g. “She took a photograph of her parents, the president, and the vice president.”

**Dashes:** There should be no space between an em-dash and the words on either side, e.g. In Austen’s time the dinner party was to polite society what a singles bar—or a high school dance—is to the young people of today.

**Ellipses:** Use 4 dots (....) for an omission of a complete sentence or more, and 3 dots (...) if only part of a sentence is omitted. There should be a space before and after the ellipsis. Ellipses at the beginning and end of quoted matter should be used only if necessary for sense. e.g. “Mr. Bennet was so odd a mixture ... that the experience of three and twenty years had been insufficient to make his wife understand his character .... She was a woman of mean understanding .... When she was discontented she fancied herself nervous.” [middle of sentence omitted; complete sentence omitted after the sentence that ends with “character.”; end of a sentence omitted.]

**Quotations:** Use quotation marks for quotations of one sentence or less (in prose) or for two lines of verse or less (in poetry) cited in the text. In poetry quotation, a forward slash (with spaces on either side) should indicate line endings, eg. “the decay, / Which is made by the ravage of time”.

Longer quoted passages should be indented, without quotation marks, and single-spaced. These longer indented quotations should be introduced with a colon, then set off from the text by a single line space above and below the quotation.

**Quotation marks:** Double quotation marks should be used throughout the volume, except for extracts set apart from the text. For quotations within quotations use single quotation marks. If quoted texts use single quotation marks, they should be normalised to double marks.

**Punctuation:** Punctuation marks should follow closing quotation marks except for grammatically complete sentences beginning with a capital, e.g. “The book under discussion breaks new ground.” Cf. He suggests that the book under discussion “breaks new ground”.

**Spelling:** Please use British spelling and refer to the *OED*.

**Italics:** Titles of books, periodicals, and works published as an individual volume, should be italicised. Italics should also be used for titles of illustrations, e.g. John Martin's *The Deluge*. Quotation marks should be used for the titles of short poems, sections of long poems, chapter titles of books, short stories, essays and periodical articles, e.g. Yeats's poem "The Tower" in the collection entitled *The Tower*.

**Possessives:** Apostrophe "s" at the end of possessive forms should be made consistent for "modern" names (e.g. Dickens's, Jones's). The names of "ancients" should have no final "s" (e.g. Sophocles', Jesus') except when they have only one syllable (e.g. Zeus's).

**Dates:** Dates should be made consistent in the form: 1 May 1830. For an historical person, refer to the birth and death date in parentheses after the name when it is first mentioned, using an en-dash: e.g. the Duke of Wellington (1769–1852).

**Please note:** we use 1980s and not 1980's with an apostrophe

**Numerals:** Numerals should be written out up to 100. Centuries should be written out (e.g. "eighteenth-century" for adjective and "eighteenth century" for noun). Precise measurements, money, etc., should be in figures (e.g. \$3.54, 7 stone, 23.4 cm). Percentages should also be in figures, but with the word "per cent" spelt out (e.g. 25 per cent).

**Numbers:** Numbers should appear in the style of 516, 1718, 3436, 13436. Runs of numbers and dates should be elided consistently to the shortest possible form, except when the first number ends in zero (e.g. 300–303). The penultimate digit for the sequence 10–19 in any hundred should also be retained. E.g. 4–8, 9–15, 17–18, 19–33, 24–8, 45–56, 99–111, 112–18, 132–8, 145–56, 215–16, 281–3, etc. Years should be elided to 1829–30, 1924–5, unless the years run across a century (1895–1904) or refer to the birth and death date of an historical person (as cited under *Dates* above). Use en-dashes in all number ranges.

## Bibliographical references in Endnotes and Explanatory Notes

### Endnotes for Introduction and for Note on the Text:

As noted above, bibliographical citation in all notes should be in full in the first instance,

keyed to a superscript note, and then in a shortened form for subsequent references to the same work. For the Introduction, subsequent references in shortened form should appear in parentheses in the main text (or, where necessary, with the relevant notes). For examples see under the following headings, especially **Books**.

If possible, confine these references to notes of substance. It is possible to avoid having too many bibliographical endnotes by making the author and context of the quotation clear in the text and including the page number in parentheses.

**Examples:**

- James Edward Austen-Leigh included this “juvenile effusion” in the second edition of his *Memoir of Jane Austen*, published in 1871, as “a specimen of the kind of transitory amusement which Jane was continually supplying for the family party” (42–5). He adds that “The family have, rightly I think, declined to let these early works be published” (46).
- The curtain, once raised, stayed up for the whole play, so scenery “was changed in full view of the audience” (Styan 241).
- B. C. Southam suggests that these are “two pieces of Jane Austen’s own composition … not transcribed in any of the three notebooks” (*Minor Works*, 458). [Note that the title is added when more than one work by Southam is listed in Works Cited and Consulted.]

**Literary references:**

For identifying literary references, provide author, title, and date (for first reference), with reference by Act, scene and line (e.g. 4.3.216) for plays; section and line for long poems (with cantos, etc); and chapter number for novels (e.g. ch. 4), so that these references may be traced in any edition. If the reference is thus complete, the literary source need not be included in the Works Cited and Consulted, unless the particular edition is important. *Exception:*

- references to Jane Austen volumes should cite volume and page, not chapter (since both Chapman’s edition of *Works* and the new Cambridge edition use this format).

**Examples**

**Endnote:**

15. See Sheridan’s *The Critic* (1779) 1.2.165–6.

**Explanatory Note:**

24. **porphyry, lapis-lazuli and agate vessels:** Detailed descriptions of precious stones and

exotic wares can also be found in Byron's poetry: for example, "Her pyramid of precious stones, of porphyry, jasper, agate and all hues of gem and marble", *Childe Harold* (1818) 4, 60.

74. **the Lakes:** the Lake District in the northwest of England; a popular summer destination, made so especially by Gilpin's *Tours* (1789) and linked with Romanticism through Wordsworth, who came from this district. See Elizabeth's planned but curtailed excursion with her aunt and uncle Gardiner in Austen's *Pride and Prejudice* (1813) 2, 4; and 2, 19.

## Books:

**For full reference:** state the author's given name, surname, title in italics, place of publication, publisher, year of publication, and page number/numbers.

**For shortened references:** state author's surname and page number (no comma used).

### Exceptions:

- if there is more than one book by the same author listed in Works Cited and Consulted, provide the shortened title of the work in italics, followed by a comma;
- also provide the volume number if applicable;
- if the reference is obvious from the context (i.e. author and title have already been cited in the main text so only the page number is necessary) no shortened reference is needed;
- if the book is a dictionary (e.g. *OED* or *Websters*) no page number is necessary.

*Note:* The p. and pp. convention is *not* used.

## Examples

### Full reference:

6 . B. C. Southam, *Jane Austen's Literary Manuscripts: A Study of the Novelist's Development through the Surviving Papers* (Oxford: Oxford University Press, 1964), 3.

### Shortened references:

### Endnote:

6. See Southam 3.

### In-Text Reference in Introduction:

"Love and Freindship" (1790) from *Volume the Second* has been called "the most amusing and incisive of all eighteenth-century attacks upon sentimental fiction" (Southam 3).

### Explanatory Note:

25. **To Miss Lloyd:** Southam notes that the dedication "is remarkable for being in a later hand than that in which the rest of the piece is written" (232).

[If there is another volume by Southam listed in Works Cited and Consulted, the reference would read: (*Austen's Literary Manuscripts*, 232).]

Note: For **edited volumes**, after names of editors provide “ed.” in parentheses for single editor, “eds” (no period) in parentheses for multiple editors.

**Example**

26 **Giant of Clouds:** probably the Chief Genii Charlotte, protector of Wellington. Several of Branwell's sketches on the title pages of his early manuscripts depict a “Justice” figure standing on clouds. See Alexander and Sellars (eds) 300–303.

**Articles:**

**For full reference:** state the author's given name, surname, title of article in double inverted commas, source of article in italics, (journal or book title, plus editor if relevant), year of publication, and page number/numbers.

**For shortened references:** surname and page number (no comma used).

**Examples**

**Full Reference:**

Joyce Flynn, “Dialect as Didactic Tool: Maria Edgeworth's Use of Hiberno-English”, *Proceedings of the Harvard Celtic Colloquium* 2 (1982), 115.

**Shortened References:**

**Endnote:**

3. See Flynn 115.

**In-Text Reference in Introduction:** Edgeworth's employment of the Anglo-Irish dialect provides a “social hierarchy systemically stratified in terms of pronunciation and idiom” (Flynn 118).

**Explanatory Note:**

49. **chuse ta:** an Anglo-Irish rendering of “choose tea” (Flynn 144).

*Note:* if the Endnote or Explanatory Note itself needs referencing, include the reference in parentheses.

**Example**

8. According to J. L. Styan, the theatrical burlesque of the Georgian period included the farce, the burletta, a short “skit with words and music”, and the ballad-opera (285).

## **PhD Dissertations:**

**For full reference:** state the author's given name, surname, title of thesis or dissertation in double inverted commas, PhD Thesis, name of university, year of publication, and page number/numbers.

**For shortened references:** surname, shortened title of thesis or dissertation in double inverted commas and page number (no comma used).

### *Examples*

#### **Full Reference:**

Katarina Keane, "Second Wave Feminism in the American South, 1965–1980", PhD Dissertation (University of Maryland, 2009).

#### **Shortened References:**

#### **Endnote:**

20. For more, see Keane "Second Wave Feminism in the American South" 115.

**In-Text Reference in Introduction:** These women just shifted the efforts, in the twentieth century, to support such causes as female health initiatives, domestic violence prevention, and education for women (Keane 115).

## **Bibliographical References in Works Cited and Consulted**

All references in Works Cited and Consulted should utilise the hanging indent (indented second and subsequent lines, as used in this sentence).

### **Books:**

Put the author's name in reverse order (surname, followed by the given name or initials). For citations with more than one author, put subsequent names in usual order (initials or given name, followed by surname). Then provide:

- the full title of work in italics (with first letters of nouns and pronouns, verbs, adjectives, adverbs capitalised);
- the volume number (in Arabic numerals);
- the place of publication;
- the publisher (University Presses can be abbreviated to UP; OUP and CUP are acceptable);
- the date of publication.

- Use punctuation as indicated below (i.e. stops between sections and colon after place of publication).
- If there is more than one book under the same author (or editor), rank books by date of publication with the earliest publication listed first. Do not repeat name of author; indent with a 2-em dash as below.

**Examples**

Altick, Richard D. *The English Common Reader: A Social History of the Mass Reading Public 1800–1900*. Chicago: The University of Chicago Press, 1957.

Wimsatt, W. K. and Cleanth Brooks. *Literary Criticism: A Short History*. London: Routledge & Kegan Paul, 1970.

McMaster, Juliet. *Trollope's Palliser Novels: Theme and Pattern*. London: Macmillan, 1978.  
——— *Reading the Body in the Eighteenth-Century Novel*. Basingstoke and New York: Palgrave Macmillan, 2004.

**Edited Books:**

Editions of primary texts should be listed under the author’s name, not the editor’s name. The editor or editors should be introduced by “Ed.” (e.g. *Lady Susan* below). Other edited books should be listed under the editor’s name. After names of editors provide “ed.” in parentheses for single editor, “eds” (no period) in parentheses for multiple editors.

**Examples**

Austen, Jane. *Lady Susan*. Ed. R. W. Chapman. Oxford: Clarendon Press, 1925.

Atwood, Margaret (ed.). *The CanLit Foodbook: From Pen to Palate—A Collection of Tasty Literary Fare*. Toronto: Totem Books, 1987.

Alexander, Christine and Margaret Smith (eds). *The Oxford Companion to the Brontës*. Oxford: OUP, 2003.

Smith, Margaret (ed.). *The Letters of Charlotte Brontë*. 3 vols. Oxford: Clarendon Press, 1995–2004.

Austen, Jane. *The Works of Jane Austen*, vol 6: *Minor Works* [The Oxford Illustrated Jane Austen]. Ed. R. W. Chapman. Oxford: Clarendon Press, 1954; further rev. by B. C. Southam, 1969.

Kennedy, Joyce, Michael Kennedy and Tim Rutherford-Johnson (eds). *The Oxford Dictionary of Music*. Oxford: OUP, 2013.

## **Articles:**

Put the author's name in reverse order (surname, followed by the initials), then provide:

- the full title of the article in double inverted commas (with first letters of nouns and pronouns, verbs, adjectives, adverbs capitalised—unless the title includes a quotation as below) followed by a period.

If the article appeared in a book, after the title of the article insert the word “in” followed by the bibliographical details as for Books and Edited Books above.

### ***Examples***

Behrendt, Stephen. “‘Certainly not a female pen’: Felicia Hemans’s Early Public Reception”, in *Felicia Hemans: Reimagining Poetry in the Nineteenth Century*. Ed. Nanora Sweet and Julie Melnyk. London: Palgrave, 2001.

Eliot, Simon and Nash, Andrew. “Mass Markets: literature”, in *The Cambridge History of The Book in Britain*, vol 6. Ed. David McKitterick. Cambridge: CUP, 2010.

McMaster, Juliet. “The Juvenilia: Energy Versus Sympathy”, in *A Companion to Jane Austen Studies*. Ed. Laura Cooper Lambdin and Robert Thomas Lambdin. Connecticut and London: Greenwood Press, 2000.

If the article appeared in a journal, provide:

- the title of the journal in italics;
- the volume and issue number of the journal (in Arabic numerals);
- the year in parentheses;
- the page numbers of the article.

### ***Example***

Jack, Ian. “Physiology, Phrenology and Characterization in the Novels of Charlotte Brontë”, *Brontë Society Transactions* 15, 2 (1970), 377–91.

## **PhD Dissertations:**

Put the author's name in reverse order (surname, followed by the initials or first name according to the author's own practice), then provide:

- the full title of the thesis in inverted commas (with first letters of nouns and pronouns, verbs, adjectives, adverbs capitalised) followed by a period;
- PhD Dissertation followed by a period;
- name of university;
- date.

### ***Example***

Keane, Katarina. “Second Wave Feminism in the American South, 1965–1980”. PhD Dissertation. University of Maryland, 2009.

## **Internet Sources**

Provide detailed bibliographic information about the item, together with information about electronic publication and access, so that the reader can find the item.

Many URLs are long and complicated, and not all are stable. Use shortened form of URLs wherever possible, as indicated below. Delete <http://www> from the URL if possible. Omit period after a URL.

### **The basic entry may have up to six parts to it:**

Author’s or editor’s name. Publication or “Title of document”. Information about print publication, if relevant. Information about electronic publication. Date of most recent access, in the format: Accessed 1 January 2021. Information about access (subscription service, doi, or shortened URL).

### ***Example***

Eliot, Simon and Nash, Andrew. “Mass Markets: literature”, in *The Cambridge History of The Book in Britain*, vol 6. Ed. David McKitterick. *Cambridge Histories Online*.

Cambridge: CUP, 2010. Accessed 29 October 2020 from  
[doi.org/10.1017/CHOL9780521866248.013](https://doi.org/10.1017/CHOL9780521866248.013)

Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson (eds). *The Oxford Dictionary of Music*. Oxford: OUP, 2013. Accessed 26 August 2020 from Oxford Music Online.

Langhamer, Claire. “Love and Courtship in Mid-Twentieth-Century England.” *Historical Journal*, 50, 1 (2007), 173–96. Accessed 27 May 2009 from ProQuest,  
[doi:10.1017/S0018246X06005966](https://doi:10.1017/S0018246X06005966)

### **Please provide all the following information that is relevant and available, in this order:**

- Author’s or editor’s name, in the same format as for print sources.
- Title of document, in the same format as for print sources. (Unless you are citing an online book, this title will generally go within double quotation marks.) If the document is a

posting to a discussion list or forum, take the title from the subject line, and follow by a description. If the document does not have a title, provide a description, such as Course home page. Descriptions should not be within quotation marks or italics.

- Information about print publication if relevant, in the same format as for print sources.

**Information about electronic publication:** provide all of the following information that is relevant and available, in this order:

- Title of the internet site or database, in italics. If the site has no title, provide a description, such as Home page. Do not place the description within quotation marks or italics.
- Name of the editor(s) of the site, if known. Do not use “Ed” or other abbreviations to introduce the name(s).
- Version number of the source (if not part of the title) or, for an electronic journal, the volume number, issue number, or other identifying number.
- The number range, or total number of pages, paragraphs, or other sections (if not cited earlier).
- Publisher or host of the site.
- Date of most recent access.
- Name of subscription service (e.g. Taylor & Francis Group, JSTOR, Adam Matthew Digital).
- Shortened website address (e.g. jasna.org), OR stable URL or doi (only if the item cannot easily be found through a subscription service or database).
- Search Path (only if the item cannot be found by a search on the database or website home page).

**Information about how to access the site:** for journal articles, newspapers, magazines and theses accessed from online databases, cite the reference as you would the same article in a print publication followed by the most recent access date and online source.

### ***Examples***

#### **On-line posting of print journal:**

Feldman, Paula R. “The Poet and the Profits: Felicia Hemans and the Literary Marketplace”. *Keats-Shelley Journal* 46 (1997), 148–76. Accessed April 14, 2021 from JSTOR  
[jstor.org/stable/30210372](https://doi.org/10.1215/089240659746148)

- [Anonymous]. “A Short Sketch on the Life of Mrs. Hemans, with Remarks on her Poetry, and Extracts”. Review. *The Athenaeum* 425 (5 December 1835), 906. Accessed 12 February 2021 from Google Books bit.ly/32e6bH8
- [Anna Laetitia Barbauld]. “Poems, by Felicia Dorothea Browne”. *The Monthly Review* 60 (November 1809), 323. Accessed 24 August 2020 from HathiTrust Digital Library hdl.handle.net/2027/hvd.hxjgb7
- Peter LaSalle, “Conundrum: A Story about Reading,” *New England Review* 38, 1 (2017), 95. Accessed 16 April 2021 from Project MUSE.
- Holmes, S. “‘But this Time You Choose!’: Approaching the ‘Interactive’ audience in reality TV”, *International Journal of Cultural Studies*, 7 (2004), 213–231. Accessed 3 March 2007 from Sage Journals Online.

**On-line journal with paragraphs instead of pages:**

Bennett, Alexandra G. “‘Now Let My Language Speak’: The Authorship, Rewriting, and Audience(s) of Jane Cavendish and Elizabeth Brackley”. *Early Modern Literary Studies* 11, 2 (September 2005), 13 pars. Accessed 15 December 2006 from purl.org/emls

**Article on website:**

Ray, Joan Klingel. “President’s Message”. *JASNA*. 30 December 2006. Jane Austen Society of North America. Accessed 2 January 2007 from jasna.org

**Electronic database with home page and path specified:**

“Juvenilia”. *Orlando: Women’s Writing in the British Isles from the Beginning to the Present*. Susan Brown, Patricia Clements, and Isobel Grundy. Cambridge University Press. Accessed 1 January 2007 from orlando.cambridge.org Path: search by name; Jane Austen.

**Manuscript material in digital sources:**

[Hemans, Felicia Dorothea]. “Miscellaneous material of Felicia Hemans”: “The Farewell” in “The Literary Manuscripts of Felicia Hemans”, Microfilm Reel 4, University Library Liverpool. Accessed 11 February 2021 from Adam Matthew Digital primary sources.

“Anne Wagner Album”. Carl H. Porfzheimer Collection of Shelley and His Circle, The New York Public Library. Accessed 9 September 2020 from The New York Public Library Digital Collections: digitalcollections.nypl.org/items/510d47db-b633-a3d9-e040-e00a18064a99

**On-line posting from discussion list:**

Gandolfi, Luca. "Jane Austen Italian Website". On-line posting. 16 October 2006. C18-L: Resources for Eighteenth-Century Studies across the Disciplines. Pennsylvania State University. Accessed 28 October 2006 from personal.psu.edu/special/C18/c18-l.htm Path: Search the C18-L Archives.