

## Mattering Press Style Guide

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<p><b>Referencing (author-date)</b></p>	<p>Our citations are in-text and have been drawn from the author-date system of citation listed in the Modern Humanities Research Association (MHRA) style guide, and the style guide of the Open Book Publishers (OBP), also adapted from this source.  <b>Where there are any differences with the MHRA guide this summary should take precedence.</b></p> <p>For edited collection, in-text references should be accompanied by a bibliography at the end of each chapter. For monographs, the bibliography should be submitted as a separate document, to go at the end of the book. For any referencing or style situations not covered in this document, please refer to the following freely downloadable guide:</p> <p><a href="http://www.mhra.org.uk/Publications/Books/StyleGuide">http://www.mhra.org.uk/Publications/Books/StyleGuide</a></p> <p>A note on indexes: To keep typesetting and editing costs down, and to save author's time, Mattering Press books will not have an index. However, all our printed books will also be made available as free online texts, which can be readily searched by readers if necessary.</p>
<p>Books and journal articles</p>	<p>References in the text should give in parentheses the surname of the author, the publication date of the work and a page reference, if necessary. If a page reference is not available, it may be appropriate to cite a chapter, paragraph number or section heading.</p> <p>One author: (Piaget 1980: 74)  One author, multiple pages: (LaFree 2010: 413, 417–18)  Two authors: (Ward and Burns 2007: 52)  Three authors: (Heatherton, Fitzgilroy, and Hsu 2008: 188–89)  Four or more authors: (Barnes et al. 2010: 12)  Corporate Author: (World Bank 2010: 15)  One author, no page reference: (Johnson 1979: sec. 24), (García 1987: vol. 2), (Fowler 1965: eq. 87)</p>
<p>Websites, online databases and e-books</p>	<p>If online material is referred to, an abbreviated form of reference should appear in parentheses in the text. In the examples below the full reference is followed by the appropriate abbreviation in brackets:</p> <p>Stephen Andrew Hiltner, 'On Press with "The Paris Review"', &lt;<a href="http://www.theparisreview.org/blog/2012/03/01/on-press-with-the-parisreview/">http://www.theparisreview.org/blog/2012/03/01/on-press-with-the-parisreview/</a>&gt; [accessed 3 March 2012]  (Hiltner 2012)</p> <p>Kent Bach, 'Performatives', in Routledge Encyclopedia of Philosophy &lt;<a href="http://www.rep.routledge.com">http://www.rep.routledge.com</a>&gt; [accessed 3 October 2001]  (Bach 2001)</p> <p>Nicolas Jacobs, <i>Early Welsh Gnomonic and Nature Poetry</i> (London: Modern</p>

	Humanities Research Association, 2012), p. 10. Google ebook. (Jacobs 2012: 10)
Original Documents	<p>If original documents are referred to, an abbreviated form of reference should appear in parentheses in the text. In the examples below the full reference is followed by the appropriate abbreviation in brackets:</p> <p>London, British Library, MS Cotton Nero A.x. (BL MS Cotton Nero A.x.).</p> <p>Carlisle, Cumberland Record Office, Probate Records (CRO, Probate).</p> <p>Edinburgh, National Library of Scotland, Adv. MS 19.2.1 (NLS Adv. MS 19.2.1).</p> <p>Venice, Archivio di Stato, Consiglio dei X, Secreta (ASV, Cons. X Secr.).</p>
Other notes	<p>Citations are usually placed just before a mark of punctuation, such as a comma or full stop.</p> <p>If the author's name appears in the text, it is not repeated in the citation, e.g. Roberts (1985) has argued that the role of Disraeli in this affair was crucial.</p> <p>If you are citing two or more works with the same author and same year of publication, add letters a, b, c, etc. after the year of publication to distinguish the different works, e.g. (Brown 1994a) ... (Brown 1994b). The same letters must be used in the list of references at the end of the paper.</p>
<b>Bibliography</b>	<p>In an alphabetical bibliography the surname of the author or editor whose surname governs the alphabetical position will precede the forename(s) or initial(s). Do not reverse the normal order for collaborating authors or editors other than the first quoted.</p> <p>If the list includes more than one work by the same author, a long dash should be substituted for the name after the first appearance and works should be listed in date order.</p> <p>If two or more works by the same author(s) have the same publication date, they should be arranged in alphabetical order of title and distinguished by adding letters after the date (e.g. '1998a', '1998b').</p>
Books and book chapters	<p>Chadwick, H. M., and N. K. Chadwick, <i>The Growth of Literature</i>, 3 vols (Cambridge: Cambridge University Press, 1932–40; repr. 1986).</p> <p>Fuentes, C., <i>Aura</i>, ed. by P. Standish, Durham Modern Language Series: Hispanic Texts, 1 (Durham: University of Durham, 1986).</p> <p>Johnson, T. H., ed., <i>Emily Dickinson: Selected Letters</i>, 2nd edn (Cambridge, MA: Harvard University Press, 1985).</p> <p>McKerrow, R. B., ed., <i>The Works of Thomas Nashe</i>, 2nd edn, rev. by F. P. Wilson, 5 vols (Oxford: Oxford University Press, 1958).</p> <p>Strayer, J. R., and others, eds, <i>Dictionary of the Middle Ages</i>, 13 vols (New York: Scribner, 1982–89), vi (1985).</p> <p>Welsh, A., 'The Influence of Cervantes', in A. J. Cascardi, ed., <i>The Cambridge Companion to Cervantes</i> (Cambridge: Cambridge University Press, 2002), pp. 80–99.</p> <p>Posner, R., <i>The Romance Languages</i> (Cambridge: Cambridge</p>

	<p>University Press, 1996).</p> <p>—— <i>Linguistic Change in French</i> (Oxford: Clarendon Press, 1997a).</p> <p>—— <i>Studying French</i> (Cambridge: Cambridge University Press, 1997b).</p>
Journal articles	<p>Grady, H., 'Falstaff: Subjectivity between the Carnival and the Aesthetic', <i>MLR</i>, 96 (2001): 609–23</p> <p>Ogden, C. K., and I. A. Richards, 'Devices and their Narrative Function in Sidney's <i>Arcadia</i>', <i>Emblematika</i>, 1 (1986): 267–92.</p> <p>J. D. Spikes, 'The Jacobean History Play and the Myth of the Elect Nation', <i>Renaissance Drama</i>, n.s., 8 (1970), 117–49.</p> <p>Cook, R. F., 'Baudouin de Sebourc: un poème édifiant?', <i>Olifant</i>, 14 (1990), 115–35.</p> <p>Urbina, E., 'Don Quijote, puer–senex: un tópico y su transformación paródica en el Quijote', <i>Journal of Hispanic Philology</i>, 12 (1987–88), 127–38.</p> <p>Weber, K., H. Rao, and L. G. Thomas, 'From Streets to Suites: How the Anti-Biotech Movement Affected German Pharmaceutical Firms', <i>American Sociological Review</i>, 74.1 (2009): 106–27.</p>
Online Articles	<p>Jongeneel, E., 'Art and Divine Order in the Divina Commedia', <i>Literature and Theology</i>, 21 (2007), 131–45 &lt;<a href="http://dx.doi.org/10.1093/litthe/frm008">http://dx.doi.org/10.1093/litthe/frm008</a>&gt; [accessed 01 May 2012].</p> <p>Lee, R., 'The Rebirth of Inherited Memories', <i>MHRA Working Papers in the Humanities</i>, 4 (2009), 18–24 &lt;<a href="http://www.mhra.org.uk/ojs/index.php/wph/article/viewFile/73/70">http://www.mhra.org.uk/ojs/index.php/wph/article/viewFile/73/70</a>&gt; [accessed 1 May 2012].</p> <p>Sohmer, S., 'The Lunar Calendar of Shakespeare's King Lear', <i>Early Modern Literary Studies</i>, 5.2 (1999) &lt;<a href="http://purl.oclc.org/emls/05-2/sohmlear.htm">http://purl.oclc.org/emls/05-2/sohmlear.htm</a>&gt; [accessed 28 January 2000] (para. 3 of 24).</p>
Articles in newspapers and magazines	<p>Schmidt, M., 'Tragedy of Three Star-Crossed Lovers', <i>Daily Telegraph</i>, 1 February 1990, p. 14.</p> <p>Friedland, J., 'Across the Divide', <i>The Guardian</i>, 15 January 2002, section G2, pp. 10–11.</p>
Websites and e-books	<p>Hiltner, S. A., 'On Press with "The Paris Review"', &lt;<a href="http://www.theparisreview.org/blog/2012/03/01/on-press-with-the-parisreview/">http://www.theparisreview.org/blog/2012/03/01/on-press-with-the-parisreview/</a>&gt; [accessed 3 March 2012]</p> <p>Jacobs, N., <i>Early Welsh Gnomie and Nature Poetry</i> (London: Modern Humanities Research Association, 2012), p. 10. Google ebook.</p>
PhD theses, conference papers	<p>Knight, H. J., <i>An Empirical Investigation of Pricing and Competition in the UK Credit Card Market</i>. PhD Thesis. University of Nottingham, 2010. &lt;<a href="http://etheses.nottingham.ac.uk/2243/1/523699.pdf">http://etheses.nottingham.ac.uk/2243/1/523699.pdf</a>&gt; [accessed 22 February 2014].</p> <p>Berger Ziauddin, S., 'Apocalypse now? Swiss Bunkers as (In)effective Transition Spaces into the Postnuclear World', Paper Presented at <i>Organising Disaster Advisory Board Workshop</i>, Goldsmiths, University of London, 2012.</p>
Particularly unconventional	Some references may come from unconventional or unusual sources. One example is

references	<p>a lecture given as part of a course. In these cases, square brackets should be used as in the following:</p> <p>Felt, U., ‘Innovation-driven futures and knowledge-able citizens’ [lecture given as part of the ‘Science and Society – Meet with Excellence’ series at the Department of Science and Technology Studies, Vienna, 2013].</p>
Footnotes	<p>Some additional discussion clarifying or expanding on material presented in the text may be included as footnotes; however we ask that you keep these notes to a minimum so as to reduce disruption to the reader.</p> <p>Wherever possible, a footnote note reference number should be placed at the end of a sentence. Notes should be marked in the typescript by superior (superscript) numbers, with no punctuation (full stops, parentheses, etc.), in sequence throughout an article or chapter. A note reference number should follow any punctuation (including a parenthesis) except a dash, which it should precede.</p> <p>Any citations within footnotes should follow the in-text referencing style listed above and be included in the bibliography.</p>
<b>General style</b>	
Spelling	<p>We use British spelling – please set your dictionary/language to English (UK).</p> <p>The biggest case of uncertainty comes with -ise versus -ize. We prefer -ise (realise, commercialise, monetised), but are happy to go with -ize as long as it is used consistently throughout the book.</p> <p>Please use analyse not analyze.</p> <p>Note that programme is spelled program when discussing computer programs only.</p> <p>Note the difference between practice and practise. From the OED: ‘Practice is the correct spelling for the noun in both British and US English and it is also the spelling of the verb in US English. However, in British English the verb should be spelled practise.’</p>
Emphasis	<p>Should be avoided but, if necessary, italics should be used:</p> <p>‘This is a matter of <i>synthesis</i>, not decomposition.’</p>
Abbreviations	<p>No fullstops:</p> <p>USA NATO EU</p>
Names	<p>Please use a person’s full name the first time you mention them (titles like King/Queen/Duchess are ok, but never Professor/Dr/Mr/Mrs); then use only their surname for all subsequent mentions.</p>
Figures/Illustrations	<p>To refer to your figures within the text use a capital F and the numeral: This is clearly shown in Figure 6. OR (see Figure 6). The figure itself should contain the artist/photographer if there is one, plus the name, date and place it is held (if relevant):</p> <p>Figure 1. Jean-Antoine Watteau <i>Pilgrimage to Cythera</i> (1719) Charlottenburg Palace, Berlin</p> <p>Please err on the side of giving more information about figures, and we can edit as appropriate.</p>

Dates	<p>26 January 1900</p> <p>the 1890s</p> <p>nineteenth century (or with a hyphen if it becomes an adjective, e.g. nineteenth-century culture)</p>
Titles of books/poems and so on.	<p>Titles of books, plays and operas are italicized: <i>Hamlet</i></p> <p>Make sure you give the author's name the first time you refer to the book, but not in subsequent mentions: Salman Rushdie's <i>Midnight's Children</i>.</p> <p>If it's relevant or useful, you can include a date, but only use the date the first time the work is mentioned in each chapter: <i>Faust</i> (1887)</p> <p>Titles of articles, poems and songs are not italicized, but use quotation marks: 'She Walks in Beauty'</p>
Translation of a quote	The original foreign quote is italicized and the translation follows immediately in square brackets, not italicized. ' <i>Nous arrivons tous de Paris</i> ' [We're all from Paris].
Editing within a quote	<p>Square brackets are used to indicate your own words within a quote. If you edit out part of the quote use an ellipsis surrounded by brackets:</p> <p>'No themes are so human [says the Preface to <i>What Maisie Knew</i>] as those that reflect for us out of the confusion of human life, the close connexion of bliss and bale, so dangling before us for ever that bright hard medal [...] one face of which is somebody's right and ease and the other somebody's pain and wrong.'</p>
Single word quoted	Words that aren't quotes should generally not be in quotation marks. However, occasionally authors may wish to distance themselves from a certain idea or acknowledge something is not their own concept. In these cases, double quotation marks should be used: It was his own form of 'modernism'.
Dashes	<p>Use long dashes with one space on either side:</p> <p>'That night — in exuberant vein — it was to a Mrs Everard Cotes.'</p>
Slashes	<p>No space on either side of the slash</p> <p>either/or</p> <p>Socialism/Marxism</p>
Quotation marks	Use single quotation marks, and double quotation marks for quotes within quotes (i.e.: 'quotes "quotes within quotes" quotes'). Please use 'smart quotes' or 'curly quotes' (") rather than straight quotation marks (").
Quotes	<p>Punctuation goes on the outside of the quote:</p> <p>'Identity politics can be mobilized very effectively', states Sen. He adds, 'this is especially the case when it comes to violence'.</p> <p>Unless it is part of the quote itself:</p> <p>This fear comes in the form of an exclamation: 'Help!'</p>
Cf.	Use 'see' rather than <i>cf.</i> For instance: 'Mattering Press is a practical engagement in the cosmopolitics of publishing (see Stengers 2003)'
Etc	Avoid the overuse of etc – try alternatives where possible (e.g. 'and so on', or 'among many other possible examples')