



KEATS-SHELLEY JOURNAL

HOUSE STYLE GUIDE, 2018

Preparing your MS for copyediting at the *Keats-Shelley Journal*

I. Identification

Please confirm the spelling of your name, choosing whether or not to include a middle name or initial, and indicate your affiliation. If you are unaffiliated, state that you are an independent scholar and give the name of your hometown.

II. Page Formatting

Your text (including block quotations and footnotes) must be formatted in 12-point, Times New Roman font, and *double-spaced throughout (vertical), but single-spaced between sentences (horizontal)*. Submit your work in Microsoft Word, using hyperlinked footnotes, which should also appear double-spaced and in 12-point font.

III. Quotations

- Accuracy—We have found that even the most meticulous textual scholars have misquoted material. Please double-check any quotations in your final manuscript.
- Emphasis—*Always* indicate in a footnote or parenthetical notation whether or not emphasis (italics, underlining, boldness) is in the original text or was added by you. The reader will assume that emphasis is original unless otherwise indicated. For example: “Shelley’s boat was *unstable*” (p. 234, emphasis added).
- Source—If you are quoting material that you found quoted in another source, so indicate in a footnote or parenthetical citation, e.g., (qtd. in Brown, p. 444).
- Standard Editions—We require that you cite the standard scholarly edition of texts. Please let us know if you have trouble accessing them. For your convenience, here is a list of some standard editions:
 - *The Poems of John Keats*, ed. Jack Stillinger (Cambridge, Mass.: Harvard University Press, 1978). Use line number and then page number after quoted material. [short-form abbreviation: *PJK*]
 - *The Letters of John Keats*, ed. Hyder Edward Rollins, 2 vols. (Cambridge, MA: Harvard University Press, 1958). [short-form abbreviation: *LJK*]
 - *The Complete Poetry of Percy Bysshe Shelley*, ed. Donald H. Reiman and Neil Fraistat, 3 vols. (Baltimore: The Johns Hopkins University Press, 1999)—or—*Shelley’s Poetry and Prose*, second edition, ed. Reiman and Fraistat (New York: W. W. Norton & Company, 2002). [short-form abbreviations: *CPPBS* and *SPP*, respectively]
 - *The Letters of Percy Bysshe Shelley*, ed. Frederick L. Jones, 2 vols. (Oxford: Clarendon Press, 1964). [short-form abbreviation: *PBSL*]
 - *Lord Byron: The Complete Poetical Works*, ed. by Jerome J. McGann, 7 vols. (1980–93) (Oxford: Oxford University Press). [short-form abbreviation: *BCPW*]
 - *Byron’s Letters and Journals*, ed. Leslie A. Marchand, 12 vols. (Cambridge, MA: Belknap, 1973). [short-form abbreviation: *BLJ*]
 - *The Works of Mary Wollstonecraft*, ed. Janet Todd and Marilyn Butler, 7 vols. (Washington Square, NY: New York University Press, 1989). [short-form abbreviation: *WMW*]
 - *The Collected Novels and Memoirs of William Godwin*, gen. ed. Mark Philp, 8 vols. (London: Pickering & Chatto, 1992). [short-form abbreviation: *WGCNM*]

- *The Novels and Selected Works of Mary Shelley*, gen. ed. Nora Crook, 8 vols. (London: W. Pickering, 1996). [short-form abbreviation: *Selected Works MWS*]
- *The Letters of Mary Wollstonecraft Shelley*, ed. Betty T. Bennett, 3 vols. (Baltimore, Johns Hopkins University Press, 1980). [short-form abbreviation: *MWSL*]
- *The Journals of Mary Shelley*, ed. Paula R. Feldman and Diana Scott-Kilvert, 2 vols. (Oxford: Clarendon Press, 1987). [short-form abbreviation: *MWSJ*]
- *The Clairmont Correspondence: Letters of Claire Clairmont, Charles Clairmont, and Fanny Imlay Godwin*, ed. Marion Kingston Stocking, 2 vols. (Baltimore: Johns Hopkins University Press, 1995). [short-term abbreviation: *CC Letters*]

In your citation of a multi-volume edition, cite the general editor(s) rather than the editor of an individual volume. Use short-form abbreviation in parentheses after providing a full citation the first time in a footnote. After the publication information, include the Roman numeral for the volume, followed by a comma, and then the page number without the *p*. For example: (*CPPBS*, III, 92).

IV. Copy-Editing Conventions

Consult back issues of the *K-SJ* for examples of our house style, which is a slightly modified form of the *Chicago Manual of Style*, 16th Edition (not MLA). Among our particular preferences are the following:

Citing Journal Articles

- Abbreviations—Spell out “line” and “lines” but abbreviate pages as “pp.” (single “p.” for a single page).
- Citing volume and issue numbers—In citing journal articles we list volume and issue numbers (where both are available, separated by a single dot), then date (in parentheses), then page numbers (without “pp.”). So for example: *Studies in Romanticism*, 45.1 (1999), 34–46.
- Footnotes—Example of proper footnote citation: L. J. Swinger, “The Poets, the Novelists, and the English Romantic Situation,” *The Wordsworth Circle* 10.2 (1979), 226–27.
- Inclusive numbers—When using inclusive numbers, such as pp. 3–10, 101–8, 321–28, or 1496–1504, please follow the *Chicago Manual of Style*, 16th Edition, section 9.64. For your convenience, here are the rules:

First number	Second Number	Examples
less than 100	Use all digits	3–10, 71–72, 96–117
100 or multiples of 100	Use all digits	100–104, 1100–1113
101 thru 109, 201 thru 209, etc.	Use changed part only	101–8, 808–33 1103–4
110 thru 199, 210 thru 299, etc.	Use two or more digits as needed to include all changed parts	321–28 498–532 1087–89 1496–500 11564–615 12991–3001
	To avoid ambiguity, inclusive roman numerals are always given in full.	xxv–xxviii, cvi–cix

Other Conventions of this Journal

- Dates—Beginning in the 2008 issue, we prefer dates in the American form: January 14, 2001.
- We discourage discursive subheadings—please use Roman numeral subheading markers instead.

- American English—We prefer American over British spellings (“color” not “colour” and “colonize” not “colonise”) in non-quoted material. We also prefer American English punctuation.
- Titles—Italicize, don’t underline, titles of books, journals, and long poems.
- Volume Numbers—Small-capital Roman numerals are preferred for volume numbers, Arabic numerals for stanzas or sections, except where another convention is established in a well-known edition or reference work. We use lowercase for “canto” or “book” unless the capitalized version has become conventional. Passages from longer works are identified (for example) by canto, stanza, and line number, with the canto and stanza numbers separated by a dot: e.g., VII.34, lines 12–15.
- Multiple Citations—A frequently cited text, such as a primary literary source or collection of letters, should be cited in the text after the first footnote with the following kind of notice: “hereafter cited in the text as *Letters*” or “hereafter, *Letters*.”
- Online Material—It is unacceptable to cite online sources for easily available works due to the variable quality of the Internet. You must cite literary works from standard scholarly editions. If you have questions about which ones to use, please email us.
- Quoting Poetry—In poetry quotations, there should be one space before and after the solidus used to mark line endings, even if the line ends with a long dash (em-dash).
- Punctuation
 1. We prefer to use the em-dash instead of two hyphens (i.e., —, not --), and we do not allow a space between the em-dash and text. Use the en-dash between inclusive page numbers and dates, and, again, leave no extraneous spaces before or after the en-dash.
 2. Single-space between sentences and after colons.
 3. Quotation Marks (Inverted Commas)—We use American conventions for quotation marks: double quotation marks for a direct quotation, and single quotation marks for a quotation inside the quotation.
 4. Ellipses—If you are quoting extensively and using ellipses, note that three ellipses indicates that material is missing from inside that sentence. Use four ellipses if your quoted material ends at the end of a sentence and skips over at least some of what immediately follows.
- We generally use Romantic to refer to the literary movement and romantic to refer to the genre of romance or to romantic love. If you prefer to lower-case Romantic, the name of the literary movement, that is fine, but please be clear and consistent throughout your essay so that your logic is clear to the reader.
- Remove redundancy—Space is always a major concern in the *Keats-Shelley Journal*. Please eliminate any repetitions (hendiadys, etc.).
- We discourage the use of long discursive footnotes. If we ask you to reduce the word count of your piece, please attempt to reduce the length of footnotes first.
- Once a revised paper has been submitted, no substantive changes may be made by the author—only copyediting corrections. Read and revise now for style and content.
- Consent to Publish—During proof stage, we will ask you to complete a Consent to Publish form that assigns us the copyright. At that time we will ask you to certify that your work is original and has not been published previously. Please alert us now to any potential conflicts in this regard, such as a book manuscript with overlapping material under consideration for publication elsewhere. As of 2013, *Project MUSE* digitally archives material published in our Journal. Older issues can be found on *JSTOR*.

V. Permissions

It is your responsibility to obtain in writing official permission to reproduce text from any manuscript outside the public domain. Please submit your permissions with your revised manuscript.

VI. Images

If you are including images with your manuscript, they must be scanned in at a minimum of 300 dpi at the size at which they’ll be reproduced. The image may be sent as a PDF, JPEG, or, if needed, be supplied in another major application: Quark XPress, Indesign, Illustrator, or Photoshop, depending on the type of image.

It is your responsibility to obtain in writing official permission to reproduce any images outside the public domain.

We will require a copy of that permission before we will publish any image.
Include a full image caption to accompany the image, noting the image's provenance.

VII. Production Schedule

We generally complete copy-editing in late spring and early summer and proofing at the end of the summer.

Updated 12.25.17

If you have any questions about stylistic matters or preparing your MS,
please contact the Editor, Professor Jeanne Moskal, at keats_shelley@unc.edu.