

BREPOLS PUBLISHERS
Editorial Style Guide for MEDIA PERFORMANCE HISTORIES

CHECKLIST BEFORE SUBMITTING A FINAL VERSION TO BREPOLS:

[1] Spacing and typeface

- Apply **double-spacing** to allow for editorial corrections.
- One size of a serif font such as **Times New Roman pt. 12** should be used throughout, including endnotes and extended quotations.
- Mail the text without illustrations, diagrams, tables etc. which should be sent separately to your Brepols editor. Mark the place where the illustration should be placed by (Fig. 1), (Fig. 2) etc. and add the caption: Fig. 1. 'Annunciation', glass slide, E. Mazo, 1910.

[2] Paragraphs

- Indent the first line of each paragraph, except the first paragraph of a chapter, section, or article, by **one tab** character (do NOT use the space bar). However don't indent the first sentence after a block quotation.
- The space between paragraphs should be the normal line spacing.
- Text should be left-justified but not fully justified.

[3] Numbering

- Ensure that all pages (including notes or references) are numbered consecutively in the top right-hand corner.

[4] Subheadings

- Do not type headings or subheadings in capitals and do not underline or italicize them. Major subdivisions within the text should be marked by increased spacing instead. Use 22pt and bold to mark them.
- Avoid several subheadings to discuss one specific point. If you can not avoid them, please use 1., 1.1., 1.1.1.
- Headings and subheadings should not normally end with a full stop or colon.

[5] Make sure there is/are

- Margins of at least 2.5 cm.
 - No automatic numbering or lists.
 - No double quotation marks: these are only used within single quotation marks.
 - No accidental double spaces: use ctrl + F to weed them out.
 - No sentences starting with an abbreviation, preferably even in foot- or endnotes, exception: cf.
 - No loc. cit., op. cit., idem or other abbreviations in referencing. However, use *ibid.* for consecutive sources.
 - No illustrations without obtained copyright,
 - No unchecked references.
 - Always give first and last name when first mentioning a person: Michel Foucault, not just Foucault.
 - At the first mention, use the full name of an institution, then use the abbreviation, e.g, Centrale voor Projectie-Onderwijs, then C. P. O. (with spaces).
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STYLE SHEET FOR MEDIA PERFORMANCE HISTORIES

[1] Spacing

- › Use a single space after sentences, punctuation, and each initial of an author's name.

[2] Spelling & proper names

- › Use **Commonwealth spelling**.
e.g., honour, colour, favour, behaviour, defence, metre, litre, theatre, centre / centred, focussed, travelling, marvellous, modelled, benefitted, worshippers, catalogue, acknowledgement, title. etc.
However: original spelling kept when quoted from an English source.
- › Use the **-ize form** for words ending in either -ize or -ise. Idem for nouns: -ization NOT -isation.
Please note these exception: verbs that always end in *-ise* + the case of '*analyse*'

advertise advise analyse appraise apprise arise	chastise circumcise comprise compromise	despise devise disguise
enterprise excise exercise	franchise improvise incise	practise praise promise
revise rise raise	supervise surmise surprise	televisise

- › Use current place-names and foreign names in their English form if available.
e.g., Cologne, Dunkirk, Florence, Geneva, Lisbon, Majorca, Moscow
e.g., Horace, Livy, Ptolemy, Virgil

[3] Punctuation

- › Always use **single quotation marks** for quotations and sources in references and bibliographies.
Punctuation normally goes outside of quotation marks: e.g. 'The theatre scenes were most novel'.
Exception: The author always kept wondering: 'Was this the right way of going about this subject?'
- › Place ellipses within square brackets [...] when they indicate omitted text from a quotation.
- › In an enumeration of three or more items, insert an **Oxford comma** after the penultimate item.
e.g., green, yellow, and blue / green, yellow, or blue.
- › Hyphenation is used where the first of two or more words is used adjectively, e.g., an early twentieth-century education, a tenth-century manuscript versus: in the tenth century, in the early twentieth century.
- › Where one of the words is an adverb ending in -ly, do not hyphenate, e.g., 'a handsomely bound codex'.
- › A very long dash (—), known as a 2-em dash, is used in bibliographies and similar lists when they include more than one work by the same author.

- › Shorter dashes as this – are used in the text and in headlines (e.g., Media in Europe, 1890–1900).
- › Do not use periods after Mr, St, Dr, USA, UK, ad, vols, fols, nos, eds, edn, pls.

[4] Capitalization

- › Places, persons, days, months, historical periods, unique events, official titles, nationalities, movements, and nouns and adjectives derived from people or languages are capitalized, e.g., Catholic, Catholic Church, Protestant, Freemasons, Canonesses
Exception: biblical, NOT Biblical
- › References to particular parts of a book are capitalized, e.g., see Chapter 1; as mentioned in Part 3; added in Appendix 2; as shown in Figure 8.
- › Seasons and points of the compass are lower case.
Exception: when they indicate an official name or specific concept: South America, the Western world.
- › Abbreviations are always lower case, e.g., pp, NOT Pp.
Exception: ‘Cf.’ at the start of a footnote (but avoid starting a sentence with an abbreviation if possible).
- › If the beginning of a sentence is omitted following an ellipsis, begin with a capital letter: In the history of film ‘[...] The psychological development of a character.....’
- › A complete sentence in quotation marks always starts with a capital letter.

[5] Quotations and Block quotations

- › Block quotations are longer than 40 words or two lines.
- › Block quotations are not enclosed within quotation marks, but should be broken off by an increased space from the preceding and following lines of typescript.
- › Dutch, German, French etc. quotations should be translated into English; however first check if the reference has already been translated and quote from this source; if not possible, state as: (author’s translation / authors’ translation).
- › Put additional information in a quotation in square brackets: The designer Hergé [Georges Prosper Remi] is the best.
- › If a phrase is continued by a quotation as *block* do not use a colon or another mark, just continue as if it was an ordinary phrase,
e.g., The plot logic is driven by catastrophism, as
 [...] due to the choice itself, Figuié’s tableaux give the impression of a discontinuity....

[6] Numbers

- › Spell out numbers one up to one hundred, numbers at the beginning of a sentence, and approximate numbers over one hundred, e.g., one hundred and fifty views, eighty-three scholars.
- › Inclusive numbers falling within the same hundred should only include the last two figures of the second number: e.g., 13–15, 44–48, 110–22. For the first ten number of each new hundred use the long form

with a hyphen: 101–102, 204–208 (not 101–02, 204–08). Short form applies from 110, 210, 310 onward: 210-12.

- › For time ranges and lifespans, do not abbreviate and use a long hyphen: 1914–1918, 1895–1914.
- › Use Roman numbers in small letters and do not abbreviate them: Louis Figuier. *La Terre avant le déluge*, second ed. (Paris: Hachette et C^{ie}, 1867), xxi–xxiii.
- › Dates should contain a cardinal number for the day, a written-out month, and no interpunction, also in references, e.g., ‘23 April 1564’, NOT ‘23rd/Apr./1564’
Exception: there is a comma when adding a day of the week: ‘Friday, 8 February 1890’
- › There is no comma in numbers up to 9999. 10,000 and higher contain a comma for every three digits. Decimals have periods.
- › In references to centuries, the ordinal should be spelled out, e.g., the sixteenth century, sixteenth-century drama, NOT the 16th / 16th century

[7] Italics, Roman & Boldface

- › Avoid the use of italics for rhetorical emphasis. Any word or short phrase individually discussed or in a foreign language should, however, be in italics, followed by an interpretation, e.g., *fin-de-siècle*; There is a distinction between *exhortatio* (*exhortation*) and *praedicatio* (*preaching*).
- › Do not use italics for proper names of well-known places such as Chat Noir, Polytechnic Institution, Scala.
- › Italics for: *sic*, *c.* (abbreviation for circa): *c.* 1900-1914, [*sic*]
- › Italics PLUS quotation marks: use single quotation marks when you use a specific notion, concept, wording for the *first* time in the beginning of the text, e.g., ‘*métempsychose*’.
- › Use italics for titles of books, journals, dissertations (PhD thesis, MA-thesis), but not for journal / book series.
- › Do not set titles in Roman when they are part of a title; instead, use single quotation marks, e.g., *A Study of ‘Romeo and Juliet’ in American Theatre*

[8] Footnotes

- › Footnotes are placed at the end of a sentence or after punctuation. However, place a footnote before a dash (—), not after the dash. If the footnote explains a specific word, add the footnote directly after the word.
- › Foot- or endnotes should not be used to provide additional bibliographical material on the general subject being treated, but which is not directly needed. They should normally not include extra expository material.
- › Footnotes should be in 10 pt.
- › A reference in a footnote is followed by a full stop.
- › References in a footnote do not invert first and last name, e.g., Laurent Mannoni. *Le grand art de la lumière et de l’ombre, archéologie du cinéma* (Paris: Nathan, 1994), 1-3.

> Introductory statement and source are separated by a comma in footnotes: For more on shadow play, cf. the contribution by XXX

> For references to works which are paraphrased or give additional information, use Cf. / cf. (NOT see). e.g., cf. Catherine Rosenbaum-Dondaine. *L'Image de piété en France 1814-1914* (Paris: Musée-Galerie de la Seita, 1984), 43.

> When authors are quoted / cited by others (even though it is better to try and find the original source and quote from there) PLUS the title is repeated; please give first name(s) if available (however in the following case it could not be found): Sagette quoted in Rosenbaum-Dondaine. *L'Image de piété en France 1814-1914*, 43.

> Another contribution in an already quoted book: Annie Renonciat. 'Un média oublié d'enseignement populaire. Les vues sur papier transparent pour projections lumineuses', in Quillien (ed.). *Lumineuses projections*, 67-75.

> If a full reference including pages is given and the link is only additional: give the link at the end of the reference, WITHOUT comma or date of access, such as [accessed 1 January 2020]: (<https://doi.org/10.1080/14791420.2015.1092203>).

> If the reference is rare and may disappear from the internet, do not hesitate to add a link and date: Radiguet & Massiot. *Projections Molteni. Éditions des Diapositives pour Conférences Scientifiques et Mondaines*, N° 38, 1^{er} fascicule *Astronomie* (Paris: Radiguet & Massiot, n.d.), *Lucerna Magic Lantern Web Resource* (<http://lucerna.exeter.ac.uk/text/index.php?language=EN&id=4009989>, [accessed 28 August 2020], and <https://archive.org/details/RadiguetEtMassiotCatalogue38part1Images/page/n.17/mode/2up?q=mondaines>).

> If no complete references is available: Jean-Paul Périer-Muzet. 'Notre Histoire', February 2000 (<https://www.assumptio.org/qui-sommes-nous.php?pLingua=FRA&pFile=notre-histoire.html>, [accessed 30 August 2020])

> For articles in edited books, the shortened title can be used if the book itself is also mentioned in the bibliography, e.g., Renonciat, Annie. 'Un média oublié d'enseignement populaire. Les vues sur papier transparent pour projections lumineuses', in *Lumineuses projections!*, edited by Anne Quillien (Chasseneuil-du-Poitou: Canopé éditions, 2016), 67–75 instead of *Lumineuses projections! La projection fixe éducative*

Special cases:

> Advertisements should be indicated in the footnotes, but not in the bibliography. e.g., Advertisement by American Mutoscope and Biograph Company, *The Moving Picture World* 4.13 (March 1909): 357.

> Articles in booklets for a DVD and a DVD-edition: e.g., Stéphanie Salmon. 'Les films Capellani de la collection Morieux', in *Albert Capellani-Coffret* (Paris: Éditions Pathé), 20

> A reference with two publisher: separate them by a slash. No space around a slash: Tolra/Tol-Sim, NOT Tolra / Tol-Sim; Sainte-Foy, QC: Les Presses de l'Université Laval/Lausanne: Éditions Payot

> If a journal has a long and an abbreviated name, use the full name for a better identification: *Early Popular Visual Culture* instead of *EPVC*, *Dix-huit cent quatre-vingt-quinze* instead of *1895* (or give both), but not the long version: *1895. Mille huit cent quatre-vingt-quinze. Revue de l'association française de recherche sur l'histoire du cinéma*.

> If an already quoted reference with two or more authors is used more than once, omit 'and' when referring it for the second, etc. time: Alber, Hégé. *Le Grand Manuel de projection*, 10.

> If references are repeated, use a shortened form:
FN 1: Le Bail. *Peut-on employer les projections lumineuses*, 25.
FN 2: *Ibid.*
FN 3: *Ibid.*, 29.

[9] Acknowledgments and Index

- > Put the people you wish to thank in a special sections entitled Acknowledgments, not in a footnote.
- > Add an index, if possible. Use automatic indexing with Word.

[10] Bibliography

> Bibliography in 12 pt. is added after text and acknowledgments. There is no punctuation at the end of a reference.

> Only give references that were mentioned in the footnotes or the text.

> XIX^e and NOT XIX^e, C^{ie} NOT Cie (as the French do), but use the original title in reference: e.g., 20th NOT 20th.

> Invert last and first name and end with a full stop. Use and to add another autor: Hoffmann, Detlef, and Almut Junker; Remise, Jacques, Pascale Remise, and Régis van de Walle; for more than three authors or editors give only the first: ... edited by Kaveh Askari, and others (New Barnet (UK): John Libbey....

> Give the full name if known: Mitchell, William John Thomas. *The Last Dinosaur Book*:

> Use capital letters or English titles and a **colon** to separate main title and secondary title: e.g., Maddox, Brenda. *Reading the Rocks: How Victorian Geologists Discovered the Secret of Life* (London: Bloomsbury, 2018)
Cf. also below the section "[4] Capitalization".

> For other languages, use spelling according to the national rules; separation of main title and secondary title by *simple full stop*:
e.g., German system: Hoffmann, Detlef, and Almut Junker. *Laterna Magica. Lichtbilder aus Menschenwelt und Götterwelt* (Berlin: Frölich & Kaufmann, 1982)
e.g., French system = first word with a capital letter after Le, La, Les, but small letter after un, une, du, de la, des: Moigno, François Napoléon Marie. *Les Mondes. Revue hebdomadaire des sciences et leurs applications aux arts et à l'industrie*, volume 1 (Paris: Étienne Giraud, 1863)

If the book editor and author have chosen a spelling that does not conform to the general rules, use their version:

e.g., Mannoni, Laurent. *Le grand art de la lumière et de l'ombre, archéologie du cinéma* (Paris: Nathan, 1994), 86-88.

e.g., Jacques Remise, Pascale Remise, and Régis van de Walle. *Magie Lumineuse. Du théâtre d'ombres à la lanterne magique chinoises* (Paris: Balland, 1979)

> Editions: write out the number connected to editions, years (but volume 1 NOT volume one), e.g., Louis Figuier. *L'Année scientifique et industrielle*, eighth year (Paris: Hachette et Cie, 1863)

> Dissertations, MA-thesis:

Kappel, Caroline J. *Labyrinthine Depictions and Tempting Colors: The Synaesthetic Dances of Loïe Fuller as Symbolist Choreography* (PhD thesis, University of Ohio, 2007)

> Articles:

Mödersheim, Sabine. 'Enthüllung und Geheimhaltung. Zur Bildsymbolik der Rosenkreuzer und Freimaurer', in *Deutsche Geheimgesellschaften. Von der Frühen Neuzeit bis zur Gegenwart*, edited by Jost Hermand, and Sabine Mödersheim (Köln, Weimar, Wien: Böhlau Verlag 2013)

> For articles for which no author could be found despite intensive research (e.g., in Gallica, Delpher, etc.), use 'anonymous' in footnote and bibliography to a lengthy search for the reference in the bibliography on the reader's part:

footnote: Anonymous. 'Schoolbioscoop en groote-stadsleven', *De Opvoeder* 21 (1924): 424-426.

bibliography: Anonymous. 'Schoolbioscoop en groote-stadsleven', *De Opvoeder* 21 (1924)

> For books without author or editor, e.g., exposition catalogues:

Faszination durch Farbe – Licht – Glas. Europäische Glasmalerei, exposition catalogue (Augsburg: Verlag Josef Hanneschläger, n.d.)

> If necessary, create an additional section entitled **Archival Material**, e.g., for handwritten sources from an archive from which you quote and which has not author / editor, e.g., Collection Heilig Graf Turnhout, notebook Spanje

APPENDIX FOR LESS COMMON SPELLING AND GRAMMAR ISSUES AND REFERENCES TO SLIDES, PLAYS, POEMS, FILMS ETC. AND TRANSLATIONS

ADDITIONAL SPELLING AND GRAMMAR RULES

[1] Plurals

> No apostrophe should be used before the plural ending of abbreviations (where the -s follows any punctuation), names, numbers, letters, and words not normally used as nouns, e.g.:

MPs, POWs, PhDs

the Henrys, the two Germanys

the 1960s, the twenties, ones and twos

as and es, the three Rs

haves and have nots

> In references to decades, an s without an apostrophe should be used: the 1920s, the 1960s.

[2] Possessives

> Possessive of Moses and of Greek names ending in -es (particularly those having more than two syllables) is usually formed by means of the apostrophe alone

Moses', Sophocles'

> Cf. Names ending in -s or other sibilant take the 's

Jesus's, Berlioz's, Moens's, author's translation

[3] Punctuation

> An embedded non-restrictive relative clause is preceded and followed by a comma e.g., The hypothesis, which I tested throughout the research, was rejected.

› An embedded restrictive relative clause is neither preceded nor followed by a comma
e.g., The results that I obtained may invoke positive social change.

› Keep exceptions in mind:
e.g., Who wrote *Who's Afraid of Virginia Woolf??*

[4] Capitalization

› In titles of works in English, the following are capitalized
- the initial letters of the first word,
- all nouns, pronouns (except the relative 'that'), adjectives, verbs, adverbs, and subordinating conjunctions,

and the following are not capitalized

- articles, possessive determiners ('my', etc.), prepositions, and the co-ordinating conjunctions 'and', 'but', 'or', and 'nor'

[5] Numbers

› For the most common monetary currencies (£, €, \$, ¥, DM, FF and fl), the symbols precede the figure. For other currencies, it follows the figure.
e.g., £197 12s. 6d., BUT 15 Dkr.

› In non-statistical contexts, express weights and measures in words.
e.g., 'He carried an ounce of sugar'

In statistical contexts, express as figures with the appropriate abbreviations.

e.g., 1 kg, 3½ in., 45 mm, 100 lb. Keep a space between figure and entity. This does not, however, apply to percentage: 3%

TITLES OF MAGIC LANTERN SLIDES, PLAYS, POEMS, ETC.

› 'Between single quotation marks': poems, essays, articles, exhibitions, plays, performances, and songs, slides, slide series, paintings, engravings, e.g., this caption: Fig. 2. 'L'iguanodon et le megalosaure' ('The iguanodon and the megalosaurus'), E. Riou. (Courtesy: IES Bárbara de Braganza Institute).

› The bibliographical / caption entry for the slide: Fig. 4. 'La prière de la petite aveugle' ('The little blind girl's prayer'). Slide 7 of 'Noël de la petite aveugle' ('The little blind girl's Christmas'), series of 19 slides, Maison de la Bonne Presse, c. 1914. (Courtesy: Mundaneum collection, Mons).

› If, as in most cases, this information is missing:

Fig. 2. 'Homospatality' in slide 15 of slide series 'Un poison mortel' ('A Lethal Poison'), Bijou Collection (Paris: Éd. Librairie Tolra) (Collection KADOC-KU Leuven. Archief Eucharistisch Catechistenwerk Gent.)

TITLES OF FILMS

› Film titles in italics.

› Original title (English distribution title, director, country of production, year of release)
Golgotha (*Behold the Men*, Julien Duvivier, F 1935)

La Rose effeuillée ou Un miracle de sainte Thérèse de l'Enfant (*The Vow*, Georges Pallu, and Honoré Le Sablais, F 1926)

> If the distribution title can't be found, a personal translation (NOT in italics) can be given, but **only if absolutely necessary** for the argumentation:

Le Pèlerinage à Lourdes (The Pilgrimage to Lourdes)

> If the director is not known: *Un drame au pays breton* (Gaumont, F 1913)

TRANSLATIONS

> A translation in brackets takes the same letter style as the word(s) it translates: 'Triomphe de l'eucharistie' ('Triumph of the Eucharist'), *A la Recherche du temps perdu* (*In Search of Lost Time*).

> If possible, take an official translation for a book, not your own.

> Film titles should not be translated when there is not official English film title to be found.

> The translations should be put in the main text or in a footnote text, but not in the reference itself:

Catalogue général de la librairie (~~General Catalogue~~) (Paris: Maison de la Bonne Presse, 1908).

> For the translation of institution names, please check how it is officially called in English, otherwise state that it is your translation.