RULES OF THUMB

- This Style Guide has been adapted from the Modern Humanities Research Association style book, so if you make use of Zotero or Endnote, please select 'MHRA 4th edition (notes, place of publication)' in your Document Preferences (as to include place of publication in references).
- Use full names at first mention: Michel Foucault, not just Foucault.
- In the footnotes and bibliography, never abbreviate journal or book titles.
- Acronyms consisting of capital initial letters should be spelled out in full on the first mention and put in parentheses, with the next mention as abbreviation only: World Trade Organization (WTO).
- Do not use abbreviations (etc., i.e., e.g., cf.) in the main text of your contributions or the footnotes.
- Below is a summary. Please refer to the MHRA style book for more detailed examples.

[1] Spacing

- Use a single space after sentences, punctuation, and each initial of an author's name.
- Indent the first line of each paragraph by one tab, except the first paragraph of a chapter, section, or the first sentence after a block quotation. Or, preferably, use the MPH Word template to correctly style paragraphs — all paragraphs follow the 'New paragraph' style, except the first paragraph of a chapter or section; or the first sentence after a block quotation, which follows the 'Paragraph' style.

[2] Spelling & proper names

- Use **Commonwealth spelling** (Oxford British English: www.oed.com), except for quoted material
  - honour, colour, favour, behaviour, defence, metre, litre, theatre, centre, travelling, marvellous, modelled, benefitted, catalogue, acknowledgement, title, programme (but computer program).
  - Use the **-ize form** for words ending in either -ize or -ise. Idem for nouns: -ization *not* -isation. Please note these exceptions: 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	raise revise rise	supervise surmise surprise	televise

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

[3] Punctuation

- Use **single quotation marks** for quotations and sources in references and bibliographies, regardless of source language. Double quotation marks are only used for quotes within quotes.
- Punctuation normally goes outside of quotation marks, unless they are interrogatory or exclamatory; or the quotation forms a complete sentence and is separated from the preceding passage by a punctuation mark:
  - Why does Shakespeare give Malcolm the banal question 'Oh, by whom?'?
  - Wilde said, 'He found in stones the sermons he had already hidden there.'
- Use single quotation marks for titles of poems, essays, articles, exhibitions, plays, performances, songs, slides, slide series, paintings, engravings.
- In an enumeration of three or more items, insert an **Oxford comma** after the penultimate item: green, yellow, and blue / green, yellow, or blue.
- Use a short dash or en-dash (–) to indicate a span or differentiation: the England–France match, 2 January–13 February, the 1939–45 war, pp. 81–89.
- Use a long dash or em-dash (—) to make a parenthetical statement: Tim and Fred, Eva and Kim — all were gone.

- A contracted form of a word that ends with the same letter as the full form, is not usually followed by a full stop: Mr, St, DR, vols, fols, eds, edn, pls *but* no., M., ed., PhD, USA (which follows the rule for acronyms).

[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: Catholic, Catholic Church, Protestant, Freemasons, Canonesses. Exception: biblical, *not* Biblical.
- References to particular parts of a book are capitalized: see Chapter 1; as mentioned in Part 3; added in Appendix 2; as shown in Figure 8.
- Seasons and points of the compass are lowercase. Exception: when they indicate an official name or specific concept: South America, the Western world.
- Abbreviations are always lowercase: pp., *not* Pp.
- Always follow the capitalization of the original source (both for quotations and titles).
- 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 do not need quotation marks but should be preceded and followed by a blank line.
- Translate quotes into English. Use an existing translation or note: (author's translation).
- Indicate omissions in a quotation with a bracketed ellipsis […], but not at the beginning or end of a quotation.
- Use square brackets for extra info in quotes: The designer Hergé [Georges Prosper Remi] is the best.

[6] Numbers

- Spell out numbers one up to one hundred, numbers at the beginning of a sentence, and approximate numbers over one hundred: one hundred and fifty views, eighty-three scholars. Use words for consistency when paragraphs contain mixed use.
- Dates should be styled '23 April 1862', *not* '23rd/Apr./1862'.
- Spell out ordinals for centuries: the sixteenth century, sixteenth-century drama, *not* 16th C.
- Inclusive numbers within the same hundred omit repeated digits in the second number: 44–48, 110–12.
- Write descriptive time periods in full and do not abbreviate lifespans: between 1826 and 1850, 1895–1914.
- No comma in numbers up to 9999. Use commas for 10,000 and higher. Decimals have a period.
- Use unabbreviated, lowercase Roman numerals for the preliminary pages of a book or journal: pp. xxiv–xxviii.

[7] Italics, Roman & Boldface

- Italicize foreign words and phrases, with translations in roman in parentheses: *laterna magica* (magic lantern), except for proper nouns or words that are familiar in the English lexicon: de facto, mise-en-scène.
- Avoid the use of italics for rhetorical emphasis. Italics and quotation marks are not combined unless they exist as such in an existing quotation or source title.
- Use Roman for well-known place names such as Chat Noir, Polytechnic Institution, Scala.
- Use italics for: *sic*, *c.* (abbreviation for circa): *c.* 1900–1914, [*sic*].
- Italicize book and journal titles; but use single quotation marks for dissertations or journal/book series.
- Boldface is only ever used in (sub)titles as indicated in the MPH Word template, not for in-text emphasis.

[8] Footnotes

- Use footnotes, not in-text citations, for giving additional information and bibliographical references.
- Place footnote numbers after punctuation, preferably at the end of a sentence, but before a long dash (—).
- If the footnote explains a specific word, add the footnote directly after the word.
- Footnotes should be in 11 pt and a reference in a footnote is followed by a full stop.
- Footnote references do not invert first and last name of the author: Laurent Mannoni, *Le grand art de la lumière et de l'ombre, archéologie du cinéma* (Paris: Nathan, 1994), pp. 1–3.
- For repeated references, use a shortened form: Mannoni, p. 2.
- For authors cited with multiple works, include a short title: Mannoni, *Le grand art,* p. 2.
- Create separate entries for each essay in the same edited volume (no cross-referencing).
- Use 'Ibid.' only when there's no chance of confusion — after a second reference within four lines of the first.
- Separate introductory statement and sources with a comma: For more on shadow play, see Catherine Rosenbaum-Dondaine, *L'Image de piété en France 1814-1914* (Paris: Musée-Gallerie de la Seita, 1984), p. 43.

Special cases:

- For an edited volume, the title is mentioned first, followed by the editor's name: *Approaches to Teaching Voltaire's 'Candide'*, ed. by R. Waldinger (New York: Modern Language Association of America, 1987).
- Indicate advertisements and newspaper articles in footnotes, not in the bibliography: Advertisement by American Mutoscope and Biograph Company, *The Moving Picture World*, 4.13 (March 1909), p. 357.
- For quoting a source cited by others, add full references: Sigmund Freud, *The Interpretation of Dreams*, trans. James Strachey (London: Hogarth Press, 1953), p. 112, quoted in Peter Gay, *Freud: A Life for Our Time* (New York: Norton, 1988), p. 45.

[9] Acknowledgements and Index

- Place your acknowledgments in a dedicated section titled 'Acknowledgements', not in a footnote.
- Include an index if relevant (especially monographs), preferably using Word's automatic indexing feature.

[10] Bibliography

- Bibliography in 12 pt. follows text and acknowledgements. No punctuation at the end of a reference.
- Only include references mentioned in footnotes or text.
- Invert last and first name of the first author and list references in alphabetical order.
- Title and subtitle are separated by a colon (:) and follow the original source's spelling and capitalization.
- Anonymous works are listed by title, ignoring initial articles for alphabetical order.
- For uncertain or unknown information, use square brackets: [n. p.] for no place of publication, [n. d.] for no date of publication, [n. pub.] for no publisher, and [n. dir.] for no director.
- Use a double em-dash (——) in place of a repeated author in a bibliography, immediately followed by the title: —— *Edward II* (for Marlowe, Christopher)
- Weblinks require the https:// addition, angle brackets (< >), and an access date but DOIs do not.
- **Examples** — for a full overview, visit the MHRA website:
    - **Book**: Mannoni, Laurent, *Le grand art de la lumière et de l'ombre : archéologie du cinéma* (Paris: Nathan, 1994)
    - **(Online) article**: Tabet, Frédéric, and Pierre Taillefert, 'Influence de l'occulte sur les formes magiques: l'anti-spiritisme spectaculaire, des Spectres d'Henri Robin au Spiritisme abracadabrant de Georges Méliès', *1895: revue d'histoire du cinéma*, 76.2 (2015), pp. 94–117, doi:10.4000/1895.5014
    - **Edited volume**: Vandendriessche, Joris, Evert Peeters, and Kaat Wils, eds, *Scientists' Expertise as Performance: Between State and Society, 1860–1960* (London: Routledge, 2015)
      ! Note that editors are mentioned first in the bibliography, which differs from placement in footnote references.
    - **Chapter in edited volume**: Vanhoutte, Kurt, 'Deep Time Through the Lens of the Magic Lantern: Genesis and Geology', in *Faith in a Beam of Light: Magic Lantern and Belief in Western Europe, 1860–1940*, ed. by Sabine Lenk and Natalija Majsova (Turnhout: Brepols Publishers, 2022), pp. 187–207, doi:10.1484/M.TECHNE-MPH-EB.5.129103
    - **Dissertation:** Buelens-Terryn, Margo, 'From "Magic" to "the masses": mapping the lantern lecture circuit in Antwerp and Brussels, *c.* 1900–*c.* 1920' (unpublished doctoral thesis, Universiteit Antwerpen, 2023)
    - **Website:** Amel Mukhtar, 'How Failure Freed Coco Jones, R&B's Soulful New Star', *British Vogue*, 28 March 2023 <https://www.vogue.co.uk/artsand-lifestyle/article/coco-jones-interview> [accessed 4 April 2023].
    - **Articles in DVD booklets and editions**: Salmon, Stéphanie, 'Les films Capellani de la collection Morieux', in *Albert Capellani-Coffret* (Paris: Éditions Pathé), p. 20.
    - **Films:** Original title, dir. by director name (English distribution title or author's translation, country of production, year of release): *Golgotha*, dir. by Julien Duvivier (*Behold the Men*, F, 1935)
    - **Archival material**: If relevant, create an additional section titled 'Archival Material' for handwritten sources from an archive without an author / editor: Collection Heilig Graf Turnhout, notebook Spanje

[11] Illustrations

- To use illustrations from another source, you must get permission. Rights holders may charge a fee or request a complimentary copy of the book. Authors are responsible for these obligations. You might negotiate a lower fee by explaining the scholarly nature of your work.
- Submit each image (table, figure, graph, photo) as a separate file in its original format, preferably .tiff or .jpg. Provide a glossy print, not a book scan, at 300 dpi or higher (about 900 x 1500 pixels). Web downloads usually do not meet print-quality standards.
- Refer to illustrations in your text (see Figure X) and provide captions for each figure at the top of the article.
- Acknowledgements and captions: Follow the exact wording provided by permission grantors. For items used under copyright exceptions, include a full acknowledgement of the original source.
- To meet European accessibility standards concerning Alt Text, captions must provide an image description of approx. 40 words containing (if relevant) the medium, colouring, and depicted objects, people, or themes of the source material:
    - Figure 1. Second slide of 'Rheingold' from Paul Hoffmann's Great Show 'Die Nibelungen', 1887. Illustrated lantern slide showing an underwater scene with three water nymphs and a man stealing their gold. (Historical Museum Frankfurt am Main).
    - Figure 2. Paul Lauters, *Street singer*, 1829. Lithograph depicting a nineteenth-century street performer and companion addressing a village crowd. (Rijksmuseum, Amsterdam).
    - Figure 8. Egyptian cigarette box from the 1920s containing a miniature archaeologist's set with antique scarabs, used in Christian Chelman performance 'Malediction'. (Collection Surnateum, Brussels).