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STYLE GUIDE – RESET EDITIONS

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PLEASE NOTE THAT THIS IS A BRIEF GUIDE AND IT IS NOT INTENDED TO BE EXHAUSTIVE. IF YOU ARE UNSURE ABOUT ANY SPECIFIC ISSUES THAT ARE NOT COVERED HERE PLEASE CONTACT US. WE WILL BE HAPPY TO GIVE FURTHER GUIDANCE REGARDING, FOR EXAMPLE, REFERENCING. FOR GENERAL STYLE POINTS PLEASE CONSULT THE LATEST EDITION OF *NEW HART'S RULES*.

WHAT TO SUBMIT

You will need to submit all or most of the following. Please contact us if you have any queries. For samples of the various sections please follow the hyperlinks below.

1. **Title Pages:** these should include the full title and subtitle of the work, and the names of the editors as you would like them to appear.
 2. **Contents List:** this should include everything in your volume.
 3. **Acknowledgements:** if necessary.
 4. **General Introduction:** see below.
 5. **Bibliography:** see below.
 6. **Chronology:** if appropriate for your edition; see below.
 7. **Volume or Section Introductions:** as appropriate for your edition; see below.
 8. **Headnotes:** see below.
 9. **Editorial Notes:** see below.
 10. **Textual Variants:** if appropriate to your edition; see below.
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GENERAL INTRODUCTION

- Your general introduction should make the case for the edition and draw together any general themes and strands covered by the entire edition.
- Discuss the previous publishing history of the subject matter, making reference to any historical studies. Explain why there is a need for a new edition.
- Briefly discuss the contents of each volume.
- Explain the rationale behind the choice of texts and discuss other texts that are relevant but have not been included for reasons of space or their wide availability.
- You should also set out the editorial principles that have been used in the edition. Explain the way in which texts have been edited and annotated and explain why these choices have been made.
- The length of your general introduction is given in your contract. If you think it will be over or under this length please contact us as soon as possible.
- For a sample general introduction, see http://www.pickeringchatto.com/pages/hyperlink_1.

BIBLIOGRAPHY

- The bibliography should include all works cited in your introductory material (general and volume/section introductions and headnotes). It should also include any additional texts that you think are relevant further reading for the topic.
- If relevant, you could add texts that you would have liked to include in the edition if there had been space or if they were not so widely available, for example.
- It is not necessary to include all works cited in your editorial notes, unless you think they are particularly important to the edition.
- Bibliographies can be divided into primary and secondary material if relevant. Primary material can be further divided so that manuscript material is listed as a separate section. Published works should not be further divided.
- List authors alphabetically, surname first followed by initial, not full first name.
- Where several texts by the same author are listed, these should be given in order of publication date, with the earliest first.
- Follow the style below, and see also Referencing other Works, below. For a full sample bibliography, see http://www.pickeringchatto.com/pages/hyperlink_2.

- Burke, E., *Reflections on the Revolution in France* (1790), ed. J. C. D. Clark (Stanford, CA: Stanford University Press, 2001).
- Duncan, I., 'Edinburgh, Capital of the Nineteenth Century', in J. Chandler and K. Gilmartin (eds), *Romantic Metropolis: The Urban Scene of British Culture, 1780–1840* (Cambridge: Cambridge University Press, 2005), pp. 45–64.
- , *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton, NJ, and London: Princeton University Press, 2007).
- Jones, S. E., 'Satire', in N. Roe (ed.), *Romanticism: An Oxford Guide* (Oxford: Oxford University Press, 2004), pp. 390–408.
- Schaffer, T., 'Women and Domestic Culture', *Victorian Literature and Culture*, 35 (2007), pp. 385–95.

CHRONOLOGY

- The chronology should outline the major historical events relevant to your subject during the period covered.
- If important events relevant to the subject occur outside of the dates covered by the edition these should be included, within reason.
- You may also wish to include important events that have an indirect bearing on the subject in order to give greater context.
- For a full sample chronology, see http://www.pickeringchatto.com/pages/hyperlink_3.

VOLUME INTRODUCTIONS

- Volumes or section introductions should focus on the specific sub-themes, authors or texts contained in that part of the edition.
- Texts should be discussed in some detail and placed in the context of the volume or section as a whole, with critical and/or bibliographical commentary. See also 'Headnotes' below.
- These introductions should avoid extensive overlap with the general introduction, although some of the same themes may occur.
- There is no need to repeat the editorial principles of the edition.
- The length of volume or section introductions is given in your contract. If you think they will be over or under this length please contact us as soon as possible.
- For a sample volume introduction, see http://www.pickeringchatto.com/pages/hyperlink_4.

HEADNOTES

- Unless the volume contains only one text, each text or group of texts will require a headnote to precede the text pages.
- Headnotes should be approximately 700 words. They may be longer if the text is of considerable length or the headnote covers more than one text.
- Headnotes should include the following information:
 - Details about the author, where known.
 - Date of original publication (as exact as possible to month or day); publisher; brief account of the copy-text's relationship to the first edition, if relevant.
 - After-history, if relevant: reprints, translations etc.
 - Thematic and textual relationship to other works by the author and to other contemporary works.
 - Sources: literary antecedents; memoirs, historical works; personal experience;

real-life personalities, etc. The headnote style is not primarily interpretative but there is scope to draw attention to mythological, biblical or classical allusions etc. if you find these especially significant in the text.

- Brief account of critical reception i.e. within the author's lifetime and later that century, but only if you want to draw readers' attention to particularly interesting treatment or interpretation of this text.
- For a sample headnote, see http://www.pickeringchatto.com/pages/hyperlink_5.

EDITORIAL NOTES

- Your editorial notes will appear at the end of the published volume.
- Note markers should be consecutive superscript arabic numerals running throughout the text. If your volume contains more than one text the numbering should restart with each new text. Within a novel or longer work restart the numbering with each internal volume.
- Markers should be keyed outside punctuation rather than within it: e.g. Supreme Court History.² Either use the Word endnote function or add superscript numbers to your text.
- Editorial notes will start with a lemma, which should be a direct quote from our edition, abbreviated with an ellipsis if necessary, and italicized unless the original text is in italics (in which case it should be roman). Omit final punctuation unless it shows a quotation (as in example 1 below). The lemma should be followed by a colon, after which comes the text of the note. The text after the colon should be capitalized only if it makes a full sentence. See the examples below.
- For a sample text with editorial notes, see http://www.pickeringchatto.com/pages/hyperlink_6.

1. *'a more sure word ... Prophetie'*: see 2 Peter 1:19.
2. *Duke of Lorain*: Charles V (Léopold-Nicholas-Sixte), duc de Lorraine (1643–90), a bitter enemy of Louis XIV who entered the Austrian service and fought against the Turks. He was never able to take possession of his duchy but his son Léopold was granted it by the Peace of Ryswich (1697).
3. *the Reform of our Money*: The Recoinage Bill passed early in May 1696 to address a serious loss of confidence in the nation's silver coin. Silver was used for most cash transactions of any size in England. See D. W. Jones, *War and Economy in the Age of William III and Marlborough* (Oxford and New York: Basil Blackwell, 1988).

What to Annotate

Editors are expected to:

- Include glosses on persons (historical, legendary and mythic). Try to avoid bald formulations like 'Plato (c. 428/7–c. 348/7 BC), Greek philosopher'; 'William Wordsworth (1770–1850), English Romantic poet'. Often these can be worked into a more informative note, e.g.
Titus Lucretius Carus (c. 99–c. 55 BC), Roman poet whose *De Rerum Natura* expounds the materialism of the Greek philosopher Epicurus. It was read extensively by the Shelleys (1820) just before Mary Shelley began *Valperga* (*MWSJ*, vol. 1, pp. 324–7).

- Specify the source of **ALL** allusions and quotations and indicate any significant degree of ‘error’. Give the full reference and publication date of the work in question. Details felt to be significant may be added (e.g. evidence that the quotation in question was a favourite one of the author, or of recent reading etc.).
- Provide English translations for **ALL** foreign or words, phrases and sections of text (except established loan-phrases).
- Include glosses on obscure places, abstruse words or words in a very unfamiliar sense.
- Some references will be untraceable. Where this is the case, use the following format: not identified/ not further identified, as is most appropriate.
- Do not slavishly follow a generalized dictionary or encyclopaedia type of explanation where you can furnish a more accurately nuanced and contextualized one. It will often be more relevant to point out or suggest the contemporary, personal, or emblematic significance of a choice of name, locality or allusion.
- Avoid repeating informational notes within the same P&C volume. Cross-reference, using the format: see note 12 above (within the same text or original section) or see note 12 to Volume I, above, p. 000 (to refer to a different text or original section).
- Between volumes it may be easier to repeat notes.
- If the same words or people come up throughout the edition, consider including a glossary or biographical directory for the whole set.

TEXTUAL VARIANTS

- For all single-author collections and for collections that reproduce volume-length texts you should include variants of that text published within the author’s lifetime.
- Textual variants should include all significant authorial changes.
- Variant markers should be superscripted lower-case letters running a–z, **PLACED OUTSIDE ANY PUNCTUATION**. Ultimately these will be listed by P&C page number, starting from a on each page, but for submission please just ensure that they are clearly marked by MS page or chapter.
- Variants will start with a lemma, which should read exactly as in our edition, including any punctuation. The lemma is followed by a square bracket, the text after which specifies the variant. Note that variant text appears before the italicized edition abbreviation (normally the year), whereas editorial comment (e.g. ‘omit’) appears after the edition. For variant MS material, show crossed through and illegible words as in example d below.
- For a sample text with textual variants, see http://www.pickeringchatto.com/pages/hyperlink_7.
- See also Silent Corrections, below, p. 9.

a which of course was] which was *1853, 1871*

b ‘Here we have been ... proscribed.’] *1853, 1871 omit*

c with unexpected] with the most delightful *1853*; with delightful *1871*

d startling and painful,] the ~~startling and painful, xxxxx~~, *MS*

GENERAL STYLE POINTS

Referencing Other Works

- For the bibliography, and for the initial citation within the editorial material, present each entry **IN FULL**.
- Subsequent references should be abbreviated, as shown below.
- Only works cited in your editorial material should appear in your bibliography.
- Journal articles and chapters in edited volumes should include full page numbers.
- Journal and newspaper titles should not include the leading 'The'.
- Give authors' initials, **NOT** full first names.

Examples of Referencing Style

This list aims to cover the major styles of referencing, but is not exhaustive. Please contact us if you have any further queries.

- **Biblical References:** Book, chapter and verse are to be given as 2 Chronicles 9:2; Matthew 26:8. They should not be italicized.
- **Books:** D. H. Bodurtha and W. B. Pope (eds), *The Life of John Keats* (Oxford: Oxford University Press, 1937), p. 57.
 - Bodurtha and Pope (eds), *The Life of John Keats*, p. 57.
- **Book Articles:** C. Y. Lang, 'Narcissus Jilted: Byron, *Don Juan*, and the Biographical Imperative', in J. J. McGann (ed.), *Historical Studies and Literary Criticism* (Madison, WI: Wisconsin University Press, 1985), pp. 143–79, on p. 170.
 - Lang, 'Narcissus Jilted', p. 170.
- **Classical Works:** Classical works with accepted standard textual divisions need not be referenced to any particular edition unless this is relevant. Use the format Horace, *Epistles*, I.19.37.
- **Collections or Modern Editions:** *The Letters of William and Dorothy Wordsworth*, ed. E. de Selincourt, rev. C. L. Shaver, 2nd edn, 3 vols (Oxford: Clarendon Press, 1967), vol. 1, p. 296.
 - *The Letters of William and Dorothy Wordsworth*, vol. 1, p. 296.
- **Dictionary of National Biography:** You should now be using the new edition, the *Oxford Dictionary of National Biography*, the acronym for which is *ODNB* to differentiate it from the old *DNB*. Please make sure you use the correct acronym.
- **Journal Articles:** C. Clarke, 'Recollections of Keats', *Atlantic Monthly*, 7:4 (1816), pp. 26–9, on p. 27.
 - Clarke, 'Recollections of Keats', p. 27.
- **Manuscripts and Archives**
 - **Manuscripts:** Laud Misc. 45, MS Oxford, Bodleian Library (hereafter Laud Misc. 45), ff. 99–100.
 - **Archive Documents:** Lauchlin Currie to Franklin D. Roosevelt, 10 September 1937, National Archives, Kew, Surrey, Home Office papers (hereafter NA HO), 42/196, ff. 1–4.
- **Plays and Poems:** Titles of plays and long poems should be in italics e.g. *King Lear*, *The Faerie Queene*. Short poems should be in roman in single quotation marks e.g. 'Ode to a Nightingale'. Act, scene and line or stanza and line should be abbreviated:
 - Plays: III.iv.45 (act 3, scene 4, line 45).
 - Poems: IX.ii.45–7 (book 9, stanza 2, lines 45–7).

- **Theses:** titles of unpublished theses should be roman in quotation marks, in the format Author, 'Title' (PhD dissertation, Cambridge University, 1987).
- **Websites**
 - **Official Papers:** Cabinet Conclusions 6 & 7. Consultation with the Dominions and India (Imperial Conference). 23 December 1916, at <http://filestore.nationalarchives.gov.uk/pdfs/small/cab-23-1-wc-16-16.pdf> [accessed 12 May 2009].
 - **Journal Articles:** G. Budge, 'The Hero as Seer: Character, Perception and Cultural Health in Carlyle', *Romanticism and Victorianism on the Net*, 52 (November 2008), at <http://www.ravon.umontreal.ca> [accessed 30 June 2009].

Spelling and Punctuation

- Use English, not American, spelling. Use -ize and not -ise where both spellings are in use in English.
- For problem words, hyphenated words and preferred forms such as role/rôle, follow the latest edition of *Hart's Rules for Compositors and Readers*, published by Oxford University Press.
- Use commas sparingly. For lists, use commas thus: red, white and blue (i.e. omitting the final comma before and).
- Round brackets should be used within round brackets where necessary. Square brackets should normally be confined to editorial comment.

Abbreviations

- Use a stop where the last letter of an abbreviation is not the last letter of the word, e.g. Prof., Co., vol., pp. Where the last letter of the abbreviation is the final letter in the word, it should *not* have a stop, e.g. Dr, St, vols.
- Where initials are given for people's names, e.g. T. S. Eliot, stops should be used and there should be a space between letters.
- Use English, rather than Latin, where possible, e.g. 'see above' rather than *supra*.
- Do not use stops in names of institutions, countries, academic degrees, decorations, etc. For example, USA, BL, PhD, DSO.
- Do not use stops after abbreviated units of measurement, e.g. cm, mm.
- Book and journal title abbreviations are italic e.g. *OED*, *DNB*.

Cross-references

Please use the format: 'see above (or below), p. 000' or 'see Volume 4, p. 000'. Keep a list of the original page references referred to, as you will need to fill these in using new P&C pagination at proof stage. When referring to a note, use the form: 'see p. 000, n. 000'.

Names

- Give full names at the first mention (they can be abbreviated thereafter, but ensure the abbreviation is consistent).
- Use capitals for titles or ranks preceding names, e.g. Lord Elgin; King of Spain.
- Names ending in -s, -z, -x take the possessive 's' e.g. John Stephens's.
- Names of institutions and movements should be in capitals: e.g. Christianity, Marxism, Church of England (but lower case 'church' for building or general sense).

Directions

Use lower case for north, north-east, northern, etc.

Numerals and Dates

- Use the maximum abbreviation for inclusive numerals, e.g. 78–9, 120–4, 325–67. Numerals in teens should not be abbreviated, e.g. 11–13, 316–18.
- Spell out numerals in the text when under 100, hyphenating if necessary, e.g. twenty-one. Use arabic numerals for numbers over 100, e.g. 134 books.
- Use commas for numbers of four digits or more: e.g. 1,000 or 200,000.
- In notes, or for exact measurements or cross-references, use the numerical form. Figures should also be used with a measurement, e.g. 5 per cent, 60 mm.
- Roman numerals are used for names of monarchs, e.g. Charles II.
- Dates should be presented without punctuation in the style 10 April 1825.
- Do not abbreviate day or month names.
- Use BC and AD in small capitals without stops. Note that dates should come *before* BC and *after* AD.
- Dates where they are part of a book or journal title should appear *ad literam*.
- Use *c.* 1749 rather than 1749? in questionable dates.
- Use b. 1903; d. 1988; fl. 1879.

En and Em Dashes

- Use en dashes (–), rather than em dashes (—), as parenthetical dashes, set with a space on either side.
- En dashes should also be used between numbers.
- Em dashes are only used to indicate a deliberately obscured word, e.g. ‘Mr T—’.

Quoted Matter

- Sources of quotations should **ALWAYS** be given.
- When quoting material, the punctuation should follow the quotation marks rather than within them – except where the text quoted is a full sentence.
- Use single quotation marks; for a quotation within a quotation use double quotation marks within single.
- Quoted matter in a foreign language should **ALWAYS** be accompanied by a translation either following it in brackets, or in an editorial note.
- Quotations of more than 40 words should be set as a separate indented paragraph.

PREPARING AND SUBMITTING DOCUMENTS

When submitting any keyed texts, including original editorial material and transcribed manuscripts, please do not attempt your own page layout and keep formatting to a minimum. The typesetter will apply standard formatting to the layout of all documents.

Plain Text and Introductions

- Main headings should be in bold capitals.
- Sub-headings should be in bold lower case.
- Do not indent the first lines of paragraphs.
- If a paragraph is to be set as an indented quote or poem within plain text, inset the whole paragraph by 1cm.
- Ellipses should be three closed dots with a space on either side ... Do not include

- punctuation before or after ellipses.
- Use single quotation marks; double inside single if necessary.
- Use spaced en dashes (–) as parenthetical dashes. Only use em (—) dashes to indicate a deliberately obscured word.
- Either use the Word endnote function or add superscript numbers to your text.

Silent Corrections

Our practice is to reproduce original texts *ad literam*. Obvious errors by the original printer, however (e.g. simple typographical errors, letters transposed or upside-down, failure to close inverted commas, brackets etc.) should be silently corrected. Please provide a list of silent corrections which may be included in the volume.

Punctuation, capitalization and spelling (particularly of proper names) should be followed exactly. However, where absence of punctuation destroys the sense, or the author makes idiosyncratic use of dashes or similar marks, it may be necessary to compromise for readability. The original capitalization is maintained (except for obvious mistakes: a capital may be silently supplied for the initial letter of the first word in a sentence and for proper names), although it may lack uniformity. Individual cases should be discussed with the Publisher.

- Spelling often varies in older texts; as such [*sic*] should only be used where the error changes the sense of the sentence (e.g. ‘he’ for ‘she’).
- Hyphenation: the text will be re-paged by the printer, and consequently the original hyphenation disappears. Editors should indicate clearly any instance (a foreign name etc.) where particular care with the introduction of hyphens is desirable. The editor should mark any original hyphens that are to be retained (typically on compound words).
- Modern practice is followed where the original texts use I/i both for I/i and J/j, including for roman numerals. VV or vv for W or w is also modernized.
- The long and short ‘s’ are both printed as ‘s’.
- Marginal notes may be so printed; or, if lengthy, they can appear as footnotes.

Poetry

- For large sections of poetry, the typesetter will indent the poem appropriately, please submit it left aligned.
- If the poem has some indented lines please use **ONE** tab space.
- If there are two levels of indentation please use **TWO** tab spaces for the second (and so on for more levels).
- If a line should be right aligned, use the ‘align right’ function in Word. **DO NOT** use multiple tab spaces.
- If you would like line numbers to appear next to the poem, please insert **ONE** tab after the text of that line and type the number. We will align the numbers appropriately when setting the poem.

Epigraphs

- Inset the whole paragraph by 1cm.

Manuscripts and Letters

- Please see our additional guidance note: ‘Additional Notes for Letters and Manuscript Transcriptions’.

COPYRIGHT AND PERMISSIONS

P&C will usually seek permission for published texts. However, if you plan to use verbatim text, illustrations, charts or tables from any previously-published source in the editorial material, you must obtain permission from the copyright holder by the date of MS submission. If you are quoting or transcribing manuscript material you must obtain permission from the author's estate.

Keep accurate records of all material used or investigated. You must supply full details of the sources of all copyright material used, both textual and pictorial. These details should be supplied with the manuscript as a separate list and should clearly indicate the source of each relevant item.

The source information should include:

- Author(s) name and initials.
- Title in which material appears.
- Edition and publication year.
- Publisher and location.
- Page number(s) on which material appears in original publication.

In general, published works are in copyright for seventy years after the death of the author, or seventy years after publication if the copyright holder is the publisher.

You will need to obtain permission to reproduce any text which exceeds the following:

- Any extract longer than 400 words.
- A series of extracts totalling more than 800 words.
- A series of extracts of which any one extract is more than 300 words.

If you have received permission to reproduce material, please provide a list of the items with acknowledgement of source separately.

NB. All permissions must be obtained by the date of manuscript submission. Please contact us well in advance of submission if you have any queries or uncertainties with regard to copyright.

HOW TO SUBMIT

Electronic Files

Please use Microsoft Word or a compatible programme, and present your material on PC-compatible cd. If you prefer you can email your files – please ensure they are named for easy recognition.

- If there is any unusual formatting, such as mathematical formulae or poetry with complicated indentation, you must also supply a printout of those sections so we can ensure they are printed correctly.
- Please supply editorial and textual notes in separate files to the text.
- Please number all pages.
- Label each cd clearly with name, date, project title and volume number if relevant, and the file name/s on each cd.

Original Texts for Resetting

For reset editions you should supply your material in one of two ways, depending on what you have agreed with your editor:

- If you are supplying electronic versions of all textual matter you will need to have proofread the material against the original before submitting it.
- Alternately you will need to supply editorial matter on disk together with marked-up photocopies of the original texts. **Please note that the copies will need to be in very good condition as they will be used by the typesetters to key in the texts.**

If you are submitting hard copy of the original texts rather than keying them in yourself, you will need to mark up heading levels and hyphenation on the photocopied pages. Editorial note markers should also be added. For any other formatting, such as marginal notes, please give directions for the typesetter as to whether they should be retained or standardized.

We need you to supply us with the full publication details of any material you have obtained, so we can request permission to reproduce it from copyright holders and the holding library as appropriate. See ‘Copyright and Permissions’ above.

THE PRODUCTION PROCESS

1. We will ask you to submit editorial material to us by certain dates set in your contract. The work submitted should be as complete as possible – original texts should have been proofread and editorial annotation should be complete.
2. When we have received the material, we will edit it and raise any queries with you. If you have any changes or additions to make to your work **this is your last opportunity**. Once the material has been set it is much more difficult to make substantial changes and we may refuse to do so.
3. We will then prepare first proofs, which we can make available to you in electronic or hard copy. You should check the typesetting, proofread the manuscript for mistakes and fill in any missing information, e.g. cross-references – you should not rewrite or make substantial additions. A careful check of the proofs against the original texts is also necessary at this stage. Errors can creep in when texts are scanned or keyed in, and it is your responsibility to ensure that these are eliminated. A copy of these proofs also goes to the indexer (if relevant), so we may not accept changes that affect the pagination.
4. Once you have returned your corrected proofs we will check through them and the typesetters will take in your corrections.
5. There may be a second proof stage, this should have been agreed with your editor early in the process. This stage should only be used to check that your corrections have been made to your satisfaction and to correct any minor outstanding errors.
6. All volumes of an edition are sent to the printer at the same time. Approximately six weeks after this will be the official publication date. Some editors in North America may not receive presentation copies for an additional two to three weeks due to shipping.