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**Authors/Editors/Creators of Reviewed Work, *Title of the Reviewed Work*. Place of Publication: Publisher, Date.** [in bold 12-pt]

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\*\*\*\*\*

[10-pt blank line space]

First letter of opening word in Times New Roman, 28-pt; thereafter 12-pt. Use single line spacing. Use UK English, please, i.e., ‘–ise’, not ‘–ize’, ‘colour’, not ‘color’, etc. (except for direct quotations with US spelling).

Paragraph indents/TABs to be set at 1.27 cm; so too mirror indents for long quotes over 3 full lines in length. Activate ‘Widow Control’, so that no single end-lines of paragraphs or indented quotes appear at the top of any page. Use double quote marks (curved, not straight) for quotations; single inverted commas for qualifications and short titles (poems, articles, etc.). Use italicisation for added emphasis. Use medium hyphens with single spaces before and after, i.e. –, not - or ––. Use single, not double, spaces after all punctuation marks. Do not use any page or section breaks.

References should be placed at the end of clauses and/or sentences, immediately before punctuation marks, wherever possible. Only include punctuation marks within quote marks if they are actually part of the original text being cited. Use full references throughout, e.g. (Brown 2010: 13-14); i.e., include name even if the author/source is clearly evident from the foregone or following sentence, **but only use parenthetical page no. (p. \*\*\*) for quotes from the work being reviewed**. Employ full page nos., e.g. 26-29, not 26-9. If citing several sources by the same author for the same year, differentiate via a lower case letter after the date; e.g. (Brown 2008a: 4; Brown 2008b: 19-20). (Remember to include the letters in the bibliography entries also.) Combine references for multiple quotes from the same single source in the same sentence, e.g. (Adams 2016: 8, 12-13).

Do not italicise quotations unless italics appear within the original, in which case add, ‘original emphasis’ or ‘original italics’ to the end of the reference. Use square brackets around ellipses for words omitted from quotes – […] – or, if ellipses appear in the original text, add ‘original ellipses’ to the end of the reference. **Please ensure that you use automatic endnotes**. At the end of the article, leave 2 blank line spaces before any Acknowledgement and Notes.[[1]](#endnote-2) At the end of the Acknowledgement or, if Notes are used, at the end of the final Note, insert a line space and then insert the bibliography as per the sample below.[[2]](#endnote-3)

**Acknowledgement** [12-pt., bold underlined, if included]

[Insert text in 11-pt., followed by blank 11-pt. line.]

**Notes** [12-pt., bold underlined]

1. . Notes should be in Times New Roman, 11-pt. in ‘Hanging’ format set at 0.8 cm. and justified, with a period following the numeral. Remember that you need to turn superscript numerals within Notes to full size font (Click on Font, then unclick Superscript.) Please try and keep endnotes reasonable short. If referring readers to further sources, avoid using full book/article titles; simply use the abbreviated format as for bracketed references; e.g.: On the connection between neo-Victorianism and spectrality, see Arias and Pulham 2010: 11. [↑](#endnote-ref-2)
2. . The Bibliography should be in Times New Roman, 11-pt. in ‘Hanging’ format set at 1.27 cm. and justified. **Remember that the bibliography is inserted into the final note**; hence, if you change the final note, you will need to copy/re-insert the Bibliography appropriately, so that it appears after, not before, the Notes. Please use the bibliographical format as per the example entries below. Spell out ‘University Press’, i.e. do not use ‘UP’. Make sure that all URL links are current and working. For web entries, use date of posting or last update date, or else use ‘N.d.’. If a source is un-paginated, use ‘n.p.’. If the website/article uses numbered paragraphs instead of pagination, use paragraph numbers, e,g,: (Smith 2010: para. 21). If the source is anonymous, list the entry under ‘A’ as [Anon.].

   **[SAMPLE] Bibliography** [12-pt, bold underlined, followed by 11-pt. blank line space, entries in 11-pt. indented via 1.27 cm. ‘hanging line format]

   [Anon.] 2010a. ‘“Alice in Wonderland” Tops $1 Billion Worldwide’, *Get the Big Picture*, 26 May, http://www.getthebigpicture.net/blog/2010/5/26/alice-in-wonderland-tops-1-billion-worldwide.html (accessed 3 September 2012).

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   Meier, Franz. 2009. ‘Photographic Wonderland: Intermediality and Identity in Lewis Carroll’s *Alice* Books’, in Hollingsworth (2009): 117-133.

   Munford, Rebecca, and Paul Young. 2009. ‘Introduction: Engaging the Victorians’, *Literature, Interpretation, Theory*, Special Issue: *Neo-Victorianism. The Politics and Aesthetics of Appropriation*, 20:1-2, 1-11.

   Sadoff, Dianne F., and John Kucich. 2000. ‘Introduction: Histories of the Present’, in Kucich, John and Dianne F. Sadoff (eds.), *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*. Minneapolis: University of Minnesota Press, ix-xxx.

   Schmid, Susanne. 1997. ‘“Black Venus” – Jeanne Duval and Charles Baudelaire Revisited by Angela Carter’, Erfurt Electronic Studies in English, 3: n. p., <http://webdoc.gwdg.de/edoc/ia/eese/artic97/schmid/2_97.html>.

   Stewart, Garrett. 1995. ‘Film’s Victorian Retrofit’, *Victorian Studies: A Journal of the Humanities, Arts and Sciences*, 38:2, 153-198. [↑](#endnote-ref-3)