



Eighteenth-Century Fiction

Submission Guidelines for Authors

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Subject Matter and Scope

Recognizing the fluid notions of fiction within the period, as well as the growing body of interdisciplinary work by scholars in the field, the [Eighteenth-Century Fiction \(ECF\)](#) editors seek submissions that conceive of "fiction" in its broader sense and expand the frameworks of critical, historical, and theoretical discussion. While its languages of publication are English and French, the journal publishes articles that cover all geographical territories.

Articles about the fiction of other languages are welcomed, and comparative studies are particularly encouraged. The editors consider submissions on late seventeenth-century or early nineteenth-century work and topics too, particularly when they are discussed in connection with some aspect of the eighteenth century.

Peer Review Process

[ECF](#) uses an anonymous peer-review process. Making a manuscript anonymous entails removing all identifying information (references to authors or previous work, acknowledgements, research affiliations, etc.).

Please remove any information that would identify you from the "properties" section of your Word file. To do this go to the document and click on "file," scroll down to "properties" and delete any identifying information.

Manuscript Submission Process

Prior to submitting your article of 5,000-8,000 words, you will have to register through [Eighteenth-Century Fiction's](#) electronic anonymous-review, [submissions management system](#). Select "Submissions" or "For Authors" and you will be guided through the registration process. The new submissions system can be found at <http://ecf.utpjournalsreview.com>.

Receipt of submitted essays is acknowledged immediately via the online system. The author of a submitted manuscript agrees to grant exclusive consideration to [ECF](#) until we have had an opportunity to make our assessment and to let you know our decision about publication (usually within 4 months). [ECF](#) editors will not consider for publication manuscripts that have been previously published in a journal or a book elsewhere, whether in print or online. NOTE: deposit of a dissertation in an online institutional repository does not count as previous publication.

After you submit your article, it will be evaluated. Based on this evaluation, you will receive one of the following responses: accepted (normally with only minor revisions required), rejected, or returned for further revisions (revise & resubmit).

Upon initial submission, all supporting files including figures and illustrations, tables, and images must be submitted within the main file. They are to appear at the end of the file and not in high-resolution format. If you wish, you can include a note in the file indicating where the supporting documents should appear (for example, insert Figure 1 here). Once the article is accepted for publication, you will be required to resubmit supporting images as high-resolution JPEG files (tiff files are also acceptable).



If an article is accepted for publication, we rely on authors to get grants from their own institutions to cover any reproduction fees from image-providers. We will need copies of all permission letters/emails from the places that provided the images prior to publication. We need clear permissions and no contentions over copyright before we can go to press. Once an article is accepted, we will provide further details about procuring high-resolution files and the permissions required to reproduce those images.

Manuscript Requirements

[ECF](#) accepts articles written in English or French. Manuscripts should be 5,000-8,000 words in length. Footnote citations are preferred; please avoid extended, conversational footnotes (see [Chicago Manual of Style](#)). Long footnotes will be included in the overall word count.

References

Please follow the [Chicago Manual of Style](#) for references and other style matters. For some examples, refer to the journal's condensed, online style sheets using the links below.

<http://ecf.humanities.mcmaster.ca/wp-content/uploads/sites/15/2015/07/ECFHouseStyle2016.pdf>

<http://ecf.humanities.mcmaster.ca/guidelines/> (français)

Additional Elements for Submission

Contact Information

Please fill in as many contact details as possible in that section of the online submissions system registration process, including a postal address.

Abstract, Keywords, and Contributor's Note

Abstract

Your abstract must be 175 words and written in the language of the paper.

Keywords

Following your abstract, include a list of at least 5 keywords or phrases that will enhance the discoverability of your article online.

Contributor's Note

This is a mandatory field at time of submission: please state your institutional affiliation, a representative publication, and your current research interests.

Captions

Please include all captions for tables and figures in the manuscript. Captions should be included in the text where you would like the figure or photograph placed, but please place the actual illustration at the end of the manuscript text.



Copyright Agreement

Upon manuscript acceptance all authors will be expected to sign a copyright agreement.

Manuscripts accepted for publication or published in [Eighteenth Century Fiction \(ECF\)](#) become the property of the University of Toronto Press, McMaster University/Eighteenth-Century Fiction and may not be published elsewhere, in whole or in part, without written permission. In order to protect both Author(s) and *ECF* from unauthorized use of the *ECF* article or *ECF* book review, the Author(s) agree to refer to *ECF* any subsequent requests to publish *ECF* material or a substantial portion thereof. If we choose to grant any such request, we will normally exact a fee for reprinting, the amount of this fee to be fixed by us from time to time; this fee will be shared with the Author(s). We will accede to any request by the Author(s) to use part or all of his/her/their review in an article or book published under either Author(s)'s exclusive authorship or editorship, provided that acknowledgment of its first appearance is made in a manner approved by *ECF*, and in such cases no fee for reprinting shall be payable to us.

Queries

What is a DOI?

A DOI is an article's unique identifier, registered with [CrossRef](#) (FAQ on CrossRef here: <http://www.crossref.org/01company/16fastfacts.html>) and used to create a persistent link to the article -- even if the article moves. (A journal might switch from one online hosting service to another, for example; the URL will change, but the DOI link will follow it.) A reader using the online version of an article's reference list can click on any DOI link to immediately get to the cited source; a reader using the print version can be sure of finding exactly the right article by searching the DOI instead of the author(s) or article title. Each of our online articles has its own DOI, which can be used to link back to it from other documents that cite it; including DOI links in our reference lists is the other end of that process (sort of like using recycled paper as well as recycling used paper). The more citations include DOIs, the more researchers will use them, which ultimately will drive more readers to our content.

Questions relating to any of the above details may be directed to the [ECF](#) editors by e-mail at ecf@mcmaster.ca.

APPENDIX

Eighteenth-Century Fiction (ECF) House Style, 9 pages

Guide is *Chicago Manual of Style* 17th ed. (CMS) in most matters, but see below for **specific style items** to check and rectify in your manuscript.

Please go through your essay and verify the formatting of each footnote:

REFERENCES

Reference style, compare to recent issues of ECF, available online on Project MUSE, via university library proxy:

Books:

Author First Name Last Name, *Title of Book: Subtitle of Book* (City: Publisher, Year), 345.

Journal Articles:

Author Full Name, "Title of Essay," *Journal Name* 12, no. 3 (2000): 123, <https://doi.org/38d8f.ecf305005>.

Chapters, articles, etc., in books:

Author Full Name, "Title," in *Book Title: Subtitle*, ed. John Smith (City: Publisher Name, year), 123.

Please see below for specific examples: pages 2–3.

On the first appearance of a primary work (literature from the 18th or 19th century), publication details should be cited in full in a footnote. Thereafter, cite page numbers in parentheses in the text. The first footnote should end with the sentence: "References are to this edition."

Citations to French primary material should appear in the original French, regardless of whether the article itself is written in English or French. No translation of the original French is required.

On the first appearance of a secondary reference, cite it fully in a footnote; for subsequent citations, use the abbreviated footnote format: author last name, page number. If the author is cited for more than one work in the

article, use the format: author last name, abbreviated title of specific work, page number. If two authors have the same last name, use the full name for both authors for every citation.

Books since 1900: Note the abbreviations “ed.” (edited by), “rev.” (revised by), and “trans.” (translated by), which should precede the name of the editor, reviser, or translator. Scholarly books released as part of a publisher’s series need not include the series name.

NOTE: do not use “f.” or “ff.” or “passim” to indicate following pages: always provide a complete page range.

EXAMPLES:

Frances Burney, *Evelina, or the History of a Young Lady’s Entrance to the World*, ed. Edward A. Bloom (1778; Oxford: Oxford University Press, 1982), 36–37. References are to this edition.

Kristina Straub, *Divided Fictions: Fanny Burney and Feminine Strategy* (Lexington: University Press of Kentucky, 1987), 123.

For multi-volume works, give the volume number in Arabic numerals, followed by a colon and the page number(s):

James Boswell, *The Life of Samuel Johnson, LL.D.*, ed. G.B. Hill, rev. L.F. Powell (Oxford: Clarendon Press, 1934-64), 3:314.

The Diary and Letters of Madame D’Arblay (1778-1840), ed. Charlotte Barrett; preface and notes by Austin Dobson (London: Macmillan, 1904-5), 2:77 (emphasis added).

When citing the introduction or preface or other accompanying text, but the particular primary text is never cited within the article:

Stephen Bending and Stephen Bygrave, introduction to *The Man of Feeling*, by Henry Mackenzie, ed. Brian Vickers (Oxford: Oxford University Press, 2001), ix.

Earlier books: The publishers’ names may be omitted unless they are significant, but always indicate place of publication. For reprints of primary works, please include the original date of publication. For editions of primary texts, please include the name of the editor.

Samuel Johnson, *The Lives of the English Poets* (1779–81; New York: Octagon Books, 1967), 2:160.

Journal articles, example:

D.W. Jefferson, “Tristram Shandy and the Tradition of Learned Wit,” *Essays in Criticism* 1, no. 3 (1951): 225–48.

Book articles, essays, or chapters in a collection:

Eveline Cruickshanks, “The Political Management of Sir Robert Walpole, 1720–42,” in *Britain in the Age of Walpole*, ed. Jeremy Black (Basingstoke: Macmillan, 1984), 36–39.

For multi-volume works, give the volume number in Arabic numerals, followed by a colon and the page number(s):

James Boswell, *The Life of Samuel Johnson, LL.D.*, ed. G.B. Hill, rev. L.F. Powell (Oxford: Clarendon Press, 1934–64), 3:314.

The Diary and Letters of Madame D’Arblay (1778–1840), ed. Charlotte Barrett; preface and notes by Austin Dobson (London: Macmillan, 1904–5), 2:77 (emphasis added).

As much information as possible is required for citations of archival material:

Frances Burney to Susan Burney Phillips, 1 March 1787, Frances Burney D’Arblay, *Diary and Letters*, MSS, Berg Collection, 3:2644–45, cited in *A Known Scribbler: Frances Burney on Literary Life*, ed. Justine Crump (Peterborough: Broadview Press, 2002), 242.

Please avoid “cited in” or “quoted in” references: seek out and verify the original quoted material, especially if the quoted material comes from another critical work published since 1900.

For review journals, when reviewer’s name is unknown:

Critical Review 54 (December 1782): 420.

TITLES: Lower case for all prepositions in the titles of books or articles, regardless of the case in the original (exception; for 18th-century authenticity, if the article is dealing with typography); use the upper case for all substantives.

Publishers: Omit in their names “The,” “Inc.,” “Ltd”

Italicize: ship names; titles of paintings; published books, pamphlets, and very long poems published individually; movie titles.

No Italics: Titles of poems appear in quotation marks (unless the poem is very long and was published separately as its own book); titles of unpublished PhD diss.; titles of TV or radio programs, titles of unpublished book projects. Names of websites (name should appear in headline style). Check CMS for exact formatting of these specific cases.

All journals and newspapers with “The” in the title are cited without a capitalized, italicized “The” except for The Times! Example: “the Public Ledger” (see CMS). The “the” is removed completely in footnote citations.

Footnotes: Include, when needed, the line “References are to this edition.”

Quotations should be taken from either an original edition or a standard scholarly edition. If an original edition is cited from an online database, the name of the database should be included in the footnote; no link or URL is needed.

Avoid “quoted in” references: please seek out and verify the original quoted material. [This notice is the guidelines twice because it is that important.]

CHECK all these matters, using Find/Replace where possible:

- (1) Spell out Oxford University Press (not OUP), and all other publishers; do a find/replace search for “UP”
- (2) In the essay body text, write out “chapter 7,” “book 3,” “letter 37,” and “act 1,” but use abbreviations in parentheses and in footnotes: “vol. 1,” “chap. 6” (no capitalization).

- (3) Mr, Mrs, Dr, Mme (no period, as abbreviation ends in same letter as abbreviated word); but M. for “Monsieur” (include the period). For example, use find/replace for “Mr.”
- (4) Acronyms use no periods. For example, CE, BCE, BBC (small caps); not all acronyms use small caps: please see CMS.
- (5) Use commas for words in a series: “men, women, and children”
- (6) Contractions: Do not use! Spell out: can’t = cannot; don’t = do not; I’ll = I will; I’d = I would
- (7) En dash: dates (1769–81); page range (34–49)

Two em dashes: For missing letters in names, Mrs S——

- (8) Hyphenation: please look up all hyphenated words in the *OED* to verify that a hyphen is actually required. For example, no hyphen: reimagining, reread, unmade, postmodern, postcolonial (all posts!), freewill, deathbed, subgenre, subtitle, subtext, storytelling, reuse, reinvent, worldview.
- (9) Dates: 1766–88; the 1760s; 27 June 1793 [day month year]; from 1734 to 1765; when indicating a lifespan: Hubert-François Gravelot (1703–77)
- (10) Ellipses: always 3 dots, no matter how much text was left out between the two parts. And NOT the ellipsis symbol, simply three periods/dots.
- (11) Latin abbreviations in text and in footnotes: **None!**
Fix instances of *ibid.* and *op cit.*, and e.g., i.e. = for example;
i.e. = that is.
- (12) Numbers: 430–31, 403–4, 400–407; 420–22. Do not use “f.” or “ff.” or “passim” to indicate following pages: always provide a complete page range.

Translate all Roman numerals into Arabic,
except for French articles: XVIII^e siècle; and for royalty: Charles II.

Six-hundred-page book, not 600-page book
(whole numbers, see CMS)

Spell out all whole numbers from 1 to 99, and any of these followed by “hundred,” “thousand,” “million,” etc. All others appear as numbers (Chicago Manual, 8.2).

In footnotes, 4th ed., not fourth edition

Where appropriate, no. 4, not No. 4, or number 4

In a sentence where rules indicate a mixture of written out numbers and numerals, use all numerals (see for example, Frautschi and Martin, *ECF* 14:3–4).

- (13) Names: First time a name appears in an article or book review, use the full name—for example, Evelyn Richardson—then, on repeated reference use only the last name: Richardson. Exception: if two Richardsons appear in the same article, then continue to use their full name for each one in the notes, and as needed in the text for clarity.
- (14) Possessive: Use ’s for all singular nouns, **even those ending in S**
- (15) Quotation marks are placed outside periods, commas, and question marks, but inside colons and semi-colons.
- (16) Slash: In poetry, the slash indicates the end of lines and requires a space on either side of the slash. Where the slash indicates an alternative, there are no spaces around the slash: him/her.
- (17) Use of the singular “their” possessive adjective (determiner) is encouraged.
- (18) Slang/Jargon: Do not use, especially for metaphors. The goal is clarity and communication.
- (19) Spacing: No space between initials in names: F.D. Roosevelt, J.F. Kennedy

(20) When emphasis is added to quoted text, follow the quotation with: “(emphasis added)”; insert that phrase following the page number in the footnote.

(21) Original orthography should be preserved *literatim* in quotations, except that

1. replace ‘inverted commas’ with “quotation marks” as necessary;
2. move any commas and periods inside quotation marks;
3. passages predominantly in italics (such as in prefaces) can be silently converted to roman/plain text;
4. if the sentence requires a change in the case of the first letter of a quotation, make the change **silently**, without brackets:
[T]hus = Thus ...

(22) Please check for accuracy: names of people and places, book titles (including subtitles), quotations, web links (verify that URLs do not lead to broken links).

Notes about writing style in ECF journal: the editors and copy editors will look for and correct or flag the following

- inaccurate subject-verb agreement, misplaced modifiers, and incorrect pronoun case; comma splices, misplaced colons, and incorrect apostrophes
- typographical and spelling errors; misuse arising from homonyms and similar-sounding words.
- incorrect idioms and phrases, such as “centres around”; colloquial, cliché, and unclear idiomatic phrases.
- inconsistencies in logic, factual details, and cross-references.
- places where citations are needed (quotations without a source, unsupported generalizations in academic work, tables that require a data source, illustrations that require captions and credit lines).

FORMAT:

In ECF, ONLY quotations of 100+ words shall be set off as block quotations.

Typography: Foreign terms should be set in italics rather than underlined, but always check the *OED* for exceptions, because many foreign words and phrases are now standardized English and require no italics. No underlining should appear in the body of the essay; underlining is only permitted when reproducing typography of original source materials is integral to the essay's argument.

ECF spelling

Anna Letitia Barbauld | Delarivier Manley

gothic, lower cased (as of autumn 2015)

utopia, lower cased (as of autumn 2014)

romantic, lower cased (as of winter 2015;
unless confusion will result)

internet, lower cased

to google (verb, lower cased)

George II (small caps for king numbers)

TITLES, ABSTRACTS, and KEYWORDS are CRUCIAL

An effectively written title and abstract, which includes germane keywords (better: keyphrases), can increase readership by capturing scholars' attention and improving your article's search engine optimization (SEO). Drawing readers into your article will boost citations and impress your tenure committee!

The **abstract**, containing pertinent keyphrases, can influence an article's online worth to readers, and must be carefully considered. It is usually easier to construct an effective abstract after the essay is completed. Readers should know whether or not they want to invest their time in reading your entire article just from their initial look at the abstract. ECF abstracts are a maximum 170 words in length, and the Editors ask that authors please avoid lifting entire sentences from the introductory pages of the essay, because the format of the journal places the abstract immediately before the opening lines of the essay body.

An effective humanities **abstract** must do the following:

- **Motivate** - Why should readers care about this research and the results?
- **Provide an overview of the topic** – a concise description of the core of the essay, similar to an elevator pitch for a film.
- **Designate the approach** – Which methodology did you apply to this research?
- **Sketch the results** – What’s the outcome of your research?
- **Summarize the conclusion** – What are the implications and the significance of your answer to the initial research question?

Read sample, recent ECF abstracts on Project MUSE:

<https://muse.jhu.edu/article/652076>

<https://muse.jhu.edu/article/641783>

The best **keywords** are not individual words, but phrases in plain language of two to four words that precisely and specifically describe your work -- phrases that researchers might type into a search engine.

Common mistakes in choosing article **keyphrases**:

- X Using single-word terms
- X Choosing terms or phrases that are too broad and not focused on your work – such as “eighteenth-century studies,” which yields +14 million hits in an online search and +6,500 results in the MLA Bibliography.
- X Selecting terms that are too specialized, which nobody searches for – such as “bibliographical information on ornament usage”

Examples of effective keyphrases:

- epistolary in Jane Austen | Richardson and sentimental fiction
- Radcliffe and scientific romance | childhood in Tristram Shandy