

*Iris Murdoch Review*

Guide for Contributors

March 2022

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# Introduction

The *Iris Murdoch Review* (*IMR*) can only accept the submission of essays, reviews and reports that have not been previously published.

Any correspondence with the editors should also be copied to ims@chi.ac.uk.

All submissions will be reviewed by members of the editorial board as part of the editorial process.

Authors are responsible for ensuring that they conform to the Iris Murdoch Style Guide when submitting preliminary, further and final versions of their papers. No paper can be accepted by the editors that does not fully conform.

# Presentation

Essays of 7,000 words to include endnotes should be submitted in a Word (.doc or .docx) file. A bibliography is not required. A second Word file should contain a short biographical note, an abstract and keywords.

Please number the pages, but do not use headers or footers otherwise.

The IMR does not use subheadings or section titles.

The IMR uses British English spelling.

The IMR uses ‘ise’ spellings, for example: specialised, criticised, realised.

# Main text: format

The title of the paper, name of the author and the author’s affiliation should be typed at the top of the first page and unformatted.

Use a single space only between a full stop and the start of the following sentence.

The text should not be divided into numbered sections. All text should be left-justified and double-spaced. All paragraphs begin after a line space and are justified to the left.

The main text should be in Calibri 12pt and double-spaced. Spacing should be identical for the text and quotations. Endnotes should be single-spaced in Calibri 10pt. Where a quotation exceeds 40 words (or three lines), is a piece of dialogue or a quotation in verse, it should be indented 1cm without quotation marks. All other quotations should be inserted between single inverted commas ‘ ’; double quotation marks “ ” should be used for quotations within quotations. Please remember that commas and full stops are placed outside the quotation mark at the end of a quotation.

Quotations should run on with the main text unless the quotation begins with a capital letter marking the start of a sentence and includes the whole sentence, when it should be preceded by a colon.

Words inserted into quotations should appear in square brackets [ ]. Ellipses should also be indicated by square brackets […]. The last convention may be followed where punctuation exists in the quotation. When the elided section removes punctuation, but still requires it for grammatical reasons, it can be added within the square brackets [… .]

# Main text: style

General

Selected stylistic issues follow. Please contact the editors if you need any further advice.

The first mention of a work by Iris Murdoch should have the original date of publication in parentheses following the italicised title, e.g.: *The Black Prince* (1973).

Always use the possessive s after an s, except after plural nouns:

Iris’s letters engage with contemporary philosophers’ views.

Never use an acronym on first mention. Write whatever it is in full followed by the acronym in parentheses. All subsequent uses can use the acronym. Add an s to make plural: *Iris Murdoch Review* (*IMR*), *IMR*s*.*

Contractions that retain their last letter, e.g. Dr, are written without a full stop at the end.

No usage of ampersands unless part of a quotation or book title.

Use italics for foreign words and ensure appropriate accents and marks are included *comme ça*.

Translation of non-English titles can be given using the following convention: *Iris Murdochs velvalgte ord: Filosofi og fiksjon* [*Iris Murdoch’s Best-Chosen Words: Philosophy and Fiction*]. The reverse convention could also be used, like so: *The Bell* [*De klok*].

The *IMR* does not use italics, bold or underlining for emphasis, unless these formats are present in the original texts being referenced.

The *IMR* uses the en dash (Mac: alt+hyphen or PC: ctrl+hyphen) without spaces either side to indicate a range: 1920–1922. It is also used with a space either end to add information to a sentence – like this. The *IMR* does not use the em dash.

# Numbers

Numbers in the main text between one and twelve should be written in full, unless a list of numbers includes numbers above and below twelve:

Of the twenty contributors, only three submitted their essays on time.
There were three reports, ten book reviews and twenty-four essays.

Numbers at the start of a sentence should always be written in full:

Twenty-three of Iris’s letters were lost.

For ages, one to twelve should be written out, 13+ should be in numerals.

Numbers which form part of a book title or event title should follow the style that was published originally.

Percentages should be written out in the body of the text. In figures and image captions the symbol % may be used:

Three percent

When indicating page numbers, figures in the range should be reduced (with a closed-up en dash) as per the following examples:

34–9; 52–75; 110–11, 206–7, 246–49, 368–410.

# The Murdoch Archives

When referring to the Iris Murdoch Collections at Kingston University Archives, the full name should be used first. If you refer to these collections more than once, then you may define an abbreviation: the Iris Murdoch Collections at Kingston University Archives (the Murdoch Archives).

Please note that Kingston University holds multiple collections within the Murdoch Archives and they are, therefore, referred to plurally.

## Dates

Dates (that are not part of a quotation) should only be written in the following format:

13 May 2007

Units of time should never be abbreviated.

If the year begins a sentence, it should be written out in full. After ‘nineteen hundred’ or ‘two thousand’, ‘and’ should be used:

Two thousand and nineteen marks the 100th birthday of Iris Murdoch.

Please note, as above, that the ‘th’ following 100 is not in superscript.

Centuries should be written as follows:

Nineteenth century

Twenty-first-century literature

1800s

1919–1999 (always in full)

# People

On first mention of a real person use both the first and last name. On second mention, use the last name. No spaces appear between initials: A.J. Ayer. In referring to a character in a book, use the name they are usually called in the book. For example:

For Simone Weil the main fact of human life, and the fact which we must not flinch from if we are to find out any truth about it, is the fact of affliction. The greatness of Christianity, Weil says, lies in its seeking not a supernatural remedy for suffering but a supernatural use for the suffering.

The novel begins with the journey of Dora Greenfield from London to Imber by train. Dora is a young former art student who is married to the difficult and demanding Paul Greenfield.

# Endnotes

The *IMR* uses endnotes, not footnotes, and they must be inserted using the automatic Word function, where the Arabic number (1,2,3) is indicated in the text as superscript. The endnote number in the main text should come at the end of the sentence which contains the reference and outside the full stop. If there is more than one reference in a sentence of the main text, references should be contained in one end note, separated by a semi-colon.

Referencing is based on the *MHRA Style Guide* except that the *IMR* does not use p. or pp. and it allows authors to use parenthetic references following the rules outlined below. No bibliography is required so the endnotes must provide full information.

Please address the editors with any queries that are not answered by the collection of rules and examples that appear below and in the following two sections.

When an author quotes Iris Murdoch’s writings three or more times, they may thenceforth be referenced parenthetically in the main text. For example, when referencing *The Good Apprentice* for the first time, the novel should be referenced in the endnotes as follows:

Iris Murdoch, The Good Apprentice (1985) (London: Vintage, 2000), 45, hereafter referenced parenthetically in the text as GA.

Further mentions of the item, or indications of pages that may be pertinent to the point, can then be referenced in the text as follows:

(GA 72) or (*GA* 72–6) or (see *GA* 3, 45, 72).

When an author opts to use parenthetic referencing for Murdoch’s writings, they must refer to the lists of standardised abbreviations of primary and secondary sources in Sections 6 and 7.

Please note that the use of further parenthetic referencing for non-Murdoch texts may, on consultation with the editors, be allowed. The editors will provide guidance on receipt of the essay.

In the event that a text is only referenced twice, is not by Murdoch, and/or is not referenced parenthetically, then subsequent references to it should be presented as follows: author surname, short title and page number. In the event that the reference is for the only work by a given author, then only author surname and page number are required for subsequent references.

Please abbreviate the terminal page number when it begins with the same number e.g. 321–46.

Never use *op. cit.* or *ibid.*

Web addresses cited in the main text or endnotes should not be underlined or hyperlinked, should be in black, and should be surrounded by < >.

See Section 8 for a collection of working examples, where all of these rules are put into practice.

1. Standard abbreviations: IM’s work

The following lists illustrate the standard abbreviations to be used when referring to works written by Iris Murdoch. Please note: ‘P’ is added to abbreviations for plays to avoid confusion with the novels.

Novels in order of publication

*1 UN Under the Net* 1954

2 *FFE The Flight from the Enchanter* 1956

3 *TS The Sandcastle* 1957

4 *TB The Bell* 1958

5 *ASH A Severed Head* 1961

6 *UR An Unofficial Rose* 1962

7 *TU The Unicorn* 1963

8 *IG The Italian Girl* 1964

9 *RG The Red and the Green* 1965

10 *TA The Time of the Angels* 1966

11 *NG The Nice and the Good* 1968

12 *BD Bruno’s Dream* 1969

13 *FHD A Fairly Honourable Defeat* 1970

14 *AM An Accidental Man* 1971

15 *BP The Black Prince* 1973

16 *SPLM The Sacred and Profane Love Machine* 1974

17 *WC A Word Child* 1975

18 *HC Henry and Cato* 1976

19 *TSTS The Sea, The Sea* 1978

20 *NS Nuns and Soldiers* 1980

21 *PP The Philosopher’s Pupil* 1983

22 *GA The Good Apprentice* 1985

23 *BB The Book and the Brotherhood* 1987

24 *MP The Message to the Planet* 1989

25  *GK The Green Knight* 1993

26 *JD Jackson’s Dilemma* 1995

Philosophy

*SRR Sartre: Romantic Rationalist* 1953

*SOG The Sovereignty of Good* 1970

*FS The Fire and the Sun* 1977

*MGM Metaphysics as a Guide to Morals* 1992

*EM Existentialists and Mystics* 1997

Short Story

*SS Something Special* 1957

Plays

 *ASHP A Severed Head* (with J.B. Priestley) 1964

 *IGP The Italian Girl* (with James Saunders) 1969

 *SSP The Servants and the Snow* 1970

 *TAP The Three Arrows* 1972

 *AP Acastos: Two Platonic Dialogues* 1986

 *BPP The Black Prince* 1987

 *JJP Joanna Joanna* 1994

Poetry Collections

 *YB A Year of Birds* 1978

 *PIM Poems by Iris Murdoch* 1997

Abbreviations in these lists should only be used for the above works.

1. Standard abbreviations: secondary sources

The following lists illustrate the standard abbreviations to be used when referring to secondary sources, including frequently referenced academic resources for Iris Murdoch scholarship.

Bibliographic Material, Interviews and Letters

Peter J. Conradi *Iris Murdoch: A Life IMAL*

Valerie Purton *An Iris Murdoch Chronology IMC*

Gillian Dooley (ed.) *From a Tiny Corner in the House of Fiction: TCHF*

 *Conversations with Iris Murdoch*

Avril Horner and *Living on Paper: Letters from Iris Murdoch LOP*

Anne Rowe (ed.) *1934–95*

Iris Murdoch Reviews and News Letters

*Iris Murdoch News Letter IMNL*

*Iris Murdoch Review IMR*

Monographs and Studies

Peter J. Conradi *The Saint and the Artist: A Study of SA*

 *the Fiction of Iris Murdoch*

Cheryl Bove and *Sacred Space, Beloved City: SSBC*

Anne Rowe *Iris Murdoch’s London*

Anne Rowe *Iris Murdoch* (Writers and their Work Series) *IMWW*

Justin Broackes, ed. *Iris Murdoch, Philosopher IMP*

Abbreviations in these lists should only be used for the above works.

## IMR Referencing Examples

STANDARD PARENTHETIC EXAMPLES

As described above, when an author quotes from one of the works listed in Sections 6 and 7 three or more times, the first endnote should contain a full reference, followed by a phrase defining its parenthetic abbreviation. Novels by Murdoch appear as follows:

Iris Murdoch, The Good Apprentice (1985) (London: Vintage, 2000), 45, hereafter referenced parenthetically in the text as GA.

The additional examples below illustrate how endnotes for other frequently quoted works, such as the secondary sources listed in Section 7, should be introduced for subsequent parenthetic referencing.

Peter J. Conradi, *Iris Murdoch: A Life* (2001) (London: HarperCollins, 2002), 240, hereafter referenced parenthetically in the text as IMAL.

Iris Murdoch, ‘The Sovereignty of Good over other Concepts’, in Existentialists and Mystics, ed. by Peter J. Conradi (Harmondsworth: Penguin, 1997), 363–85 (370), hereafter referenced parenthetically in the text as *EM*.

W.K. Rose, ‘Iris Murdoch, Informally, 1968’, in *From a Tiny Corner in the House of Fiction*,ed. by Gillian Dooley (Columbia, SC: University of South Carolina, 2003), 16–29(17), hereafter referenced parenthetically in the text as *TCHF*.

Once a parenthetic reference has been defined, further mentions of the item, or indications of pages that may be pertinent to the point, can then be referenced in the text as follows:

(*EM* 370) or (*TCHF* 20–23) or (see *IMAL* 3, 45, 72).

Please note in the previous examples that, when referencing within chapters of popular edited volumes, the *IMR* uses shortened titles, such as *Existentialists and Mystics* or *From a Tiny Corner in the House of Fiction*, omitting the phrase following the colon in the original title.

When using the parenthetic referencing system for the two texts mentioned above, *Existentialists and Mystics* or *From a Tiny Corner in the House of Fiction*, the author should note the following complexities and their respective resolutions. When first quoting from an interview where Murdoch appears as interviewee, as in the W.K. Rose example above on page 14, the author (W.K. Rose) of the article (‘Iris Murdoch, Informally, 1968’) should be named in the endnote first. Thereafter, authors need not create a new endnote if quoting from a further chapter of *Existentialists and Mystics* or *From a Tiny Corner in the House of Fiction*. Instead, the author should aim to acknowledge new sources in their writing, supplying additional information (like interviewers, titles or publication dates) to orient the reader, as follows:

Murdoch suggests, in ‘The Idea of Perfection’ (1962), that the Existentialist Hero is ‘the hero of almost every contemporary novel’ (*EM* 304) whose stories – as she explained eight years later – can be found in the works of ‘D. H. Lawrence, E. Hemingway, A. Camus, J.-P. Sartre, K. Amis’ (*EM* 225).

Gillian Dooley suggests, in her Introduction, that Iris Murdoch’s position about the relationship between her fiction and philosophy was ‘ambiguous’ (xix). In 1962 Murdoch admits that, while she did not express philosophy within her novels in ‘the strict sense’, there are times when it can ‘affect the way I set up a problem in a novel’ (*TCHF* 3). Fourteen years later, however, in an interview with Steven Glover, she argues more vehemently that ‘I certainly don’t want to mix philosophy and fiction’ (*TCHF* 36).

STANDARD ENDNOTE EXAMPLES

In the event an author does not use parenthetic referencing, either by choice or because they are quoting from works outside the lists in Sections 6 and 7, the following rules apply.

Standard endnotes should appear as follows:

J. M. Barrie, *Peter and Wendy* (1911), in *Peter Pan*, ed. by Jack Zipes (London: Penguin Books, 2004), 1–153 (54).

Peter J. Conradi, *Going Buddhist: Panic and emptiness, the Buddha and me* (London: Short Books, 2004), 25.

Gary Browning (ed.), ‘Murdoch and the End of Ideology’, in *Murdoch on Truth and Love* (Hertfordshire: Palgrave Macmillan, 2018), 133–58 (149).

For subsequent references to resources that do not use parenthetic referencing, the author should use the following truncated forms within their endnotes:

Conradi, *Going Buddhist*, 67.

Rebecca Moden, ‘“Liberation Through Art”: Form and Transformation in Murdoch’s Fiction’, in *Murdoch on Truth and Love*,159–82 (163); Murdoch, ‘The Idea of Perfection’, 371; Murdoch, *Metaphysics as a Guide to Morals*, 112.

THE ARCHIVE

When referencing materials in an archive, including books containing annotations, please provide a brief description of the item and page number, as appropriate, as well as an archive reference code and location, as follows:

Untitled poem, 23 August 1943, poetry journal, January 1938–July 1940, np, KUA5202/3/5, from the Iris Murdoch Collections at Kingston University Archives.

Maurice Merleau-Ponty, Signs (1960), trans. by Richard McCleary (Evanston: Northwestern University Press, 1964), 22, IML1069, from the Iris Murdoch Collections at Kingston University Archives.

ARTWORKS, PHOTOGRAPHS AND OTHER IMAGES

Please note it is also the responsibility of the contributor to clear any copyright and to confirm in writing to the editors that permission has been given to reproduce any images.

Any artworks, paintings, photographs or other images should provide the ‘creator’s name, title, date and source. These details may, depending on the permissions granted by the copyright holder, be expanded to include the medium and size as well as a reproduction notice.

Harry Weinberger, *Study for Portrait*, 1954, private collection.

Paul Nash, *Eclipse of the Sunflower*, 1945, oil on canvas, 71.1 × 91.4 cm, British Council Collection. Photograph reproduced by the kind permission of the British Council.

Roberto Taddeo, Ascoli Piceno (Piazza del Popolo), <https://www.flickr.com/photos/69656176@N05/21496470101/> licensed by CC BY-NC 2.0.

Please note the multiplication sign (not an x) and the space either side when expressing size. When necessary a creative commons licensing format, and/or internet source and access date, can be given. The author should aim to find all information, but if the author, creator or photographer is unknown then the following convention must be used:

Unknown photographer, colour photograph of Iris Murdoch and Peter Conradi, November 1993, Barbican, London, KUAS6/18/1/99, from the Iris Murdoch Collections at Kingston University Archives. Every effort has been made to identify the copyright owner of this image. Any infringement is unintentional and will be rectified should the copyright owner come forward at any time.

THE BIBLE

Psalm 51.14 and Isaiah 34.4.

CORRESPONDENCE (both private and published)

When quoting from letters in *Living on Paper*, essays should aim to provide detail, if not in the endnote for the given reference, then alongside the quotation and its parenthetic reference within the text.

Iris Murdoch to Brigid Brophy, 23 August 1943, postcard, KUA5202/3/5, from the Iris Murdoch Collections at Kingston University Archives.

Iris Murdoch to Georg Kreisel, [late October 1967?], in *Living on Paper*, ed. by Avril Horner and Anne Rowe (London: Chatto & Windus 2015), 347–48 (347).

Iris Murdoch posits the term ‘diffused eroticisms’ in a letter to Brigid Brophy, dated 9 July 1967 (*LOP* 341), and appears to elaborate upon the same concept in Autumn 1967 to Georg Kreisel: ‘I can’t divide friendship from love or love from sex – or sex from love etc. If I care about somebody I want to caress them’ (*LOP* 347).

Anne Rowe, email to [*insert author*], January 2019.

It should be noted that the copyright of all forms of private correspondence, including emails, belongs to the sender, and permission is needed even for the recipient to quote from it. Please note it is the responsibility of the contributor to clear any copyright and to confirm in writing to the editors that permission has been given to reproduce any correspondence.

FILMS, TELEVISION AND RADIO

*Iris* (2001), dir. by Richard Eyre, Miramax UK.

MISSING INFORMATION

There may be times when all information is not available, in which case you would use the following conventions for the endnotes and subsequent references.

Unknown author, ‘Going to Europe’, *Encounter* 19 (December 1962), 56–65 (64).

Unknown author, ‘Speaking of Writing XII, 1964’, in *From a Tiny Corner in the House of Fiction*,ed. by Gillian Dooley (Columbia, SC: University of South Carolina, 2003), 14–15(14).

Dooley (ed.), *From A Tiny Corner in the House of Fiction*, 14.

MULTIPLE VOLUMES

 *The Works of Thomas Nashe*, ed. by Ronald B. McKerrow, 2nd edn, rev. by F. P. Wilson, 5 vols (Oxford: Blackwell, 1958), III, 94–98 (96).

The total number of volumes should be given as above, ‘5 vols’, and the volume number given just before the page range in small cap roman numerals; here the third volume is referenced. Small caps can be found by accessing Format>Font in Word

ONLINE ARTICLES, DOIs AND URLs

Timothy Chandler, ‘Reading Atmospheres: The Ecocritical Potential of Gernot Böhme’s Aesthetic Theory of Nature’, Interdisciplinary Studies in Literature and Environment 18.3 (2011), 553–68 <https://doi.org/10.1093/isle/isr079>.

Peter J. Conradi, ‘A witness to good and evil’, Guardian, 9 February 1999 <https://www.theguardian.com/news/1999/feb/09/guardianobituaries.peterconrad> [accessed 26 July 2018].

DOIs can be cited instead of URLs and don’t need access dates as they should be persistent links. Please note that URLs should be in black, have their links removed (Right Click>Link>Remove Link) and no longer be underlined.

PLAYS

William Shakespeare, *Macbeth* (1606), ed. by Sandra Clark and Pamela Mason, Arden Shakespeare (London: Bloomsbury, 2015), 125–300 (III.iv.99–107), hereafter referenced parenthetically in the text.

Iris Murdoch, *The Three Arrows*, in *The Three Arrow*s *and The Servants and the Snow* (London: Chatto & Windus, 1973), 113–219 (190), hereafter referenced parenthetically in the text as TAP.

Please note that that the first example presumes that only one play is being referenced within the essay and, therefore, that there is no need to specify a parenthetical title. For subsequent quotations, bracketed referencing details would be used: ‘I am in blood / Stepped in so far’ (III.iv.134–5). If more than one play is quoted, then a parenthetic title would need to be defined, i.e, *Macbeth*.

PRINTED ARTICLES (in journals, magazines or newspapers)

A.N. Wilson, ‘On the novel’s far horizons’, *Weekend Guardian*, 30 September 1989, 1–4, 6 (4).

Frances White, ‘“The world is just a transit camp”: Diaspora in the Fiction of Iris Murdoch’, Iris Murdoch Review 2 (2010), 6–13 (9).

John Fletcher, ‘John Bayley’s Radical Innocence’, *Iris Murdoch News Letter* 19 (Autumn 2006), 8–12 (11).

Please note that, although the publication had multiple titles, references to the *Iris Murdoch News Letter* always follow the above format.

THESES AND DISSERTATIONS

Frances White, ‘“Past forgiving?”: The Concept and Experience of Remorse in the Writings of Iris Murdoch’ (unpublished doctoral thesis, Kingston University, 2010), 32.

# Word List

Please pay particular attention to the following names and titles:

The *Guardian*

*The Times*

University of Chichester

University of Cambridge

Kingston University, London

University of Oxford

St Anne’s College

Miklós Vető

Dávid Szőke[[1]](#footnote-2)

Nora Hämäläinen

Hannah Marije Altorf

Clare Mac Cumhaill

Arka Basu

Shakespearean

Holocaust (with capital H)

Remember to use UK not US English and pay attention to the following words:

while (not whilst)

among (not amongst)

cipher (not cypher)

focused (not focussed)

judgement

acknowledgement

1. Please note that, for this and the previous name, the symbol above the o is a double-acute diacritic mark, not an umlaut. [↑](#footnote-ref-2)