

Author Guidelines

University of Notre Dame Press

Contents

Preparing the Manuscript and Files
Special Comments for Editors and Contributors to Edited Volumes
Citing Sources
Humanities Style
Author-Date Style
Style, Spelling, Punctuation
Illustrations
Permissions (Text and Illustrations)
The In-House Process

The following guidelines cover preparation of both single-author works and contributed volumes. It is important to follow these guidelines. Improperly prepared manuscripts and disks will be returned for additional work. If you have questions on style, please get in touch with Rebecca DeBoer, manuscript editorial (574-631-4908; rdeboer@nd.edu).

Preparing the Manuscript and Files

Although most of us are using sophisticated word-processing programs, the rule for manuscripts that will be edited, designed, and typeset through the press is simplest is best. The electronic files for your MS should be as uncluttered as possible. The printout should be plain and unadorned. Avoid fancy fonts, numerous font types and sizes, style-formatting features, or special page layout features of your software. These will either disappear in the compositor's software or will have to be removed. The plainer the files, the more easily the press can design your book for proofs and publication.

Files and Printouts

Supply files in either Word or RTF for (1) a PC or (2) a Mac. Supply two hardcopies. Files and the hardcopy must match exactly. Keep copies of the printout and the files.

Double-space all text, including notes.

12-point font, Times New Roman, including notes.

Generous top and side page margins of 1 to 1 ½ inches.

Consecutive page numbers in header, upper right of page.

Create separate files for each chapter and other major sections, such as appendices, a bibliography or Works Cited list, contributors list, or a lengthy abbreviations list.

Include a file with full title and author/editor name(s) as they should appear on the printed book, a table of contents, and optional sections, e.g., volume dedication, acknowledgments, preface. Name files in an informative way, e.g., Chap1; Appendix A; Biblio.

Consistency

There are choices to be made by an author in preparing any work, some of them covered in these guidelines. Be consistent in applying them.

Include All Text

Prepare a dedication, acknowledgments, or a list of contributors in advance, rather than as afterthoughts, and include them with the final manuscript.

Note Format

Use endnotes, not footnotes. Place them at the end of each chapter in your files and printout.

Number notes consecutively, starting with “1, 2, 3” in each chapter, using the automatic note numbering in your software.

Notes in a monograph will be placed at the end of the book by the press at the proofs stage. In volumes of contributed essays, notes for each essay will remain at the end of the essay.

Extracts of Prose

Do not use a tab before each line of a prose extract or a hard return (<Enter> or <Return>) at the end of each line to create an indented look for the extract. Instead, set the margins of the extract to at least .5 inch beyond the left margin of the normal text. It is not necessary to indent the right margin.

A rough rule is to run direct quotations of prose of up to about seven typed lines, or 80 to 100 words, into the text rather than setting them off as extracts. If you leave many short extracts, your editor will probably run them in with normal text. On the other hand, the occasional use of a short extract that requires emphasis, such as a philosophical proposition, can be effective.

Extracts of Poetry

Use a hard return at the end of each line of a poetry extract. Type poetry extracts with line breaks and stanza indents exactly as they occur in the original poem. If a published poem requires special indenting or formatting, please submit a photocopy of the published poem for the compositor to consult in setting the poetry accurately.

If there could be confusion about line breaks vs. continuation lines or about stanza breaks, it can be helpful to insert a direction to the editor, such as “<stanza break>” on a line between stanzas.

For short poetry quotations (typically, 2–3 lines) run into the text, use a slash with a space on either side (“word / word”) to indicate line breaks.

Use a consistent, visually clear number of spaces, such as four, to represent caesuras in lines of poetry. Do not use tabs.

See the permissions section of these guidelines for quoting poetry under copyright, which is much more problematic than quoting prose.

Extracts, General

See the “Citing Sources” section of these guidelines for examples of in-text source citations following prose and poetry extracts.

The author is responsible for the spelling and accuracy of all quotations. They should match the original source exactly.

Headings in Chapters

Leave a blank line above and below chapter titles and subheads. You may use bold on heads. Distinguish levels of subheads visually as well as logically for the editor. For example: center and bold 1st-level heads (“A” heads); left-justify 2d-level heads (“B” heads). There must be at least two lower-level headings following a higher-level heading. Two levels of subheads in a chapter are usually sufficient.

Informative, unnumbered text subheads are best, for example,

Temporal Fatalism

The Tyranny of Authority

Avoid uninformative or marginally informative subheads, such as “1.”, “I.”, “Introduction,” and “Summary” or “Conclusion.”

Chapter subheads normally are not included in a table of contents. If they are in the table of contents of the submitted manuscript, an editor may remove them.

Line spaces are useful to mark a minor hiatus or change in topic. Leave a blank line space in the file, or type on a line by itself:

<line space>

Text Tables and Graphs

Tables present material in rows and columns. Number tables by chapter, for example, tables 1.1 and 1.2 in chapter 1. Short tables whose columns fit easily within the text margins at 12-point font may be placed in the chapter. Longer, more complicated tables should be placed in separate files with a locator on a separate line in the chapter, following the first reference to it in the text:

<Place table 1.1 near here>

Do not send tables in Excel files or use the “Table” formatting feature in Word. Use simple tabs to create columns.

Give each table an informative title. Place beneath the table the source information, a note about the table as a whole, or notes attached to particular items in the table (using letters as note superscripts, not numbers): For example, *Source*: The data was compiled based upon Simmons (1999) and Zacher (2001). *Note*: The list does not include wars of decolonization (national liberation).

^a In 1943, approximate.

^b Under different borders.

Place graphs such as bargraphs, charts, and diagrams in separate files and number these by chapters, for example, chart 7.1 and 7.2 in chapter 7. Give them informative titles and place source information below, as discussed for tables. Please do not use color. Use patterns rather than shades of grey to denote quantitative information.

See the sections on charts and graphs in the Graphics Submission Guidelines (guidelines of the American Association of University Presses) posted on our web site (www.undpress.nd.edu) under “For Authors.”

If your manuscript contains many tables and/or charts, include a list in the submitted manuscript with their numbers and full titles.

Italics or Underlining

Use either italics or underlining to signify italics. Underlining will be changed to italics automatically by the compositor, unless marked otherwise during editing (for instance, to reduce excessive use of italics for emphasis or to change italicized series titles to Roman font, per house style).

Caps, Diacriticals, and Special Fonts

Type chapter titles and other headings in uppercase and lowercase letters (Like This and This), not all caps (NOT LIKE THIS).

Use special characters only if they are necessary. Transliterate or modernize if appropriate. Diphthongs may be printed ae or oe.

The author is responsible for the spelling and accents of all terms in non-English titles and words, as well as in direct quotations.

Inform the press of special fonts. If possible, supply a copy of the font file for both screen and printer with your submitted manuscript. Identify the source of the font from a vendor or a freeware web site. This is very important.

Special Comments for Editors and Contributors to Edited Volumes

Editors of contributed volumes are responsible for sending these guidelines to the other contributors and for assembling the final volume for the press.

Contributors, in turn, should follow all the relevant guidelines in preparing their essays for volume editors just as if they were providing a monograph ready for publication. This includes supplying the volume editor with a polished essay, a file in acceptable format, and any necessary font. It also includes supplying the volume editor with all the necessary illustrations in a form acceptable to the press, obtaining permissions for poetry or illustrations, paying permission fees, and providing copies of letters of permission for the volume editor. Otherwise, the volume editor is forced to assume responsibilities of contributors before bringing the volume to the press.

Supplementary Guidelines

In general, the more an edited volume resembles a monograph in unity of content and consistency of details, the better. The volume editor(s) may create his or her own supplementary guidelines for all contributors, and we strongly recommend doing so. These guidelines involve the same type of consistency decisions that single authors make in preparing their works for publication. Please give the press a copy.

Examples of topics for supplementary guidelines:

1. A standardized list of the Latin titles of works by Augustine and abbreviations, for common use by contributors to a volume of essays on Augustine.
2. A standard format for sources that will be frequently cited across different essays; for instance,
 ST I-II, q.4, a.6c.
 Summa theologiae (spelled out)
3. Spellings or capitalization of key variant words and possessives.
4. A uniform set of abbreviations for biblical citations, e.g., Gen. 3:22–24, Job 14:1, Matt. 25:34.
5. If feasible, a uniform documentation system:
 - a) humanities-style endnotes for all essays, with full citations in the notes; no separate bibliographies.
 - b) author-date style for all essays. On this system each essay requires its own Works Cited list.

Citing Sources

Choose the form of citation appropriate for your discipline, either the humanities style or the author-date system.

See chapters 16–17 of *The Chicago Manual of Style*, 15th edition, for discussion of both systems and numerous examples.

Author-date style always requires a bibliographical list, called Works Cited or References. A bibliography for single-author works with humanities-style notes is common and often desirable but is not required.

Note location. Never place a note number (or asterisk) on a chapter title, name of author, or a heading in the chapter.

Unnumbered Notes. Use a first unnumbered note for general information about a chapter (of the sort often attached as a note to the chapter title), such as the fact that an earlier version was presented at a conference; or that it uses certain previously published material of yours (identify the journal article in full and permission if appropriate); or to express gratitude to colleagues or others whose discussions were helpful.

A first unnumbered note can be typed in the disk file as a normal text paragraph, a few lines below your last sentence but above the start of numbered endnotes.

Epigraphs. Avoid notes on epigraphs. Since these are considered ornamental, full information, such as publisher and pages, is not expected (although permission is required for copyrighted poetry). Provide brief source information after the quotation, for example,

—Herman Melville, *Moby Dick*
—Plato, *Symposium*

Avoid internal cross-references to notes and pages of your manuscript (such as “see n. 36 above” or “see p. 000 for earlier discussion”).

Humanities Style

Bibliography Format

Books, including books with editors, translators, multiple authors:

- Aron, Raymond. *History, Truth, Liberty: Selected Writings of Raymond Aron*. Edited by Franciszek Draus. Chicago: University of Chicago Press, 1985.
- Cameron, Averil. *Christianity and the Rhetoric of Empire: The Development of Christian Discourse*. Berkeley: University of California Press, 1991.
- Colish, Marcia. *The Stoic Tradition from Antiquity to the Early Middle Ages*. Rev. ed. 2 vols. Leiden: E. J. Brill, 1990.
- Deutsch, Kenneth L., and Walter Nicgorski, eds. *Leo Strauss: Political Philosopher and Jewish Thinker*. Lanham, Md.: Rowman and Littlefield, 1994.

- Dobson, R. B., ed. *The Peasants' Revolt of 1381*. 2d ed. London: Macmillan Press, 1983.
- Kant, Immanuel. *The Metaphysics of Morals*. Translated by Mary Gregor. Cambridge: Cambridge University Press, 1991.
- Origen. *An Exhortation to Martyrdom, Prayer, and Selected Works*. Translated by Rowan A. Greer. New York: Paulist Press, 1979.
- . *Homilies on Genesis and Exodus*. Translated by Ronald E. Heine. Fathers of the Church 71. Washington, D.C.: Catholic University of America Press, 1982.
- Strauss, Leo. *Liberalism Ancient and Modern*. New York: Basic Books, 1968.
- Turner, Stephen P., and Regis A. Factor. *Max Weber and the Dispute over Reason and Value: A Study in Philosophy, Ethics, and Politics*. London: Routledge and Kegan Paul, 1984.

Use Arabic numerals for volume numbers.

For English titles, capitalize the first word and all nouns, verbs, and adjectives; lowercase prepositions, conjunctions, and articles other than the first article in a main title or a subtitle.

For non-English works, follow the capitalization conventions of that language; however, capitalize the first word after a colon and use a colon between main title and subtitle:

Hahn, Viktor. *Das wahre Gesetz: Eine Untersuchung der Auffassung des Ambrosius von Mailand vom Verhältnis der beiden Testamente*. Münsterische Beiträge zur Theologie 33. Münster: Aschendorff, 1969.

Essays in journals:

- Arnhart, Larry. "Defending Darwinian Natural Right." *Interpretation* 27, no. 3 (Spring 2000): 263–77.
- Bardy, G. "L'Entrée de la philosophie dans le dogme au IVe siècle." *L'Année théologique* 9 (1948): 44–53.
- Baskin, J. R. "Job as Moral Exemplar in Ambrose." *Vigiliae Christianae* 35 (1981): 222–31.
- Behnegar, Nasser. "Leo Strauss's Confrontation with Max Weber: A Search for a Genuine Social Science." *Review of Politics* 59, no. 1 (Winter 1997): 97–125.

Use Arabic numerals for volume and issue numbers.

Essays in edited volumes:

- Behnegar, Nasser. "The Liberal Politics of Leo Strauss." In *Political Philosophy and the Human Soul: Essays in Memory of Allan Bloom*, edited by Michael Palmer and Thomas L. Pangle, 251–67. Lanham, Md.: Rowman and Littlefield, 1995.
- Harrington, Daniel J. "Joseph in the Testament of Joseph, Pseudo-Philo, and Philo." In *Studies on the Testament of Joseph*, edited by George W. E. Nicklesburg, 127–31. Missoula, Mont.: Scholars Press, 1975.

Swain, Simon. "Biography and the Biographic in the Literature of the Roman Empire." In *Portraits: Biographical Representation in the Greek and Latin Literature of the Roman Empire*, edited by M. J. Edwards and Simon Swain, 1–37. Oxford: Clarendon Press, 1997.

Page numbers are preferred for all essays in edited volumes, as in the above examples, but be consistent. Either include them consistently or omit them consistently.

Works in series:

Titles of series are not italicized. Use Arabic numerals for series numbers if the series is numbered.

Ambrose. *De bono mortis*. Edited and translated by William Theodore Wiesner. Catholic University of America Patristic Series 100. Washington, D.C.: Catholic University of America Press, 1970.

John of Salisbury. *Policraticus: Of the Frivolities of Courtiers and the Footprints of Philosophers*. Translated by Cary J. Nederman. Cambridge Texts in the History of Political Thought. Cambridge: Cambridge University Press, 1990.

Dissertations:

Mohrmann, Margaret Elizabeth. "Wisdom and the Moral Life: The Teachings of Ambrose of Milan." Ph.D. dissertation, University of Virginia, 1995.

Miscellaneous:

Order multiple works by the same author or editor alphabetically by title, ignoring an initial A, An, or The. As an alternative, order multiple works chronologically by date of publication, usually ascending. Be consistent in either case. Preferred: edited works follow authored works (Chicago Manual 14th ed.) by the same individual.

Strawson, P. F. *Freedom and Resentment, and Other Essays*. London: Methuen, 1974.

———. *Subject and Predicate in Logic and Grammar*. 2d ed. Burlington, Vt.: Ashgate, 2004.

———, ed. *Studies in the Philosophy of Thought and Action*. London: Oxford University Press, 1968.

Strawson, P. F., and Hanna Smith. *Imaginary Book*. Oxford: Oxford University Press, 1980.

Omit state names unless the city is not well known and the state does not occur in the name of the press, or to avoid ambiguity.

Ithaca: Cornell University Press

Princeton: Princeton University Press

Lanham, Md.: Rowman and Littlefield

Notre Dame, Ind.: University of Notre Dame Press
 Cambridge: Cambridge University Press
 Cambridge, Mass.: Harvard University Press
 Washington, D.C.: Catholic University Press
 University Park: Pennsylvania State University Press

Use either the long form of state abbreviations consistently, as in the above examples (e.g., Ala., Calif., Colo., Conn., D.C., Del., Ill., Ind., Mass., Minn., Mont., N.C., N.J., N.Y., Okla., Pa.); or use the two-letter postal codes. In either case, be consistent throughout bibliography and notes.

Country names for towns or cities outside the U.S. are usually unnecessary.

An alternative to (city: publisher, year of publication) for modern published works is (city, year of publication), omitting the publisher name. The press prefers the former, but in either case, be consistent throughout bibliography and notes.

Use of “p.” or “pp.” for the pages of books is not necessary, and the press recommends omitting them. If you prefer to use them, however, do so consistently throughout bibliography and notes. “P.” and “pp.” are not used for journal pages.

Internet sites: We recommend sparing use if at all. Sites change and disappear; readers are accustomed to searching the Web on their own.

Format: Roman font, not italicized or underlined. A date of last access is recommended.

Available at <http://www.oas.org> (last accessed February 2005).

Notes Format for Full and Shortened Citations

Examples:

1. See Averil Cameron, *Christianity and the Rhetoric of Empire: The Development of Christian Discourse* (Berkeley: University of California Press, 1991).
2. Marcia Colish, *The Stoic Tradition from Antiquity to the Early Middle Ages*, rev. ed., 2 vols. (Leiden: E. J. Brill, 1990), 2:124.
3. For useful discussions, see the essays in Kenneth L. Deutsch and Walter Nicgorski, eds., *Leo Strauss: Political Philosopher and Jewish Thinker* (Lanham, Md.: Rowman and Littlefield, 1994).
4. Immanuel Kant, *The Metaphysics of Morals*, trans. Mary Gregor (Cambridge: Cambridge University Press, 1991), 42.
5. Origen, *Homilies on Genesis and Exodus*, trans. Ronald E. Heine, Fathers of the Church 71 (Washington, D.C.: Catholic University of America Press, 1982), 54.

6. Leo Strauss, *Liberalism Ancient and Modern* (New York: Basic Books, 1968), 29.
7. Stephen P. Turner and Regis A. Factor, *Max Weber and the Dispute over Reason and Value: A Study in Philosophy, Ethics, and Politics* (London: Routledge and Kegan Paul, 1984), 245–47.
8. Colish, *Stoic Tradition*, 2:225–26.
9. *Ibid.*, 2:132.
10. Strauss, *Liberalism*, 55.
11. Turner and Factor, *Max Weber*, xi.
12. Cf. Plato, *Republic* 420b–421d.
13. Denise Despres, “Memory and Image: The Dissemination of a Franciscan Meditative Text,” *Mystics Quarterly* 16, no. 3 (1990): 22.
14. Simon Swain, “Biography and the Biographic in the Literature of the Roman Empire,” in *Portraits: Biographical Representation in the Greek and Latin Literature of the Roman Empire*, ed. M. J. Edwards and Simon Swain (Oxford: Clarendon Press, 1997), 25.
15. Despres, “Memory and Image,” 23.
16. Swain, “Biography and the Biographic,” 29.

Author names are ordered firstname, lastname. Separators of elements are commas and parentheses rather than the periods of bibliography format. “Edited by” and “translated by” are abbreviated to “ed.” and “trans.”

The above examples show full citations on the first occurrence and a shortened citation format thereafter. This is the standard pattern in two situations:

- 1) Essays with humanities-style endnotes in contributed volumes. (No separate bibliography is needed or desirable.)
- 2) Single-author works with no bibliography, a selective bibliography (for instance, a subset of works cited in notes), or merely a reading list. The notes must therefore include a full citation of each work on its first occurrence in the notes, both for consistency and because the reader cannot count on finding the full publication information in a bibliography.

Shortened citations include an author’s last name and the main title or shortened version of the main title. Always include the first main words of the main title, with or without the initial A, An, or The. Include the author’s first initial if two or more cited authors share the same last name. Ensure that all shortened citations of the same work use the same shortened version. Do not use “op. cit.” in place of the shortened title.

“*Ibid.*” refers to the unique work cited one note above. If the preceding note mentions more than one work, “*ibid.*” is considered ambiguous; use the shortened citation form instead.

In the endnotes of your own files, it is not necessary to indent notes as in the examples above or to change note numbers from a default superscript¹⁴ to 14. This formatting is done at proofs stage.

Notes with Shortened Citations (Only) for Works with a Full Bibliography

The press strongly recommends this system.

If the bibliography includes all works cited in notes, shortened citations may be used from the beginning in the notes; the full citation of a work occurs only in the bibliography. As indicated above, every instance must include the same shortened version. This is a simple and economical system. It reduces work for authors and editors in making or checking corrections to bibliographic information. Given the shortened cite in an endnote, the reader can consult the bibliography for complete documentation.

1. Turner and Factor, *Max Weber*, 132.
2. Despres, "Memory and Image," 22.
3. Hahn, *Das wahre Gesetz*, 31.
4. Colish, *Stoic Tradition*, 2:225–26.

While subtitles should be omitted, the shortened cite can include a full main title (such as "Memory and Image") and should include the first main words of the main title. It need not be the shortest possible abbreviation; the shortened title should be easily recognizable to a reader.

In-text Citations

It is consistent with the use of humanities style and endnotes to include in-text citations, such as page and verse numbers, in the main text under certain circumstances. This is especially useful if certain primary sources are discussed and quoted at length over consecutive pages. An endnote can identify the quoted source in full, or an abbreviations list may be appropriate.

Examples:

(In a study of *Beowulf* where the primary source is identified in a previous note)
The brief and cryptic description of the dragon, "grimly terrible in its variegated colors" (3041a), recalls the earlier description of Grendel.

(In a study of Yeats with an abbreviations list for the editions frequently quoted)
Yeats disrupts the passive satisfaction that the audience experiences when viewing plays that offer, as the real, "images of what we wish to be, a substance of things hoped for" (*IDM*, 116).

Place parenthetical cites for a block prose quotation after the closing punctuation:

Block quotation of eight lines . . .

. . . and the last word. (*IDM*, 116)

Place parenthetical cites for a block poetry quotation one line below it.

Le fronde onde s'infronda tutto l'orto
de l'ortolano eterno, am' io cotanto
quanto da lui a lor di bene è porto.

(*Par.* 26.64–66)

[The leaves wherewith all the garden of the Eternal Gardener is enleaved I love in measure of the good borne unto them from Him.]

Author-Date Style

Author-date citations appear in parentheses in the text and reduce the need for endnotes. Endnotes are reserved for commentary or explanation. Author-date cites in parentheses should also be used in notes when quoting or referring to specific works.

Full information about sources is contained in the bibliography, which should be named “References” or “Works Cited.” The format is the same as a humanities-style bibliography, except that the year of publication follows the author’s name and letters must be employed to differentiate works of an author appearing in the same year: 1990a, 1990b, 1990c.

Works Cited Format

- Arnhart, Larry. 2000. “Defending Darwinian Natural Right.” *Interpretation* 27, no. 3 (Spring): 263–77.
- Beitz, Charles R. 1979. *Political Theory and International Relations*. Princeton: Princeton University Press.
- Deutsch, Kenneth L., and Walter Nicgorski, eds. 1994. *Leo Strauss: Political Philosopher and Jewish Thinker*. Lanham, Md.: Rowman and Littlefield.
- Smith, Alice. 1986a. “After Democracy, What?” *Journal of Political Science* 13:45–63.
- . 1986b. *Democracy and Justice*. Princeton: Princeton University Press.
- Smith, Alice, and Adam Kennedy. 1990. *Transitional Justice in Eastern Europe*. Chicago: University of Chicago Press.
- Strauss, Leo. 1968. *Liberalism Ancient and Modern*. New York: Basic Books.

In-text Citations

For reference to an entire work (if necessary):

(Smith 1986a)

(Smith and Kennedy 1990)

(Beitz 1979; Arnhart 2000; Deutsch and Nicgorski 1994)

Separate multiple entries by semicolons.

Cites with pages:

(Smith and Kennedy 1990, 212–13)

(Strauss 1968, ix)

(Beitz 1979, 23; Strauss 1968, 47–51)

(C. Beitz 1979, 25–26) [if there are two authors named Beitz]

For pages in a multivolume work:

(Williams 2004, 2:145)

Other styles besides the humanities and author-date styles illustrated above may be acceptable if followed consistently. An example is that of the *SBL Handbook of Style* (Society of Biblical Literature) for patristic works, which is similar in format to the *Chicago Manual* humanities style. Discuss this in advance with a press editor.

Under no circumstances use the Harvard Blue Book style of citations with small caps (legal style).

Style, Spelling, Punctuation

The press takes as its primary guides the *Merriam-Webster's Collegiate Dictionary*, 10th or 11th editions, and *The Chicago Manual of Style*, 15th edition, for spelling, punctuation, hyphenation, notes and bibliographic styles, and editing style.

Spelling

1. Follow spelling in Webster's, except in direct quotations, which must reproduce the source exactly.

If Webster's lists alternate spellings, the first is preferable.

traveled, labeled, favor —rather than travelled, labelled, favour
realize, focused, toward —rather than realise, focussed, towards

2. Consult Webster's on hyphenation. Many words formerly hyphenated are now spelled solid.

postwar, midcentury, nondemocratic, neoclassical, anticlerical
preprogrammed, preeminent, metaethical, interracial
preexistent, reexamine, coexist, multifaceted, socioeconomic

but

re-create, co-worker (preferred, to avoid ambiguity)
non-American, post-World War II
nineteenth-century Romantics, early-twentieth-century writers
(hyphenate centuries used as adjectives)

3. Miscellaneous:

Irish American, Latin American (open as nouns or adjectives)
 politically engaged person, highly developed species (adverbs ending in ly
 plus a participle or adjective are open)

Punctuation

1. Follow American-style punctuation in your text:

like “this,” and “that.” —rather than like “this”, and “that”.
 semicolons and colons remain outside: like “this”: and “that”;
 He said, “Why me?” —rather than He said, ‘Why me?’
 The argument we know as “the paradox of the learner”

2. Use series commas:

red, white, and blue —rather than red, white and blue

3. Form possessives by adding apostrophe and an s for singular, apostrophe for plural nouns:

Burns’s poems, Berlioz’s opera, the Williamses’ lands
 Dickens’s novels
 for closely associated names: Liddell and Scott’s lexicon

For names of more than one syllable with an unaccented “eez” ending and for many classical names, the possessive “s” is commonly omitted:

Euripides’ and Aristophanes’ plays, Ramses’ tomb
 Jesus’ or Jesus’s (be consistent)

4. Use brackets for author interpolations within a direct quotation.

“He [Jefferson] was the genius of innovation, the architect of ruin.”
 “They *and their descendants* will bear the title of Inca” (emphasis mine).

5. Space between initials of names: T. H. White, not T.H. White

Italics (underlining)

1. Use italics for titles of books and journals, plays, and long poems.

2. Use Roman, not italics, for words that have been brought into common English use (consult Webster’s):

ibid., et al., a priori, per se, vis-à-vis, laissez-faire, coup d’état

3. Use italics for emphasis or to signal a special meaning, but use them sparingly. With overuse italics lose their effectiveness. A reasonable approach is to italicize the first occurrence of the term with special meaning, then use Roman thereafter.

4. Use italics for non-English words or short phrases scattered in the text.

5. Use Roman, not italics, for quoted long phrases or full sentences in languages other than English.

6. Use Roman for names of buildings, organizations, and events in languages other than English.

Numbers and symbols

1. In humanistic works, spell out “percent”: 5 percent, not 5%.
 2. Spell out numbers up to 100 unless they occur in groups of numbers or numbers both below and above 100.
 - six-month period, forty-five Senators, 265 years
 - two thousand years of history, a five-hundred-word essay
 - 4.5 million years ago, 3 billion stars
 - of 115 students, 12 were juniors and 103 were seniors
3. Dates, years, centuries
 - on January 12, 1789, or 12 January 1789, consistently
 - 1960s, the 1970s, rather than 1960’s
 - in the ninth century; ninth-century sources
4. Abbreviate page number ranges as follows:
 - 45–46, 126–27 (not 126–127 or 126–7); 245–89; 200–201; 201–9; 201–17
 - Full page ranges are also accepted if they are used consistently.

Capitalization

The favored approach is a down (lowercase) style as opposed to an up (uppercase) style. Capitalize titles preceding a name. Examples:

Abraham Lincoln, president of the United States; President Lincoln
 Secretary of State Seward, but the secretary of state
 Rabbi Wise, the rabbi; the mother superior
 Annette Baier, chairman of the department
 the party, the state, the general, the vice president
 the church, church-state relations
 the Bible, biblical; scripture or Scripture, but scriptural
 Cardinal Francis Arinze, Pope Leo XIII
 the cardinal, the pope, the papacy
 the Enlightenment, New World, Scholasticism, the Reformation
 antiquity, colonial period (U.S.), classical and baroque periods
 existentialism, empiricism, modernism, communism

Ellipses

There are several accepted styles. Preferred:

For breaks within the same sentence: word . . . word
 For breaks across sentences: word. . . . Word

Illustrations

Authors are responsible for providing all art in a form acceptable to the press and for securing and paying for permissions (see Permissions section below). The press also needs complete captions and credit lines. Please bear in mind that securing high-resolution images and permissions can take weeks or months, and the process should be started well in advance of completing the final text of your book or essay. Also consider carefully whether particular figures or illustrations are both necessary for your published work and readily obtainable. Choose only images that support the text significantly. If the information conveyed can be summarized within your text without the picture, please do so.

The press needs the opportunity to check the quality of images before committing itself to a publication schedule and to copyediting. *It cannot commit to the start of editing or producing proofs* unless usable images and permissions are in hand.

Figures shown as overheads at talks and conferences, photocopies, and low-resolution digital images downloaded from the web are not of reproducible quality. Copyright and ownership permissions, which may seem irrelevant for symposia or in the classroom, are essential for book reproduction.

Illustrations are normally produced in black and white. Color is at the option of the press.

We strongly recommend that authors employ professional drafters, graphic artists and cartographers for work such as maps and line art.

In conjunction with this section, all authors should consult the Graphics Submission Guidelines (guidelines of the American Association of University Presses) and the Additional Graphics Submission Guidelines posted on our web site (www.undpress.nd.edu) under “For Authors.”

For drawings, maps, art, and other illustrations, the press accepts:

—Glossy photographs, transparencies, and slides with sharp detail. If an archive or museum owning the image provides these, normally they are of good quality. The press will handle scanning and can return originals to you, although it is often desirable to retain them through publication.

—Digital images in TIFF or EPS format on a CD. Our preference is for the highest dpi possible: minimum 300 dpi, 600 dpi preferred. Since most images will be printed on a 6 by 9 inch page, scanning images at 100 percent is recommended. The true size should be at least 3 inches by 5 inches, set to the above preferred resolution. For example, an image submitted electronically as a 1 by 2 inch image is not acceptable.

—JPG files are unacceptable. A resolution less than 300 dpi is unacceptable.

Digital images sent electronically or available for downloading are frequently JPG format and/or less than 300 dpi (for both reasons, unacceptable). For instance, an image from the British Library might be obtainable at 300 dpi or higher only by ordering the library's CD (or a photo) along with the permission to reproduce it.

If you want the option of using an image on the cover, specifically request permission to use it on the cover as well as inside your book, and specify that it could be cropped for cover use (only a portion of the full image might be used) and colors could be added or altered.

Include all images with your final version of the manuscript, along with:

- A list of numbered images and full captions, including credit or "Courtesy of" lines. Follow any requested wording on permissions letters.
- A laser printout of each image, clearly labeled to match the list. Include cropping marks if necessary.
- Copies of permission letters.

Do not send images, captions, or permissions piecemeal.

Indicate clearly in the MS where each figure belongs.

Permissions (Text and Illustrations)

All permissions must be collected and supplied along with the final files and printout of the manuscript sent to the press as ready for the editorial and production process.

Please research the owners of copyright (the original author, or publishers) or others with an ownership claim, and contact them for permission to use this material in your book, to be published by the University of Notre Dame Press, with world rights in English. It is worthwhile to emphasize that your book is not a trade book but is for scholarly use and will have a limited distribution. Payment of any fees is the author's responsibility. If the owner of material requires information such as an estimate of a print run, contact your acquisitions editor at the press.

Provide copies of letters granting permission for our files.

Poetry

"Fair use" in quotation (requiring no permission) is a vague concept that is least applicable to poetry quotations. A standard guideline is as follows: quotation of more than 3–4 consecutive lines of poetry still under copyright, including

copyrighted modern translations of ancient poetry, requires permission and is not an instance of “fair use.”

Reprints

If, by agreement with our press, your book includes an exact reprint of an essay that has already appeared in a book or journal under copyright, secure a letter granting permission and provide the press with a copy for our files.

Prose

As a general rule for “fair use,” do not quote more than a few short, contiguous paragraphs of prose or more than a fraction of the total work.

Illustrations

Permission must be obtained from owners, including but not restricted to the owners of copyright. Obtaining permissions is the author’s responsibility. If drawings, maps, or other line art have appeared originally in another publication, write the publisher (the presumed copyright holder) for permission. Rights may have reverted to the author, in which case he or she must be approached.

Permissions are necessary from museums and archives who own the art (such as the Louvre for a painting) or an original source for the art. If an illustration is in a 1568 edition of the *Divine Comedy* in the special collections department of a library, for example, the library is the grantor of permission. (The fact that the illustration has been published in other studies or that there are several extant 1568 editions does not remove the need for permission.) Photos by professional photographers are copyrighted and require permission. Permission in writing should also be obtained from owners of personal photographs.

Supply copies of permission letters to the press. Mark clearly which figure or figures the permission letter covers.

The In-House Process

The following information may be useful to you. The final submitted manuscript is assigned to a “list,” for either spring or fall publication. Steps to publication involve coordinating the work of third parties as well as in-house staff: editors, compositors, indexers, cover designers, and printers. It takes an average of ten to twelve months to publish a book, counting from the start of copyediting; the publication schedule begins when the manuscript is given to a manuscript editor. You will receive the copyedited MS for your review of editing and queries.

We normally request four weeks for author review of editing. The review stage is also your final opportunity to make any minor changes in the text, such as expanding a paragraph or adding a few references. Once your responses are incorporated by your editor, the manuscript is “final”; it is the reference point for both the compositor in preparing the proofs, and for the press in evaluating the accuracy of proofs or the need for proof corrections.

Approximately four weeks is allotted for reviewing page proofs. A copy of the first proofs will be sent to you as soon as we have them. The press also arranges for an independent proofreading. A press editor will review and combine necessary proof corrections from both the author and the proofreader and will send questions to the author if appropriate.

Indexing is the responsibility of the author or volume editor(s). This implies either indexing the book yourself or bearing the costs of an outside indexer arranged by the press. We assume that indexing will begin on first proofs, along with proofreading. An author index is normally expected within six weeks after receipt of first proofs. An editor in the manuscript editorial department will confirm your indexing plans before we have proofs or will discuss options with you. The press provides brief guidelines on indexing format for authors who choose to create their own indexes.

The University of Notre Dame Press divides many responsibilities. You may expect to hear from members of all departments, including marketing, production and cover design, and manuscript editorial.