Author Guidelines
University of Notre Dame Press

Contents

The following guidelines cover preparation of both single-author works and edited volumes of contributed essays. It is important to follow these guidelines. Improperly prepared manuscript files may be returned for additional work. If you have questions on style, please get in touch with Matthew Dowd, manuscript editorial (574-631-4914; mdowd1@nd.edu).

These author guidelines primarily follow *The Chicago Manual of Style*, the style guide of the University of Notre Dame Press.

Preparing the Manuscript and Electronic Files

The rule in preparing your manuscript in Word files is that *simplest is best*. Avoid section breaks, fancy fonts, varying fontsizes, decorative small caps, and special page layout features of Word. These either will disappear in the compositor's software or will have to be removed manually. The plainer the files, the more easily the press can edit the text and design and produce proof pages. Normal, expected formatting includes block extracts with extra space in the left margin and the use of hanging indents in a bibliography.

What to Submit to the Press: The following requests apply when you send the final manuscript to your acquisitions editor, after the peer review process and final approval by the faculty advisory board of the press. Note that obtaining final high-quality images and all necessary permissions is solely the author's or volume

editor's responsibility, and that this process can take weeks or months. See the **Illustrations** and the **Permissions** sections of these guidelines for more information.

- Supply the press with Word (PC or MAC) files for all text. Do *not* send PDF files, including PDFs of reprint articles intended for an edited volume collection. PDFs are useless for the purposes of copyediting and book production. It is your responsibility to convert the text in a PDF file into an accurate, properly formatted Word file.
- Use a separate Word file for front matter (such as title page, dedication, table of contents, acknowledgments); for an introduction; for each numbered chapter; and for any other major section such as an appendix or bibliography. Do *not* supply the press with a single Word file for the entire book.
- Make all notes *endnotes* (not footnotes) within each file. Use the automatic note numbering feature of Word. Notes for chapter 1 should be at the end of the chapter 1 file, numbered from 1, 2, 3; notes for chapter 2 at the end of the chapter 2 file, numbered 1, 2, 3; and so on. For single-author works, the press will move all notes toward the end of the book at the proofs stage. Don't try to do so in the submitted MS.
- In the files (and thus printout), *double-space* all text using the Word line spacing feature, including extracts and the notes at the end of each chapter.
- Use 12-point font, Times New Roman, for all text, including the endnotes at the end of each chapter.
- Start new paragraphs with an indent, and do not skip a line between each paragraph.
- Use generous top and side page margins, such as 1 inch, in the files.
- Number your chapters internally as chapter 1, 2, 3, and so on. An introduction (a substantive discussion of the main theses and plan of the book) should be unnumbered.
- Place complex tables and other figures in separate files. See the following subsection **Tables and Figures** for details**.**
- Supply all of the elements from the following list that you intend for your book.

    Title page with the final title and author name exactly as it should appear
    Volume dedication or epigraph, if any
    Table of contents (the press prefers chapter titles only, no subheads; page numbers are unnecessary since they will change)
    Lists of illustrations or tables, if numerous
    Preface, Acknowledgments, and any other front matter, such as a list of abbreviations that will be used in main text
    All main text: introduction, chapters
    Appendix, if any

> Bibliography or Works Cited list unless omitted
> List of contributors for an edited volume
> Captions (in a separate file) for all illustrations, including credits such as "by permission of" or "courtesy of"
> Copies of all permissions: to reproduce copyrighted material beyond "fair use," especially poetry; to reproduce works of art held by museums or other owners; photos owned by others; and so on.
> High quality "originals" for all images and illustrations (e.g., glossy photographs, high-resolution digital images, slides)

- Once all text revisions are final, use the Insert / Page Number feature of Word to paginate files consecutively from page 1 to the end, for instance, pages 1–15 for the front matter file, 16–39 for the chapter 1 file, 40–72 for the chapter 2 file, and so on. Place page numbers in the upper right.
- Mail one complete hardcopy printed from these final Word files, and a CD or flash drive with all electronic files. If you are outside the U.S. or Canada, discuss an exception to the hardcopy mailing with your acquisitions editor. Any last-minute changes made to the electronic files must be reflected in the hardcopy. Ensure that special characters have printed correctly and that all text appears on the printout as you intend. As noted below, inform the press of any special fonts taken from a freeware website or purchased commercially.
- Keep backup copies of all your submitted electronic files and of all permission documentation.

Front Cover Image: Be prepared by the time of final submission with any ideas of your own for the front cover. You will be asked for your ideas by the Production department, often before copyediting begins. A front cover design must be created very early for the press catalog and other marketing venues. If you have an image in mind, research whom to contact for a high-quality version and (if applicable) the permission for its use on the cover. Images found on the Web are *not* therefore public domain. If the press uses an image proposed by the author, it is the author's or volume editor's sole responsibility to obtain permission and pay any permission fees: specify that use would be on a front cover, or front cover as well as inside the book. There may be different conditions and fees attached to cover usage. However, *do not pay* any permission fees for cover use until the image has been approved by the press as appropriate for the cover.

The press makes the final decisions on cover design and images. Do not commission an artist friend or a relative to create your book cover.

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

Extracts of Prose: To distinguish lengthy prose quotations (block extracts) to be set apart from normal text, select the quoted text and format it in Word with an

indent in the left margin of at least .5 inch beyond the left margin of normal text (it isn't necessary to indent the right margin). You may also leave a blank line above and below the extract. Do *not* try to achieve the appearance of a prose extract by typing a tab to achieve a left indent, then a hard return after the first line, a second tab, hard return after the second line, and so on. This is correct for a poetry extract, incorrect for a prose extract. A prose extract must be typed as continuous prose.

As a rule of thumb, use block extracts for directly quoted prose longer than about seven typed lines, or longer than one hundred words. Run in with your text shorter quotations and enclose them in quotation marks. Block extracts are not enclosed in a pair of quotation marks. If you have many short extracts of less than a hundred words, your editor will run them in per *The Chicago Manual of Style*, unless these have a special function, such as philosophical propositions set apart for the purpose of discussion.

Quotations of copyrighted prose are fair use, that is, do not require permission, as long as they serve your scholarly argument and are a small fraction of the entire work that is quoted. As a general rule, quote only the minimum necessary for your argument, and do not quote more than two or three contiguous paragraphs of prose, or approximately 250 words, in any single block extract.

Extracts of Poetry: Type poetry extracts with line breaks, stanza indents, and other indents exactly as they occur in the original published poem. Use a hard return at the end of each line of a poetry extract. If possible, use tabs rather than character spaces to achieve indents. Indicate clearly if lines are new lines or runover lines (continuations). For quoted verse requiring multiple levels of indents or other unusual formatting, provide the press with a photocopy of the poem from the original source.

For short poetry quotations (typically 2–3 lines) run in with text, use a slash with a space on either side ("words / words") to indicate line breaks and two slashes ("words // words") for stanza breaks.

If the quoted poetry contains caesuras, represent them with a consistent number of character spaces, such as five spaces: "word   word." Do not use tabs for caesuras.

See the **Permissions** section of these guidelines on quoting poetry under copyright. Fair use of poetry is far more restrictive and problematic than fair use of prose.

Check all direct quotations for accuracy: The author is responsible for the spelling and accuracy of direct quotations. It is impossible to overemphasize the importance of accuracy and the frequency with which direct quotations of prose or poetry, when checked against the cited source, are found to be inaccurate. Your press manuscript editor is not responsible for checking your quotations and also may not have access to your editions for optional or limited checking. If quotations are modified systematically for a reason, for example, the modernization of certain characters or punctuation in quotations from early

English editions, such changes should be noted for the reader in advance, usually in a front matter section.

Subheadings in chapters: Leave a blank line above and below chapter titles and any chapter subheads. If you use more than one level of subhead, distinguish levels visually for the manuscript editor: for instance, center 1st-level heads ("A" heads) and left-justify 2nd-level heads ("B" heads). Two levels usually suffice. In general, subheads should be used sparingly; avoid giving your book the look of an outline.

If you use lower level heads, there must be at least two B-heads under the governing A-head; at least two C-heads under the governing B-head.

The press recommends *unnumbered* text subheads.

Subheads should always be informative, for example, "Temporal Fatalism" or "The Tyranny of Authority." Avoid uninformative or marginally informative subheads such as 1., 2., 3., I, II, III, or "Introduction," "Summary," "Conclusion."

Chapter subheads are discouraged in the table of contents and may be removed by your editor. For the reader, a simple table of contents that does not look like an outline and that can fit on one or at most two book pages is best.

Line spaces may be used sparingly to mark a hiatus or a change in topic that is considered important, yet not worthy of a new subhead. If you intend a line space for this purpose, it is helpful to type "<line space>" in the file on a line by itself. In particular, if your chapter has a useful section toward the end that concludes or gathers together your theses, the press recommends using <line space> rather than a subhead like "Conclusion."

Tables and Figures: If your MS includes more than a few tables or figures (graphs, charts, diagrams, line drawings, art) and if these are spread across chapters, number them by chapter: for example, tables 1.1–1.6 and figs. 1.1–1.2 in chapter 1; tables 3.1–3.9 and figs. 3.1–3.3 in chapter 3. Very simple diagrams or simple text tables with 2–3 columns that fit easily within the normal text margin can be left embedded within the chapter. More lengthy or complicated text tables, as well as all figures, should be provided in separate files, for instance, one file containing all tables for chapter 1, one file with all graphs for chapter 2, one file for each art illustration, and so forth. In the text, place a callout following the first reference to the table or figure in the text:

<Place table 1.1 near here>
<Place fig. 3.2 near here>

Do *not* submit Excel files or use the "Table" formatting feature in Word. Use tabs to create table columns if at all possible.

Give each table or figure an informative title. Place beneath a table, if appropriate, necessary source information, any note about the table as a whole, or any notes attached to particular items in the table (using superscript letters for such notes rather than superscript Arabic numbers): For example,

[Table 1.1. Table title]
 [table rows and columns . . . with notes [a] and [b] on certain items]
[Notes beneath the last row of the table:]
Source: Simmons 1999 and Zacher 2001.
Note: Wars of decolonization (national liberation) not included.
[a] In 1943, approximate.
[b] Under different borders.

Do not use colors to distinguish elements of bargraphs, charts, maps, or diagrams. Color will not be reproduced. Patterns, rather than different shades of gray (which may not reproduce well), are usually best for denoting parts of a map, different bars on a bar graph, and the like. Also avoid subtly different shades of gray or very similar patterns, since these may not reproduce distinctly. Ensure that lines, shading, or patterns do not interfere with necessary text in the graph, map, or other figure.

If the manuscript contains numerous tables or other figures such that a reader may want to find them independently in the book, include a list in the front matter of the manuscript.

Headings, Italics, 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); do not use small caps at all.

Use italics for titles of books and journals; for emphasis (sparingly); or to indicate a term used with special meaning. Do not use underlining.

Either italics or quotation marks may be used to refer to terms as terms: be consistent. The term *virtue* here means, or, the term "virtue" here means.

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

Inform the press of all special fonts you have used (Arabic, Greek, Hebrew, and so forth). Identify the source of the font if it was acquired from a vendor or a freeware web site. This is very important.

Notes, Epigraphs, Cross-References:
Note location. Never place a note number (or asterisk) on a chapter title, name of chapter author, or subheading in a chapter. A note is best located at the end of a sentence to cover anything discussed or quoted in the sentence. Never place a note after an isolated term or name within a sentence. Avoid multiple notes in a single sentence.

Unnumbered Notes. Use a first unnumbered note for general information about a chapter, such as the fact that an earlier version of the material was presented at a conference or appeared in a journal article (identify this source in full and permission if appropriate), or to express thanks to colleagues whose comments were helpful. Type the text for this note in your chapter as a normal paragraph, a few lines below your last sentence but above the start of numbered

endnotes in the Word file. You may type "<UN>" at the beginning of this text to confirm that it is an unnumbered note.

      Epigraphs. Epigraphs are considered ornaments. Full source, publication, or translation information is considered unnecessary. Provide only the author name or the author name and the title of the epigraph source.

> We must have a new mythology, but this mythology must stand
> in the service of the Ideas, it must be a mythology of *reason*.
> —Hegel, "The Earliest Programme for a System of
> German Idealism"

      Cross-references. Try to avoid internal cross-references to pages or to notes of your work (such as "see p. 76 for earlier discussion"; "see n. 36 above"). Try to refer to passages in chapters by the name of the subhead over that passage, if a cross-reference is important. If you must use a page cross-reference, use "000" for the page number and plan to fill in the page number at the proofs review step.

Looking ahead to an index: Consider in advance whether to index yourself, to arrange for indexing yourself, or to authorize the press to arrange for a professional indexer. The press is pleased to arrange professional indexing, but by contract the index costs are borne by the author. See also the last section of these guidelines, **The In-House Process**.

Special Comments for Edited Volumes

      The *editor* of a contributed volume is responsible for sending to all contributors the press guidelines along with his or her supplementary guidelines (see subsection **Supplementary Guidelines** below) specifying certain options and choices for the sake of volume consistency; for assembling the final volume and all its elements for the press, according to these guidelines; for distributing copyedited text and later the proofs to contributors for review; and for collecting all contributors' responses to return them to the press. The volume editor acts in the place of the author of a monograph.

      Contributors, in turn, should follow all the relevant guidelines in preparing their essays for volume editors, just as if they were providing a monograph for publication. This includes supplying the volume editor with a polished essay, a file in Word, and any necessary special fonts. 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.

Documentation Style: In general, the press recommends *against* attempting to provide a common bibliography of all sources cited within a volume collection, whether this would be a humanities-style bibliography (assuming all of the

contributed essays are prepared with humanities-style endnotes) or a Works Cited list that merges and reconciles all of the contributors' individual Works Cited lists (assuming that all contributors' essays are prepared using the author-date system).

A volume editor who is considering such an undertaking should ask whether the essays are unusually unified in their topics; whether their primary and secondary sources overlap to a large degree; and whether the expected audience will substantially benefit from a complete bibliographic listing at the back of the book. The press does not require a common bibliography for a collection of contributed essays—on the model of a journal issue. Assembling such a bibliography is also very time-consuming, with a variety of pitfalls. In the experience of press editors, inaccuracies and omissions are the rule rather than the exception.

A special case is a festschrift volume; it is common, although not required, to include at the back of the book a bibliographic-style list of all of the publications to date of the person who is being honored by the collection.

Supplementary Guidelines: The more an edited volume resembles a monograph in unity of content and in consistency of documentation style, spelling, the use of key terms, and other matters, the better. Volume editors are encouraged to create their own supplementary guidelines and models for all contributors to follow. *We strongly recommend doing so.* Such guidelines will involve the same type of consistency decisions that authors of monographs must make in preparing their works for publication.

Examples of topics for supplementary guidelines:

1. A standardized list of abbreviations for sources and series that all contributors are requested to follow in their notes or in-text citations. This is appropriate if all essays address and cite from a well-defined set of sources, as in a volume devoted to Augustine, Aquinas, or Dante. Such a list belongs at the front of the book.
2. A uniform way of citing primary sources that will be cited by many contributors and for which there is more than one accepted format; for instance, in a book of essays on Thomas's *Summa theologiae*, a common format such as:
   ST I-II, q. 4, a. 6 (versus other commonly accepted formats)
3. A common set of names and abbreviations for biblical citations, e.g., Gen. 3:22–24, Job 14:1, Rom. 2:17–20.
4. A uniform style of subheads: informative, unnumbered subheads preferred.
5. A uniform documentation style for all essays across the volume:
   a) The press recommends humanities-style endnotes for each essay, with a full citation given on the first occurrence in the notes of each chapter. See Option 3 of **Humanities Style** under the next main section, **Citing Sources**.
   b) Another possibility is author-date style for all essays. See subsection **Author-Date Style** under main section **Citing Sources**. On this system, each chapter requires its own Works Cited list to match the author-date citations in that essay.

Citing Sources

Choose either the humanities style or the author-date system. If the latter, skip directly to the subsection **Author-Date Style** below.

If the former, three options are described under **Humanities Style** below. If you are the author of a monograph, choose the one that you prefer or that is closest to your normal practice. For an edited volume, the press strongly recommends option 3. All essays in an edited volume should follow the same style.

Other styles that may be accepted, if followed consistently either in a single-author work or by *all* of the essays in an edited volume, are that of the *SBL Handbook of Style* (Society of Biblical Literature) for patristic studies or MLA for literary studies. Discuss departures from the *The Chicago Manual of Style* and press guidelines in advance with a press editor. Under no circumstances use the Harvard Blue Book legal style.

—— *Humanities Style* ——

Option 1. Notes with Shortened Citations (Only) and a Full Bibliography

The press highly recommends this option for works by single authors.

All cites in notes are in the short format style of *The Chicago Manual of Style*, consisting of the author's last name and the main title or a shortened version of the main title of the work. If two or more authors have the same last name, add initials of first names to distinguish them. "Title" refers to a book title (italicized) or the title of an essay (roman, in quotation marks) in a journal or in an edited volume. Initial articles A, An, and The may be omitted. The author should ensure that citations of the same work use the same shortened title.

On this option, the bibliography and only the bibliography contains the complete citations of all sources that are cited by author last name and short title in the endnotes of each chapter.

This is a simple and economical documentation method. It reduces the size of notes and the work of authors in making changes and corrections to bibliographic information. Given a shortened cite in an endnote, the reader consults the bibliography for the complete citation.

Notes Examples on Option 1:

1. Hahn, *Das wahre Gesetz*, 132.
2. Baskin, "Job as Moral Exemplar," 223.
3. Ibid., 231.
4. Colish, *Stoic Tradition*, 2:225–26.

The short title can be a full main title (such as *Das wahre Gesetz*) and *must* include the first main words of the title. It need not be the shortest possible abbreviation; the short title should be easily recognizable compared to the full title in the bibliography. Do not use ellipses for words omitted from the full title.

Do not use "op. cit." (already cited).

"Ibid." refers to the work uniquely cited in the preceding note; if the preceding note cites more than one work, whatever their order, "ibid." is considered ambiguous and a shortened citation should be given.

In the endnotes of your Word files, it is not necessary to indent notes as in the examples above or to change note numbers from a default superscript "[14]" to "14." or vice versa. This formatting is handled by the press at the proofs stage.

Bibliography Examples on Option 1 and also on Option 2 (defined below)

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.

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.

Strauss, Leo. *Liberalism Ancient and Modern*. New York: Basic Books, 1968.

Essays in journals:

Arnhart, Larry. "Defending Darwinian Natural Right." *Interpretation* 27, no. 3 (Spring 2000): 263–77.

Bardy, Gustave. "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.

Essays in edited volumes:

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, MT: 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.

Works in series:

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.

Scott, Heidi V. *Contested Territory: Mapping Peru in the Sixteenth and Seventeenth Centuries*. History, Languages, and Cultures of the Spanish and Portuguese Worlds. Notre Dame, IN: University of Notre Dame Press, 2009.

Dissertations:

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

Online Sources:

For online published books and essays in online journals, include all the standard information that would be given for a printed source: the author name, title of book or essay, journal name and issue numbers, publisher, year, page ranges unless not applicable, and so forth. For journal essays, the press does not currently recommended including URLs (Web addresses) or DOIs (digital object identifiers). Given the standard citation identification, readers will be able to find these articles through normal library searches and journal databases.

For electronic sources other than books and journal essays, always provide as much identification as possible: the author name or authoring organization, the title of the document, date of document, any sponsoring organization (such as a United Nations department, a research institute, or some other equivalent of a publisher), and so forth. It is *never* acceptable to give as one's source merely a URL, either in a note—as in "6. See http://www.xyz.abc/htm."—or as a bibliography entry.

For documents contained in an electronic database or other website with a primary menu from which one can search for sources by author, title, or other key term, the Press recommends providing the URL for the primary entry point rather than the complicated URL for the specific document. If there is no primary entry point, then provide the full URL. Place the URL at the end.

Examples:

> John Paul II, Pope. *Ut unum sint*. May 25, 1995. www.vatican.va.
> Marshall, Anne. *Medieval Wall Painting in the English Parish Church: A Developing Catalogue*. 2008. http://www.paintedchurch.org.
> Ommundsen, Åslaug. "Books, Scribes, and Sequences in Medieval Norway." Ph.D. dissertation, University of Bergen, 2007. Bergen Open Research Archive, https://bora.uib.no/.
> Thomas Aquinas. *Scriptum super Sententiis*. In *Opera omnia S. Thomae*. Online Corpus Thomisticum project, University of Navarre. http://www.corpusthomisticum.org/.

URLs per *The Chicago Manual of Style* are not underlined and not enclosed in angle brackets (< >).

Access or revision dates. A date of access by the author is no longer recommended since such dates are unverifiable and tend to be arbitrary. A date of last revision is recommended if the electronic document includes one and if it is the only available date, as may be the case for continuously updated sources. (But ask yourself whether such a work has sufficient authority for you to rely upon in your scholarship, and whether content that is likely to change without notice or to disappear is of value to your reader.)

Order of Works in a Bibliography: Order multiple works by the same author or editor alphabetically by title, ignoring any initial article A, An, or The. For works by multiple authors, invert only the first name. Use three em-dashes, as shown, for repeated works by the same author. All works authored or edited by a single author should precede the works by that author together with co-authors or co-editors. Add "ed." after the author name or the dash if the author is the editor of a collected volume; add "eds." for multiple volume editors.

> Barolini, Teodolinda. *The Undivine Comedy: Detheologizing Dante*. Princeton: Princeton University Press, 1992.
> Barolini, Teodolinda, and H. Wayne Storey, eds. *Dante for the New Millennium*. New York: Fordham University Press, 2003.
> Havely, Nick. *Dante and the Franciscans: Poverty and the Papacy in the "Commedia."* Cambridge: Cambridge University Press, 2004.
> ———, ed. *Dante's Modern Afterlife: Reception and Response from Blake to Heaney.* New York: St. Martin's Press, 1999.
> ———. "Poverty and Purgatory: From *Commercium* to *Commedia*." *Dante Studies* 114 (1996): 229–43.

Capitalization, Page and Volume Numbers, State/Country Names: Use headline-style capitalization for all English titles, regardless of how they were designed and printed in the original work. Capitalize the first word and all nouns, verbs, and adjectives. Lowercase all prepositions, conjunctions, and articles other than the first article of a main title or a subtitle.

For non-English titles, follow the capitalization conventions of that language but, like English titles, use a colon between main title and subtitle and capitalize the first word of the subtitle: *Das wahre Gesetz: Eine Untersuchung*.

Use Arabic numerals (not roman) for volume numbers.

Omit "p." or "pp." (in both notes and bibliography), as in the above examples. For page ranges, follow the pattern: 34–35, 100–101, 101–2, 178–79.

Names of states for American towns and cities are unnecessary unless the town will be unrecognized by many and the state name does not appear in the name of the press, or else to avoid ambiguity. Postal code abbreviations have become the norm.

Lanham, MD: Rowman and Littlefield, 1965
Cambridge: Cambridge University Press, 2010
Cambridge, MA: Harvard University Press, 1999
Washington, DC: Catholic University Press, 2003
Berkeley: University of California Press, 2011

For international towns or cities, the country name is usually considered unnecessary. Use English spellings of city names where applicable: Milan, not Milano, Rome, not Roma.

Dordrecht: Reidel, 1978
Leiden: E. J. Brill, 1991
Greifswald: Reinecke-Verlag, 1999

Option 2: Notes with Full and Shortened Citations and a Full Bibliography

In practice, this is the most commonly used humanities-style method by authors of monographs. A full citation is given on the first occurrence in notes. Thereafter, however, all subsequent citations of the same work across all chapters of the book should be short citations. Full citations should not be repeated in each new chapter. The reader can always find the full information in the bibliography. In practice, it is often easier to check the bibliography than to try to locate the first full citation in endnotes, which may be distant from a given short citation.

Notes Examples on Option 2 (full cite on first occurrence, then short format):

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. Daniel J. Harrington, "Joseph in the Testament of Joseph, Pseudo-Philo, and Philo," in *Studies on the Testament of Joseph*, ed. George W. E. Nicklesburg (Missoula, MT: Scholars Press, 1975), 128.
4. Origen, *Homilies on Genesis and Exodus*, trans. Ronald E. Heine, Fathers of the Church 71 (Washington, DC: Catholic University of America Press, 1982), 54.

5. Denise Despres, "Memory and Image: The Dissemination of a Franciscan Meditative Text," *Mystics Quarterly* 16, no. 3 (1990): 22.
6. Cameron, *Christianity*, 184.
7. Colish, *Stoic Tradition*, 2:225–36.
8. Origen, *Homilies on Genesis and Exodus*, 55.
9. Despres, "Memory and Image," 23.

The format "2:225–36" in note 7 means volume 2, pages 225–36.

Bibliography Examples on Option 2: identical to Option 1 examples

See all the bibliography examples under Option 1. Note essential differences in format and punctuation, per *The Chicago Manual of Style*, between full citations in notes and their corresponding full bibliographic citations. In particular, in full note citations, elements are separated by commas and parentheses rather than the periods of the bibliographic format, and "edited by" and "translated by" are abbreviated as "ed." and "trans."

Option 3: Notes with Full and Shortened Citations; No Bibliography in Book

A full citation is given the first time a work is cited in endnotes, and shortened citations are given thereafter.

Option 3 is the recommended pattern for essays in collected volumes that have been prepared with humanities-style endnotes. For a volume collection of essays by different contributors, "first time" restarts with each contributor's essay.

Authors of monographs with humanities-style endnotes who have chosen not to prepare a bibliography have also selected option 3. For most monographs, however, a comprehensive bibliography is expected by readers and is considered a service. If the author has chosen to provide only a very selective bibliography or a specialized list such as a "Further Reading List," the notes must provide a full citation on first occurrence because the reader cannot count on finding a work cited in the endnotes in the list at the back.

In-text Citations (consistent with humanities-style notes)

Authors using humanities-style notes may find it useful, depending on the book, to employ parenthetical in-text citations to reduce the use of endnotes for frequently quoted and discussed sources, particularly primary sources. For example, at the first quotation of a work cited frequently across a monograph, an endnote could give the full citation of the primary source along with wording such as "further citations are given parenthetically by line numbers" or "hereafter cited as *TW*."

If a set of primary (and possibly major secondary) works is central to your study and you choose to use in-text citations and abbreviations for these, we recommend creating an abbreviations list to identify them all in one place, at the front of the book, rather than in isolated endnotes at the back of the book.

Example 1: After providing the below note 19 at the first quotation, an author of an essay in an edited volume uses parenthetical line and page numbers, respectively, following direct quotes from the German source and the English translation.

> 19. Citations are from *Tristran*, ed. Karl Marold, Friedrich Ranke, and Wener Schroder (Berlin: Walter de Gruyter, 1977), given by line numbers; English translations are from *Tristan*, trans. Arthur T. Hatoo (Harmondsworth: Penguin, 1960; rept., London: Penguin, 2004), given by page numbers.

Example 2: In a book discussing *Beowulf*, the quoted edition has been identified in an endnote, as in example 1, and the line numbers of that edition are then given parenthetically after quotes in main text.

> The brief and cryptic description of the dragon, "grimly terrible in its variegated colors" (3041a), recalls the earlier description of Grendel.

Example 3: In a monograph on the dramatic works of W. B. Yeats, the author has created a list at the front of the book of all of the primary editions from which he will quote and corresponding abbreviations. The abbreviations are then used throughout the book:

> 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).

Examples 4–6: In a collection of essays on Dante, the volume editors have prepared a front list entitled "Abbreviations, Editions, and Translations" and agreed with all contributors that they will use the same source editions, English translations, and corresponding abbreviations (including *Par.* for *Paradiso* and *Dve* for *De vulgari eloquentia*):

Example 4, run-in quotation and translation:
> He declares that "homine sentiri humanius credimus quam sentire" (*Dve* 1.5.1) [it is more truly human for a human to be perceived than to perceive].

Example 5: poetry extract followed by prose translation. The parenthetical cite for a poetry extract is placed one line below the last line of verse and indented.

> Le fronde onde s'infronda tutto l'orto
> de l'ortolano etterno, am' io cotanto

> quanto da lui a lor di bene è porto.
> <div align="center">(*Par*. 26.64–66)</div>

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

Example 6: block prose quotation. The parenthetical immediately follows the closing punctuation of the quotation (no new line):

> An 8-line block quotation of Dante's Latin text . . . ending with homine sentiri humanius credimus quam sentire. (*DVE 1.5.1*)

<div align="center">—— Author-Date Style ——</div>

The author-date system is an efficient system of in-text citations with a corresponding Works Cited list. Its primary purpose is to reduce the number of endnotes. Parenthetical author-date citations, consisting of author last name(s), year, and page number(s), identify the source of a direct quotation, a paraphrase, or an idea or argument. Endnotes are reserved for commentary and additional support, to refer the reader to related discussion, and the like. An endnote often includes more parenthetical author-date citations, as in main text, but it should not consist solely of author-date citations.

The full source citation occurs in a bibliographic-style list named either "Works Cited" or "References." The year of publication, enclosed in periods, is located immediately after the names of the authors or editors, rather than after the city and publisher name (unlike a humanities-style bibliography).

Books or essays by the same author that were published in the same year should be listed alphabetically by title (ignoring initial articles) and *must* be uniquely identified by the year of publication plus an alphabetic letter, as follows: 1990a, 1990b, 1990c, 1990d.

Apart from the essential difference in location of the publication year, the press prefers a format for the entries in a Works Cited list similar to that of a humanities-style bibliography; for additional examples, see under Option 1 of the **Humanities Style** section above.

Works Cited Examples:

> 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.

Freedom House. 2009a. "Freedom in the World Aggregate and
        Subcategory Scores."
        http://www.freedomhouse.org/template.cfm?page=276.
———. 2009b. "Freedom in the World Comparative and Historical Data:
        Country Ratings and Status, FIW 1973-2009."
        http://www.freedomhouse.org/template.cfm?page=439.
O'Donnell, Guillermo. 1998a. "Horizontal Accountability in New
        Democracies." *Journal of Democracy* 9(3): 112–26.
———. 1998b. "Polyarchies and the (Un)Rule of Law in Latin America."
        Working Paper no. 25. Madrid: Instituto Juan March de Estudios e
        Investigaciones.
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.

Author-Date Citation Format:

Separate multiple works in a parenthetical by semicolons; separate the year of
publication from page numbers by a comma (preferred to older-style colon).

Citations with page numbers and citations to entire works:
        (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 cited, named Beitz]
        (Smith 1986a)
        (Beitz 1979; Arnhart 2000; Deutsch and Nicgorski 1994)

For pages in a multivolume work, for example, in volume 2:
        (Williams 2004, 2:145)

Example of use in running text: The notion that institutions in part determine
the actions of representatives derives from a standard definition of institutions as
"rules and procedures that structure social interaction by constraining and
enabling actors' behavior" (Helmke and Levitsky 2006, 5).

Common pitfalls: For every parenthetical author-date citation in main text or in a
discursive note, there *must* be a corresponding unique entry in the Works Cited
list. The last name(s) of author(s) and the year of publication (or, year, plus a, b, c,
d) *must* match between the in-text cite and the Works Cited list.

If new sources are added during rounds of revisions, ensure that all author-date citations by the same author and the Works Cited list have been updated to match. In particular, if an earlier version of the manuscript cited one work by Williams, published in 2010, and after revision cites a second work by Williams, also published in 2010, then all original citations to "(Williams 2010)" must be changed to either "(Williams 2010a)" or (Williams 2010b)," depending on the alphabetical title order in the Works Cited list. If a third 2010 work by Williams is added later and its title is alphabetically first, it would be 2010a and cites to 2010a and 2010b would all have to be changed to 2010b and 2010c, respectively.

If an author uses a note where a parenthetical citation would have sufficed, the purpose of the author-date system is defeated—for example, if a note "[12]" occurs after a direct quote, and endnote 12 consists merely of "Helmke and Levitsky 2006, 5." Do not include such endnotes; the citation belongs in the main text following the quote.

Style: Spelling, Punctuation, Caps, et al.

Spelling
1. Follow spelling in a recent Webster's Collegiate Dictionary, except in direct quotations, which should 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-Cartesian, post–World War II
  nineteenth-century Romantics, twentieth-century writers
    (hyphenate centuries used as adjectives)

3. Miscellaneous:
  Irish American, Latin American, African 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 serial 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. For names of more than one syllable with an unaccented "eez," omit the possessive "s":

Burns's poems, Berlioz's opera, the Williamses' lands
Dickens's novels
Liddell and Scott's lexicon (for closely associated names)
Euripides' and Aristophanes' plays, Ramses' tomb

4. Use brackets for author interpolations within a direct quotation; inform the reader whether emphasis is your addition or in the original.
"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 in persons' names: T. H. White, not T.H. White

Capitalization
The favored approach is a down (lowercase) style as opposed to an up (uppercase) style. Capitalize titles that precede a person's name but not titles that follow the name or that occur apart from 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 and state, church-state relations
the Bible, biblical
scripture, scriptural; Holy Scripture
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
Communist Party, but communism
Protestants; Puritans; puritanical

Numbers and symbols

1. In humanistic works, spell out "percent": 5 percent, not 5%.

2. As a general rule, spell out all numbers up to 100; for larger numbers, spell out round numbers, even thousands:

>seventy-five years, but 265 years ago
>five thousand years of history, an essay of six hundred words
>twenty-four years old, seventeen persons, ninety-nine kilometers

However, figures may be used for consistency in closely juxtaposed groups of numbers where only some would be spelled out on the general rule:

>of the 203 students, 90 were juniors and 113 were seniors

3. Dates, years, centuries. Always spell out centuries.

>January 12, 1789
>1960s, the '60s; not 1960's or 60's
>in the ninth century; ninth-century sources; the late eighteenth century

4. Abbreviate page or other numeric ranges as follows:

>45–46, 126–27 (not 126–127 or 126–7); 245–89; 200–201; 201–9; 201–17

Italics

1. Italicize the 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 effectiveness. One approach is to italicize the first occurrence of a term with a 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 organizations, political parties, buildings, and events, irrespective of whether the language is English or another language: the Partido Justicialista; the Coalición Cívica.

Ellipses for omission of words in quotations: The Chicago-style system preferred by the press is as follows.

Use three spaced dots for omission in the same sentence:

>word . . . word

Use a period and three spaced dots for omission across sentences:
    word. . . . Word

Ellipsis points are omitted at the beginning of a quotation even if the first word is not the first word of the original sentence. If the quotation is grammatically complete, end it with a period (no ellipsis points), even if the last word is not the last word of the original sentence.
    Chicago style also permits a silent (no brackets) change from capitalization to lowercase or vice versa of the initial word in the direct quotation, to fit into the syntax of the surrounding sentence.

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or other line drawing, such as names of countries and cities, must not interfere with the lines and vice versa.

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For the press to be able to provide libraries and individuals with an electronic edition of a work as well as a printed edition, rights to electronic media must be specifically requested for all text and illustrations requiring permissions. The press urges all authors to attempt to obtain electronic rights as well as traditional print rights. Otherwise, either an electronic edition will be ruled out, if electronic rights were not obtained for elements of the book; or an electronic version will be incomplete, for example, lacking some of its illustrations.

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As stated in the first section of these quidelines, quotations of copyrighted prose are fair use, that is, do not require permission, as long as they serve the scholarly argument and are a small fraction of the entire work that is quoted. As a general rule, quote only the minimum necessary for your argument, and do not quote more than two or three contiguous paragraphs of prose, or approximately 250 words, in any single block extract.

Poetry

What counts as "fair use" with respect to poetry is a gray area but is far more restrictive and limited than for prose—and the press prefers to be conservative. A standard guideline for poetry quotations in works other than literary criticism and where the quotation is not essential to the argument is to avoid quoting more than 2–4 consecutive lines of poetry still under copyright. This includes copyrighted modern translations of classical or other poetry. Longer quotations are not presumed to be "fair use" and require permission. For literary criticism that essentially depends on poetry quotations, consult with your press editor first for advice on permissions and publishers to be contacted. Quotations of any substantial fraction of a poem or a whole poem should have permission.

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The In-House Process

The following information may be useful. The final submitted manuscript is assigned to a "list," for either spring (February–June) or fall (August–January) publication. Steps to publication involve coordinating the work of third parties as well as in-house staff: manuscript (copy) 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. Authors will receive the copyedited MS for review of editing and editorial queries.

The press normally requests four weeks for author review of copyediting. This review is also an author's final opportunity to make minor changes in the text, such as expanding a paragraph or adding a few references. Once your responses are incorporated by your manuscript editor, the resulting text and corresponding

Word files must be considered "final"; they are 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 are allotted for reviewing page proofs. The press also arranges for an independent proofreader. A press editor will review and combine necessary proof corrections from both the author and the proofreader and will send questions to the author or volume editor if there are unresolved issues of accuracy.

The volume editor stands in the same relation to the volume collection as does a single author to his or her monograph. The press sends the copyedited files, the proofs, and all questions to the volume editor rather than to individual contributors. The volume editor should expect to distribute separate essays to contributors for their review and to collect and return all responses together, in a timely manner, to the press editor who is handling that particular step.

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