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, managing editor (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 font sizes, 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 expectations apply when you send the final manuscript to your acquisitions editor. 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 usually takes months to complete. 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.
- Avoid the use of Word styles. These must be stripped from the manuscript so that they do not interfere with the layout process.
- 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. Do not try to do so in the submitted MS.
- In the files, *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 notes at the end of each chapter.
- Start new paragraphs with an indent, and do not skip a line between each paragraph. Do not use paragraph spacing (i.e., the addition of extra space prior to or after a paragraph or heading).
- Use one-inch top and side page margins in all files. Set the page size as US Letter; note that European computer systems will often use A4 as the default setting, which needs to be changed before submission.
- Number your chapters internally as chapter 1, 2, 3, and so on. A substantive introduction should be unnumbered, followed by chapter 1.
- Place each table and other figures in separate files, one table or figure per file. See the subsection **Tables and Figures** for details.
- Supply all of the elements from the following list that you intend for your book. Do not plan to add any material, such as a dedication or acknowledgments, at a later date.

> Title page with the title and author name exactly as it should appear
> Volume dedication or epigraph, if any
> Table of contents (press style uses part and chapter titles and subtitles only, no subheadings from within chapters; page numbers are unnecessary since they will change)
> Lists of illustrations or tables
> Preface, acknowledgments, and any other front matter, such as a list of abbreviations that will be used in the main text
> All main text: introduction, chapters, appendixes, if any
> Bibliography or works cited list unless omitted
> List of contributors for an edited volume
> A file with captions for all illustrations, including credits, such as "by permission of" or "courtesy of," and alt text and potentially extended text (see the section **Accessibility** below for more on alt text and extended text)

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 image files for all images and illustrations (if your materials exist only in physical form, such as glossy photographs, discuss with your acquisitions editor how to proceed)

Separate files for each table and figure

- 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.
- Send a complete set of files to your acquisitions editor via email. 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. A front cover design must be created very early for the press catalog and other marketing venues. Images found on the Web are *not* necessarily public domain, and might be of insufficient quality for use on the cover. 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) and set them apart from normal text, select the quoted text and format it in Word with an indent in the left margin of 0.5 inch beyond the left margin of normal text (do not 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 they have a special function, such as philosophical propositions set apart for the purpose of discussion.

Quotations of copyrighted prose are typically fair use—that is, they 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 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 scan 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 below chapter titles prior to the start of the text of the chapter. Leave a blank line above chapter subheads; if you also use a blank line after subheads, do so consistently throughout the manuscript. If you use more than one level of subhead, distinguish levels visually for the manuscript editor: for instance, use bold font for 1st-level heads ("A" heads) and regular font for 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, and at least two C-heads under the governing B-head.

Our press style uses *unnumbered* text subheads. The press will remove numbers at the start of subheads. If you wish to use section headings as cross-references within the book, use the subheading name.

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 subheadings are discouraged in the table of contents and will 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 "**<LS>**" 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 <LS> rather than a subhead like "Conclusion," so long as <LS> is not used to provide breaks in the text in other ways.

Tables and Figures: If your MS includes tables or figures (graphs, charts, diagrams, line drawings, art) 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 lists with 2–3 columns that fit easily within the normal text margin can be left embedded within the chapter, so long as it is acceptable that it might fall across pages within the flow of the text; if information is presented in this way, it is not a table and should not be labelled as such. If the information must be kept together as a table, provide it in a separate file and use a callout in the text.

Tables, diagrams, or graphs, as well as all figures, must be provided in separate files, one file for each item. Each file must be named with the table or figure number. In the text, place a callout following the first reference to the table or figure in the text for the benefit of the reader, for example: (see fig. 3.2). Then place on a separate line, following the paragraph in which the in-text callout occurs, a callout for the compositor, for example:

<Place fig. 3.2 near here>

Simple tables can be formatted with tabs separating the columns. More complex tables can be constructed using the "table" function in Word. Do *not* submit tables as Excel files.

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]
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 bar graphs, 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. Ensure that lines, shading, or patterns do not interfere with necessary text in the graph, map, or other figure.

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, but be consistent throughout the text. For example, either

> 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.

Try to use Times New Roman font for all text. If you must use a different font due to specialized characters (Arabic, Greek, Hebrew, Asian characters, and so forth), inform the press of all special fonts you have used. Identify the source of and provide the font if it was acquired from a vendor or a freeware website. 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, even if early in the sentence and separated from the note numeral. Avoid placing 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 the last sentence of the chapter but above the start of numbered endnotes in the Word file. 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 unnecessary. Provide the author name and the title of the epigraph source on a separate line, preceded by an em dash. Indent all of those lines by an extra one inch from the left margin, and use left justification. For example:

> 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; the author will then be responsible to fill in the page number at the proofreading stage.

Looking ahead to an index: Consider in advance whether to create the index yourself, to arrange for indexing yourself, or to authorize the press to arrange for a professional indexer. The press is willing to arrange professional indexing, but by contract the index costs are borne by the author. If you wish the index to be arranged by the press, indicate that to your acquisitions editor prior to submitting your final manuscript. See also **The In-House Process** in these guidelines,.

Special Comments for Edited Volumes

The *volume 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.

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. *The press strongly recommends 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**. The individual chapters do not need their own bibliographies if full cites are given at first citation in the notes.

(b) Another possibility is author-date style for all essays. See subsection **Author-Date Style** under main section **Citing Sources**. In 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. The press strongly recommends option 1 for monographs. For an edited volume, the press strongly recommends option 3. All essays in an edited volume must follow the same style.

Discuss departures from *The Chicago Manual of Style* and press guidelines in advance with your acquisitions editor, who will discuss special requests with the managing editor. Do not use APA, MLA, or Harvard Blue Book styles.

—— *Humanities Style* ——

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

The press highly recommends this option for works by a single author.

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 consistently use the same shortened title.

In 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. It also absolves the author and copyeditor of checking the consistency of full citation information between the notes and the bibliography.

Given a shortened cite in an endnote, the reader consults the bibliography for the

complete citation.

Notes Examples for Option 1:

1. Hahn, *Das wahre Gesetz*, 132.
2. Baskin, "Job as Moral Exemplar," 223.
3. Baskin, "Job as Moral Exemplar," 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).

In a departure from longstanding practice, the press recommends against the use of "ibid." due to accessibility issues. A short cite is unlikely to cause an increase in lines in the book and hence does not provide financial advantages. Though it does lead to apparent redundancy (see examples 2 and 3 above), such redundancy is helpful for assisted-reading devices, as well as certain electronic book formats. If used, however, note that "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 MiddleAges*. 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*. 2nd 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 recommend including URLs (web addresses), but DOIs (digital object identifiers) are acceptable though not required. 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 of the note. Never include search terms in a URL; determine the shortest possible URL that will direct a reader to the proper location.

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 enclosed in angle brackets (< >) and are not underlined.

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 itself 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 the names of only the first author, and place a comma following the first author's 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 NewMillennium*. 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.

It is worth repeating: works by the same author, such as Havely in the examples above, should be alphabetized according to title, not by date of publication. The reader will have the short title from the notes, and providing the citations in alphabetical order by title will aid her in finding the correct bibliographical entry.

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. Use "and" rather than an ampersand (&) in titles, even if the ampersand is used on the book cover. Spell out centuries (e.g., Twentieth Century, not 20th Century) regardless of how it appears on a cover; use numerals for specific years (e.g., 1350–1550).

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, even if the source uses Roman numerals.

Omit "p." or "pp." (in both notes and bibliography), as in the above examples. An exception can be made if page numbers are given in conjunction with other numbered items, such as section or line numbers.

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, but the press recommends against it.

If this option is used, the author must assure that the publication information given in the full citation in the note matches the information in the bibliography in content, although the format will differ.

In this option, 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 for 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 for 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, the "first time" restarts with each contributor's essay.

In some cases, authors of monographs with humanities-style endnotes who have chosen not to prepare a bibliography have also selected option 3. This is acceptable but not recommended. For most monographs a comprehensive bibliography is expected by readers and is considered a service. If the author has chosen to provide only a selective bibliography or a specialized list such as a "Further Reading List," the notes must provide a full citation on first occurrence since the full bibliographic citation might not appear in the shortened list of a selective bibliography or suggested reading list.

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 Werner 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. It is also, in practice, the easiest style to use when converting a manuscript originally prepared in MLA or APA style.

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 might include parenthetical author-date citations, as in the main text, but a note 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, no. 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 UniversityPress.

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 citation 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 or the online version, 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:

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

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. If used repeatedly or often, it is usually good practice to italicize the first occurrence of a term and then use roman thereafter.

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.

Illustrations

The press *cannot commit to the start of editing or producing proofs* unless usable images and permissions are in hand.

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 usually takes months, and the process should be started well in advance of completing the final text of your book or essay. Copyright and ownership permissions, which may seem irrelevant for symposia or classroom teaching use, are essential for book reproduction.

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Illustrations are normally produced in black and white. Color is at the option of the press and will often require a substantial subvention to offset the increased production costs associated with color images.

The press strongly recommends that authors employ professional drafters, graphic artists, and cartographers for work such as maps and other line art. The lines must be sharp and clear. The standard resolution for line art is 1000 dpi. Text in a map or other line drawing, such as names of countries and cities, must not interfere with the lines and vice versa.

For drawings, maps, art, and other illustrations, the press accepts digital images in TIFF, EPS, or JPG format; PNG format is not acceptable. Our preference is for the highest dpi (dots per inch) possible, with a minimum 300 dpi resolution. Scanning images at 100 percent is recommended. Most images will be printed on a 6 x 9 inch page; an image at 300 dpi resolution should be at least as large physically as the size necessary to fit on a full or a half book page, for instance, 3 x 5 inches or 4 x 6 inches (larger images are fine). An image submitted electronically as 1 x 2 inches at 300 dpi, for example, is unacceptable.

You can make a quick calculation to determine whether an image is of sufficient quality. Find the size of the file in terms of pixels; use the help menu of your image-viewing program if you do not already know how to do this. Divide the number by 300 to determine the maximum size at which it can reproduced. For example, if a file is 900 x 1500 pixels, dividing each number by 300 will provide the maximum size at which it can be reproduced, in this case, 3 x 5 inches.

Be aware that, if you wish to suggest an image for the cover, whether or not it will also be reproduced inside the book, you will need to ask for specific permission to use it on the cover. See the following **Permissions** section.

Include all images, whether photographs, slides, or digital versions, 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.
- Copies (electronic format is acceptable) of permission letters. Keep originals or copies of your own as well.
- Do not send images, captions, or permissions piecemeal.
- If images are to be cropped, include a list of requested croppings with the images.

Indicate clearly in the MS where each figure belongs with callouts as described above in **Preparing the Manuscript and Electronic Files**.

Permissions (Text and Illustrations)

The press *cannot commit to the start of editing or producing proofs* unless all necessary permissions are in hand.

All permissions must be supplied to the press along with all final files. If there are numerous items for which permissions were obtained, mark clearly which item the permission letter covers.

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In seeking permissions, especially from trade publishers, it is extremely important to emphasize that your book is not a trade book but is for scholarly use and will have a limited distribution.

If the owner of material requests information such as an estimate of a print run, contact your acquisitions editor at the press—although "print run" has little meaning, given "print-on-demand" and possible electronic editions.

Electronic rights
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. Authors must obtain electronic rights as well as traditional print rights.

Prose
As stated in the first section of these guidelines, quotations of copyrighted prose are typically 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.

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. Similar to quotations of copyrighted prose, quotations of poetry must serve the scholarly argument in order to be

considered fair use. A standard guideline for poetry quotations is to avoid quoting more than 2 consecutive lines of poetry still under copyright. This includes copyrighted modern translations of classical or other poetry. Longer quotations, quotations of any substantial fraction of a poem, or a whole poem, 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.

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If, by agreement with the press, your volume collection will include a *reprint* of another author's essay—one that has already appeared in a book or journal under copyright—you must secure a letter granting permission from the copyright owner and provide the press with a copy of that permission letter for its files.

   If your book will include a chapter that is the same as or very similar to an article of yours that has already appeared in a journal, check the journal's policy. Journals often waive rights for reprinting the same or similar versions of articles, but not always. In the absence of an explicit policy, we recommend checking with the journal editors for permission, at least as a courtesy. The previous publication of a similar version should be acknowledged in an endnote or in your acknowledgments section. If your book will contain an essay of yours that was published earlier in another book under copyright, then the publisher of that work must be contacted for permission.

Illustrations
Permission must be obtained from owners, including but not restricted to the owners of copyright. 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 prima facie necessary from museums and archives that possess the art and supply the reproducible image, such as the British Museum, or from agencies that supply reproducible images. The author's own photos of publicly displayed works of art are not acceptable as replacements for copyright permissions.

   If an illustration is in a 1568 edition of the *Divine Comedy* in the special collections department of a library, for example, the library should be approached as the prima facie grantor of permission for the reproduction of the image. The facts that the illustration has been published in other studies or that there are several extant 1568 editions does not remove the need for finding a reproducible image from an owner and requesting permission to use it. Photos by professional photographers are copyrighted and require permission. Permission in writing should also be obtained from owners of personal photographs.

Decorative Uses
Quotations of prose, poetry, and the inclusion of images that are not directly used (and necessary) to support an argument are considered "decorative" and will require permissions. Epigraphs are always considered decorative unless they are discussed substantially within the text, in which case they are better placed as text extracts or run-in to the prose, depending on length, with full citation information.

Accessibility

Beginning in 2024, all manuscripts submitted for publication with the University of Notre Dame

Press will have new requirements so that the press will be able to create accessible ePubs. First, manuscripts must include alt text descriptions for all images, including illustrations, graphs, and so forth—anything with a visual element. Second, tables must be constructed so that assistive reading devices can effectively convey their contents, and so this document contains suggestions for simplifying tables.

Alt text

Alt text is necessary for readers who need assistive technology to fully appreciate the content of a publication. Alt text briefly describes an image for the benefit of a reader who needs assistive technology. All images—illustrations, graphs, charts, and so forth—require alt text. Depending on context, they might also require or benefit from extended text (see below).

As the author, consider what basic information the image is meant to convey. This is a subjective exercise, and the author is best suited to determine what information is most important. Alt text should satisfy the following requirements in describing the image for a visually impaired reader:

- •is brief; aim for about 150–250 characters
- •does not repeat information in the text or caption
- •conveys to the reader the key takeaway(s) of the image
- •transcribes significant text that appears in the image
- •includes a period at the end of the text, and between parts of the alt text if necessary

If you have made special arrangements with your acquisitions editor for color images, alt text can include reference to color. Otherwise, assume your images will be in black and white.

Alt text should be provided along with image captions in its own Word document. Be sure that each figure is included in the document and that the alt text is clearly attached to the figure number. For example, for the following image and text that appears in the book:

In the cover image of this book, *Just Warped* (2018), American Barbara Roche likewise combines forms (illustration 65). A self -portrait in distorted form might seem to be an example of fractured beauty, but the multiple, fragmented heads suggest an identity crisis, which brings the painting into the realm of aischric beauty. As with Bacon's works, there is no obvious critique, so *Just Warped* seems to embody beauty dwelling in ugliness, but a critique may nonetheless be implicit.
—from Mark Roche, *Beautiful Ugliness*, used with permission

include the following in the caption/alt text document:

Illustration 65. Barbara Roche, *Just Warped*, 2018, Oil on panel, 36 x 48 in., Private Collection © Barbara Roche, Courtesy of the Artist.

Alt text: Closeup depiction of a female face made from a mosaic of overlapping forms, of varying degrees of translucency. The forms primarily include hyper-realistic depictions of a straight-faced woman and various ribbons, some tied into bows and others hanging loose.

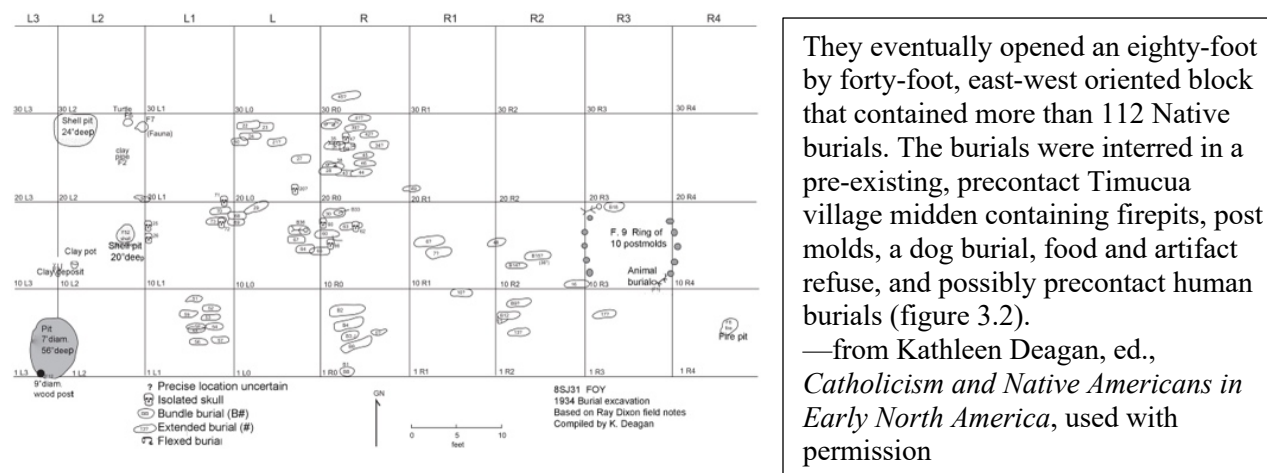Another example, of a different kind of illustration:

They eventually opened an eighty-foot by forty-foot, east-west oriented block that contained more than 112 Native burials. The burials were interred in a pre-existing, precontact Timucua village midden containing firepits, post molds, a dog burial, food and artifact refuse, and possibly precontact human burials (figure 3.2).
—from Kathleen Deagan, ed., *Catholicism and Native Americans in Early North America*, used with permission

Figure 3.2. Map of the 1934 burial excavation at the Fountain of Youth Park property (after Ray Dickson 1934).

Alt text: A grid map of archaeological sites depicting the location of various bundle burials, extended burials, isolated skulls, pits, clay objects, and an animal burial.

Further examples of alt text can be found in the publications list below under **Online Resources**; chapter 10 in the document "Books without Barriers," found in that list, has extensive examples for a wide variety of image types.

Extended text

In some cases, images might need, in addition to alt text, extended text. Include extended text when more than 200 characters are required to describe the image, table, chart, etc. Do not include extended text if the text itself sufficiently describes the image.

When composing extended text:

- •place the most important information first
- •balance completeness and concision
- •explain the key takeaway(s) in further detail than the alt text
- •do not repeat information in the text, caption, or alt text
- •do not attempt to provide an objective description of every aspect of an image

Note that, in cases where an image is fully described in the text, extended text might not be needed. If the description or analysis of an image is contained in the main text, the assistive

technology will have conveyed that information already, and thus extended text is not necessary.

Extended text, if it is necessary, should be included in the Word doc that includes captions and alt text. The Word doc should clearly distinguish alt text from the extended text. For example, for the following image and text that appears in the book:
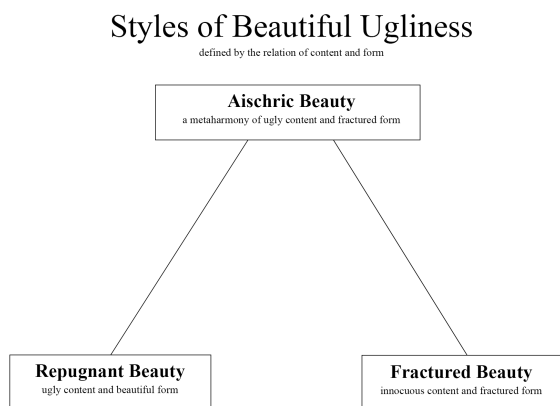
> As I noted in the introduction, the three styles of beautiful ugliness form a dialectical pattern (illustration 62). Repugnant beauty is the initial position, whose mirror and antithesis is fractured beauty, whereas aischric beauty returns us to a more organic structure by sublating repugnant and fractured beauty into a metaharmony of content and form. Ugliness constitutes both moments, but in such a way that the seemingly nonorganic art that defines modernity turns out to be organic in a more complex and unexpected way.
> —from Mark Roche, *Beautiful Ugliness*, used with permission

Illustration 62. Styles of Beautiful Ugliness, graphics by John Ferletic.
Alt text: A diagram with a title and three boxes forming a triangle with one vertex at the top and two at the bottom. The box at the top is connected by separate lines to each of the lower boxes.
Ext. Text: The figure is titled "Styles of Beautiful Ugliness," with the subtitle, "defined by the relation of content and form." Beginning from the top and proceeding clockwise, the boxes read: "Aischiric Beauty: a metaharmony of ugly content and fractured form"; "Fractured Beauty: innocuous content and fractured form"; and "Repugnant Beauty: ugly content and beautiful form."

Another example, showing how extended text can be used to explain a chart:
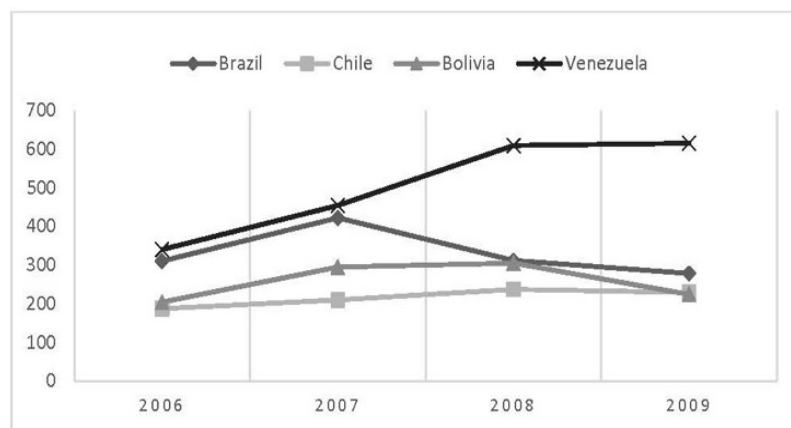
> There were 52 protests per million in Chile, more than seven times as many as in fellow moderate Brazil, and two and a half times as many protests in Bolivia as in fellow leftist Venezuela (37 per million). In absolute numbers, Venezuela—the most leftist country—had the most protests (figure 1.1), with protests increasing over time. As the world economy slowed in 2008 and 2009, protest grew only in Venezuela, declining in the other three countries.
> —from Kathleen Bruhn, *Politics and the Pink Tide*, used with permission

Figure 1.1. Protest over Time, Number of Protests.
Alt text: A line graph showing the number of protests in Brazil, Chile, Bolivia, and Venezuela

over a four-year period from 2006 to 2009, with Venezuela being the only country showing a significant increase in the number of protests by 2009.

Ext. Text: The x-axis shows the year, from 2006 to 2009. The y-axis shows the number of protests per country, from 0 to 700 in increments of 100. The number of protests in Venezuela increases from between 300 to 400 in 2006 to over 600 in both 2008 and 2009. The number of protests in Chile and Bolivia stay consistently between 200 to 300 from 2006 to 2009. Brazil shows an increase from 300 protests in 2006 to 400 in 2007, but then shows a decline to below 300 in 2009.

Further examples can be found in the publications list below under **Online Resources**.

Tables

Assistive technologies will read aloud the content of tables and allow the reader to navigate through the cells. But be aware that the greater the complexity of the table, the more difficult it can be for the reader to parse the information. If data can be conveyed in a simpler manner, such as a list of information, consider placing the data within the text, for example, as run-in text or as a bulleted list.

In the case that data is too complex for such a solution, however, there are ways to construct a table that is more friendly to assistive technologies. When constructing tables, keep in mind the following requirements:

- every cell must have information, such as is a heading or a data point; if there is no data for a cell, place a dash in the cell
- every column and row must have a heading
- multiple columns or rows must not be nested under a single heading; if necessary, re-write headings so that each column and row has a unique heading
- to keep tables simpler to understand, consider whether information might be split into separate tables with parallel structures

Further discussion of tables, including ways to reduce the complexity of tables, can be found in the publications list below under **Online Resources**, especially in chapter 5 in the document "Books without Barriers" found in that list.

Online Resources

More extensive resources can be found online. The following are valuable resources that an author can consult for further advice on accessibility matters.

Alternative Text Guide, Ohio State University, https://ets.osu.edu/digital-accessibility/alternative-alt-text-guide

Books without Barriers, Institute of Professional Editors, https://www.iped-editors.org/resources-for-editors/books-without-barriers/

Describing Visual Resources Toolkit, University of Michigan Library, https://describingvisualresources.org/ and https://describingvisualresources.org/guidelines/examples/

Image Description Guidelines, Diagram Center, http://diagramcenter.org/table-of-contents-2.html and http://diagramcenter.org/specific-guidelines-h.html

Preparing Graphics and Illustrations, The Ohio State University Press,
      https://ohiostatepress.org/Other/preparing_graphics_illustrations.pdf

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 (July–December) publication. Steps to publication involve coordinating the work of third parties as well as in-house staff: manuscript (copy) editors, compositors, indexers, cover designers, printers, and those who coordinate sales, marketing, and social media efforts. It takes an average of twelve to fourteen months to publish a book, counting from the transmittal of the text to the press as a whole. Authors will receive the copyedited manuscript for review of editing and editorial queries, and will see proofs for proofreading at a later date.

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 the 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.

Indexing is by contract the responsibility of the author or volume editor. This implies either providing the index yourself or bearing the costs of indexing by a professional indexer. Professional indexing is recommended if an author has the funds to cover it, and it can be arranged by the press if authorized. An author or volume editor should make this decision, if possible, before or when submitting the final manuscript; a late request for an indexer, such as when proofs are available, can lead to a delay in publication. The publication schedule assumes that indexing begins on first proofs, simultaneously with proofreading, and that the index is completed six weeks after receiving first proofs. If you intend to create your index, consider planning your index terms and the index structure well in advance of the proofs. The press provides brief guidelines on indexing and index format for authors who create or arrange for their own indexes.

The University of Notre Dame Press divides many responsibilities. You may expect to hear from members of all departments once your book is on its way toward publication, including

manuscript editorial, production/cover design, and sales and marketing.