



*Berghahn Books*

# **House Style Sheet American English**

**A Guide for  
Authors, Editors,  
and Copyeditors**

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# CONTENTS

## **Preliminary Remarks, 4**

### **I. The Production Process, 5**

### **II. Manuscript Preparation, 6**

- Text Preparation, 6
- Arrangement of Manuscript, 6
- Headings, 7
- Paragraphing, 7
- Cross-References, 8

### **III. Style, 8**

- Punctuation, 8
  - Colons and semicolons, 8*
  - Commas, 8*
  - Parentheses and brackets, 9*
  - Periods, 9*
  - Dashes, 9*
  - Quotation marks, 9*
  - Exclamation points, 9*
- Spelling, 9
- Hyphenation, 10
- Italics/Bold, 10
- Apostrophe for Possessive and Plural Usage, 11
- Capitalization, 11
  - Geographical, 11*
  - Institutions, 11*
  - Periods, 11*
  - Political, 11*
  - Titles, 11*
- Numbers and Measurements, 12
- Dates, 12
- Number Ranges, 12
- Money, 13
- Time, 13
- Foreign Languages, 13
  - French, 13*
  - German, 13*
  - Proper (personal and place) names, 13*
  - Translations, 14*
- Quotations, 14
  - Ellipses, 14*
  - Poetry/verse, 14*
- Abbreviations and Contractions, 15
- Grammar and Language, 15
  - Special word treatments, 15*

- Displayed Matter, 16
  - Figures/page size, 16*
  - Illustrations, 17*
  - Electronic art, 17*
  - Tables, 17*
  - Lists, 18*
- Documentation, 18
  - Endnotes, 18*
- References, 18
  - Short-title system, 19*
  - Author-date (Harvard) system, 19*
  - Forms of references, 20*
- Bibliographical Forms, 20
- IV. Page Proofs, 21**
- V. Indexing Guidelines, 21**
  - Order of Entries, 22
  - Style and Punctuation, 22
  - References to Notes, 23
  - Number Ranges, 23
  - Computer-Generated Indexing, 23
- VI. Permissions, 24**
- VII. Suggestions for Volume Editors, 24**
- VIII. Disks, 25**

## PRELIMINARY REMARKS

### To Authors/Volume Editors

Within nine to twelve months of receiving your manuscript, we will aim to have produced your book. The outcome of the process depends a great deal on (1) the condition and completeness of the submitted manuscript, (2) the amount of editing it requires, and (3) the promptness with which corrections are keyed in and page proofs are proof-read and returned by the authors/contributors.

In most cases, our copyeditor will apply the style outlined in the following notes. If you and/or your contributors have prepared the copy in accordance with this booklet, time will be saved, and, more importantly, the risk of misinterpreting your text will be reduced. In some cases, depending on the purpose and content of the volume, there is more latitude for departure from the house style (see the following remarks to copyeditors). If you wish to depart from our house style, please make this clear in a note appended to the manuscript.

Our U.S. house style is based on the *Chicago Manual of Style* (the *CMS*, 14th ed.). We also recommend Strunk and White's *Elements of Style*, 3rd ed., and Fowler's *Dictionary of Modern English Usage* as reference works. In works submitted and edited for U.S. publication, American language usage and spelling, as they are outlined in the *CMS*, will be followed.

### To Copyeditors

You will receive a manuscript that is the result of months and sometimes years of research and writing, and will be asked to assess and edit this work in a relatively short time. It is important to respect both the effort that has gone into the volume and the busy lives led by the authors, many of whom are college professors and directors of institutes. Time is often in very short supply, and it is therefore important to avoid unnecessary work for the authors. Rather than rigidly adhering to a house style that does not affect the substantive nature of the work, a common sense approach will ensure that the finished product meets Berghahn standards without mandating too many hours of corrections that may slow up the production process.

In editing, the most important things to recognize are: (1) grammatical, spelling, and factual errors; (2) unclear syntax that may cause readers to misinterpret the author's intention (edits can be suggested or the author simply queried); (3) missing or misplaced copy; (4) consistency, in both stylistic treatment (such as initial caps, italicized terms, hyphenations) and content; and (5) currentness (it is important that essays not appear dated).

Editorial restraint should dissuade copyeditors from imposing their own writing style on authors whose style is different. You may suggest different words or phrases for variety or to ensure clarity of meaning, but it is the author's own voice that should be heard. Unusual figures of speech and idiomatic expressions can be queried if the usage, in your opinion, impedes understanding or does not suit the scholarly nature of the work. In general, though, it is important to avoid changing, or shading, the author's meaning.

The nature of the volume also dictates the editorial approach. A memoir, for instance, should be edited differently from works whose purpose is purely academic. In the former case, there is more latitude to vary from the house style, as long as the copy is understandable and free of mechanical errors. Also, monographs may need less editorial input, since they tend to be styled more consistently. For instance, if the author of a monograph has treated endnotes in a way that departs from the house style yet is clear and consistent throughout, it is not necessary to mark changes. Anthologies or compilations of essays by different authors usually require more intervention to attain both mechanical and substantive consistency. When working on these manuscripts, which often use a variety of styles, marking to conform to the Berghahn house style is recommended. Works by authors whose native language is not English also sometimes need extra attention. As a rule, however, it is desirable to alter the text as little as possible, both to maintain the author's original tone and intent, and to avoid time spent implementing changes that are not absolutely necessary.

Use blue pencil to mark formatting features—such as em dashes, block extracts, or A and B heads—for the typesetter, and for calling out note numbers in the main text. Use red pencil for substantive edits. Explain in your editing notes that the blue marks are for the typesetter and that the author does not need to take any action regarding them.

## I. THE PRODUCTION PROCESS

As mentioned above, within nine to twelve months of receiving your manuscript, we aim to have published your volume. The following is a description of the production process.

Once your manuscript and a disk of the files have been received, the ms. will be read by either your series editor, an external reader, or an in-house reader. Should any changes to the manuscript (other than editorial) be recommended, you will be sent a reader's report and then asked to resubmit your manuscript after the changes have been effected.

When we have the final version, the manuscript will enter the production process. The copyediting process can take up to four weeks. After being edited, your manuscript will then be returned for you to key in the corrections to your electronic files. A disk of the files must be returned to us *along with the original, copyedited version of the manuscript* within two to three weeks. Each chapter should be saved as a separate file, and the files should be saved in either Word 98 or Word 5.1 for Mac. We do not want another clean printout at this stage. You should enter any final changes you may wish to make at this stage. Any changes that surpass a few words or a couple of lines should be printed out on a separate sheet of paper and attached to the back of the relevant page of the original manuscript, with an indication of where the new copy is to be placed on the edited manuscript. Once the book has been typeset, we cannot accept changes other than information updates and corrections for factual or typesetting errors. After corrections have been inputted, you should begin to compile your word list for the index, even though page numbers will not be known until you receive the page proofs.

The next stage of production is typesetting, which will be done directly from the files supplied on your disk, using the edited manuscript for layout purposes and for checking the edits. If an edit has not been keyed in and the manuscript has not been marked "stet" or the edit has not been crossed out on the proofs, the typesetter will assume that an oversight has occurred and that the edit *should* have been implemented. Since the typesetter may input such edits, it is important that the authors indicate clearly whether or not an edit is meant to be incorporated. Once the book is typeset, if you are interested to receive PDFs of your volume (rather than printouts), the typesetter can email them to you. Otherwise, one set of page proofs will be shipped to you approximately six weeks after you return your corrected disks, along with Berghahn proofreading memos and notes from the typesetter concerning any outstanding queries.

On receiving the package, you should make a copy of the proofs for indexing purposes. If you are the volume editor and your contributors are responsible for proofing their individual chapters, you need to make a copy of each chapter and mail it to the appropriate author, along with the Berghahn proofreading memo for contributors, which will be supplied, and any typesetting notes or queries that pertain to specific chapters. The contributors should mark any corrections on their chapters and mail them back to you. You would then collate all of the corrections onto a master set of proofs so that the typesetter receives back only one set of marked proofs (or you can simply substitute each author's marked-up chapter as a part of the master set). By collating the corrections, the volume editor has a chance to review any edits that the contributors are making. It is advisable to make a photocopy of the collated set of proofs before returning the originals to the typesetter, whose address will be provided. Please send this package using a form of certified mail or registered mail courier so that the package can be traced, if necessary.

If the volume editor or author is responsible for proofreading the printouts and checking for AAs (author's alterations) and XXs (corrections), he or she must keep in mind that revisions at this point should be for errors or updates only, as different page breaks need to be avoided (due to the indexing). Any major revisions may result in the copy being edited to fit the page. We usually ask that proofs be returned within two weeks, though more time may be needed for the index.

When you mail back the corrected proofs, you should also include in the package a printout of the index and a disk on which the index file is copied. Ideally, the file will be saved in Word 98 or Word 5.1 for Mac. If the index is being prepared by someone else, the indexer can send the printout and disk directly to the typesetter, if that is more suitable. Let the indexer know the preferred format for saving the file. After the index has been typeset, you can request a PDF or a fax in order to review the typeset copy.

Once our designer has produced your cover, you will be sent a proof to check and approve. Should you have any specific requests for cover design, please send a black-and-white copy of the image you have in mind.

When your book is printed, you will be sent one advance copy of the volume directly from the printer. The remainder of your copies will be sent once the stock is received in the relevant warehouse.

## II. MANUSCRIPT PREPARATION

Before we can finish costing and copyediting, we need to have the complete manuscript, so please let us have it in its entirety, from title page (with your name as you wish it to appear on the title page and jacket of the finished book) to bibliography. Any notes on contributors, tables, figures, illustrations, and necessary captions should also be included. Photocopies of illustrations or photographs should be inserted in the manuscript near the relevant text, and parenthetical notes should be inserted into the main text of the file, such as “[Photo 2.3 to be placed after this paragraph]” or some such notation. Although we prefer to have original artwork submitted by the time your manuscript enters production, originals (electronic files or hard copy) can be submitted when returning the corrected manuscript to us for typesetting, though photocopies of the artwork should be submitted along with the manuscript as explained above. All permissions are the responsibility of the author and must be cleared by the time the copyedited manuscript enters typesetting. The index will not be required until the proof stage; however, we recommend that you start preparing it well before.

### Text Preparation

We would prefer to receive the text in Word (any version up to 98) for Macintosh or PC, although WordPerfect is acceptable. If you are not able to save files in Word 98, we have had good results when files are saved as Word 5.1 for Mac. If your work was inputted using a different program, please confer with the in-house production editor at the outset.

The entire manuscript, including notes, excerpts, bibliography, and so forth, should be double spaced with ample margins to the left and right. It is preferable for endnotes to be used rather than footnotes. Print your manuscript with an unjustified right-hand margin, and do not break or hyphenate words at the end of lines. Print on one side of the page only. The manuscript should be numbered in Arabic numerals from the first page of the text to the last (not chapter by chapter) with the preliminary pages numbered in roman numerals (this applies equally to multiauthor works). Each chapter or section of the book should be saved as a separate electronic file.

With anthologies, the notes should be placed at the end of each chapter, not at the end of the book. Even with monographs, placing notes at the end of chapters is recommended (consult with the production editor). While it is not the preferred method, if notes have been constructed using the footnote function of a word processing program, have them placed at the end of each chapter as endnotes.

1. Barry Holstun Lopez, *Of Wolves and Men* (New York, 1978), 59.

Note in the example above that the note number is *not* superscript in the endnotes and is followed by a period and space before the copy begins. Even when the note system of documentation has been used (as opposed to the Harvard system, which uses pub. city and pub. year in parentheses within the main text and a reference list at the end of the chapter), it is the publisher’s preference that a selected bibliography be included, either at the end of each chapter for anthologies, or at the end of the book as a whole.

### Arrangement of Manuscript

A manuscript is normally arranged in the following order:

<b>Front matter (prelims):</b> ( <i>numbered in roman numerals</i> )	Half-title page	To be prepared by the in-house editor
	Series title page (if applicable)	
	Title page	To be supplied by the author/editor
	Copyright page	
	Dedication or epigraph	
Contents		
	(List of) Illustrations	

	(List of) Tables/figures/maps	
	Foreword	
	Preface	
	Acknowledgments	
	Introduction	Relatively short, not part of the text proper
	(List of) Abbreviations	
	Editorial method	
	(List of) Contributors	May also be placed in the back matter
	Chronology	May also be placed in the back matter
<b>Main text:</b> (numbered in Arabic numerals)	Long introduction	When it begins the subject matter and sets the scene, the introduction should be part of the main text, paginated with Arabic numerals.
	Chapters, including part title pages (if applicable)	
<b>Back matter:</b> (numbered in Arabic numerals)	Epilogues, afterwords, conclusions	
	Appendix(es)	
	Notes section	If not using chapter endnotes
	Glossary	
	Bibliography or reference list	If not placing at end of each chapter
	Index	Needed after the proof stage

Please note that the placement of certain items, such as notes on contributors, can be varied, and may be changed in the typesetting process in order to obtain a better signature.

*Copyeditors:* When you receive a manuscript that goes directly from the TOC to chapter 1, it is advisable to recommend to the author/volume editor that a preface and/or acknowledgments section, list of illustrations or abbreviations (if applicable), and introduction be supplied.

## Headings

Headings must be differentiated by bold, italic, or bold italic treatments (never underlined) to indicate their order of importance, and ideally should not be numbered or lettered. Make sure that the various categories of headings are clearly indicated and typed consistently. A chapter title, chapter author, or heading should not be followed by a period or by a superscript reference number for a note. Any general acknowledgments for the chapter can be typeset as an unnumbered note before the numbered notes in the note section or typeset at the bottom of the first page of the chapter. Rather than placing a superscript reference number on a heading, it is preferable to move the number to a sentence in the paragraph following the heading.

*Copyeditors:* The best way to approach headings is simply to label them as A, B, C, etc., *without* indicating a style, such as bold or italic, as the typesetter may have to follow a series style regarding the treatment of headings and sub-heads. Also, it is best if authors are *not* advised to strip all bold and italic formatting from the headings since doing so makes it harder for the typesetter to distinguish the headings from the body of the plain text. Authors usually devise some system for distinguishing headings, making them consecutively bold, italic, bold italic, indented, etc. Let this system stand, but indicate for the typesetter whether the heading should be A, B, C, etc., by simply circling the letter in the margin by the head. If you are advising the author to change the style of heading, simply circle the recommended heading style in the margin without altering the bold or italic style. Unless the author indicates otherwise, the typesetter will then make the necessary change.

## Paragraphing

Indent the first line of a new paragraph consistently (except immediately after a heading, when the first line should be flush with the left-hand margin). Make sure to indicate new paragraph starts following block extracts of quoted materials. There is no need for extra space between paragraphs.

## Cross-References

In-text cross-references should consist only of a chapter number or a subhead title. We prefer not to insert cross-references to specific pages in the final proofs. If cross-referencing notes within the note section, make sure that note numbers haven't been changed and that the correct notes are being referenced.

## III. STYLE

### Punctuation

Punctuation that is part of styled text (i.e., italic or bold) should also be in that style. All punctuation is to be followed by a single space *not* a double space. There is no need for double punctuation at the end of a sentence, either after an abbreviation or after a punctuation mark in quotation marks or a book or article title:

He looked forward to his trip to France, Spain, Malta, etc.

*but*

He looked forward to his trip (France, Spain, Malta, etc.).

He was the editor of *Which?*

*not*

He was the editor of *Which?*.

### Colons and semicolons

A colon introducing a list or other displayed material should never be followed by a dash. If the material introduced by a colon consists of more than one sentence, or if it is a formal statement, a quotation, or a speech in dialogue, it should begin with a capital letter. Otherwise it may begin with a lowercase letter. Colons precede subtitles of books in English texts (*Coming Home: Vietnam War Veterans*), but other, original punctuation is acceptable in foreign-language titles.

Semicolons should be used between the two parts of a compound sentence when they are not connected by a conjunction. The two connected sentences are usually related in content: "He was trying to write a book; the ideas would not come." When the clauses of a compound sentence are very long or are themselves subdivided by commas, a semicolon may be used between them even if they are joined by a conjunction. When items in a series are long and complex or involve internal punctuation, they should be separated by semicolons for the sake of clarity.

Both the semicolon and colon should be placed outside quotation marks.

### Commas

The series comma should appear before the word "and" in lists of three or more items: red, white, and blue. Unless the quotation itself is a direct object, commas precede quotation marks, both single and double.

Do not use a comma with a parenthetical dash. The dash in itself indicates a sufficient pause: The "Howard Project"—originally rather a speculative venture—crystallized in 1932.

Do not use a comma before the opening parenthesis of a parenthetical statement: He wrote a letter (not the first one) to his solicitor. Also, do not use a comma after a book title and before the parenthetical pub. city/pub. year: Stephen Ray, *Copycat* (London, 1988).

"That is" and "namely" should be set off by commas: He wrote to his grandmother, that is, his mother's mother. In American usage, the abbreviations "e.g." and "i.e." are followed by commas. The abbreviation "et al." normally is not preceded by a comma: Robert Johnson et al., eds. However, when the name is inverted in the bibliographical style, then a comma follows the first name: Johnson, Robert, et al., eds.

Commas should precede conjunctions (especially “and” and “but”) joining two main clauses, but should not be used with a sentence having only a compound predicate.

### *Parentheses and brackets*

Parentheses are curved marks: ( ). Brackets are square: [ ]. Reserve square brackets for editorial comments within quotations or for uncertain data in references (e.g., if the pub. year or city is ascertainable but does not appear in the book). Brackets can be used for translated titles in bibliographical listings. Brackets are also used with parenthetical material that appears within parentheses: (he used to go there [to Venice] every spring).

Material within brackets in quotations does not affect the punctuation of the main sentence. Material within brackets or parentheses can also have its own punctuation independent of the main sentence: They (the enemy?) rose like one man.

### *Periods*

With parentheses, only when a whole sentence is in parentheses does the period come before the closing parenthesis:

He looked pale. (He had been ill.)  
He looked pale (he had been ill).

There should be no period at the end of headings; subheads; items in lists of tables, plates, or figures; or in any other kind of display type. In American usage, periods precede quotation marks, both single and double.

### *Dashes*

The two common forms of dashes are the “em dash” and the “en dash.” The em dash is longer than the en dash and is the preferred form of in-text dash in American usage. If the authors do not know how to input em dashes, they can substitute two hyphens for the em dash: He spoke in a whisper--the room was quiet. The typesetter will then convert the hyphens to the em dash: He spoke in a whisper—the room was quiet. The en dash is commonly used in ranges: 129–73, Monday–Thursday, vi–xii. The author can use the hyphen for these ranges, which the typesetter will convert to the en dash.

*Copyeditors:* In-text dashes should be changed to em dashes, but foreign book or article titles cited in bibliographies or reference lists can retain the European usage of an en dash with a space on either side.

### *Quotation marks*

In American usage, the standard form of quotation mark is the double quotation mark. Closing quotation marks follow commas and periods, but they *precede* dashes, colons, and semicolons.

I won't stand for your “silent sarcasm.”  
Your “silent sarcasm”—I'm sure you've heard this before—is very annoying.

When a question mark is *not* part of the quoted material, the closing quotation mark *precedes* the question mark.

When did you develop your talent for “silent sarcasm”?

Single quotation marks are used within double quotation marks: She said, “I won't stand for your ‘silent sarcasm.’” Note that the single quotation mark follows the period and has no space between it and the following double quotation mark.

*Copyeditors:* The use of quotation marks in foreign titles can remain as it is in the original language.

### *Exclamation points*

It is best to avoid the editorial use of exclamation points. The *CMS* strongly discourages the use of the exclamation point as an editorial protest in quoted material. The expression [*sic*] is preferred.

## **Spelling**

In general, the *American Heritage Dictionary* (3rd edition) and *Webster's New Collegiate Dictionary* (10th edition), supplemented by *Webster's New International Dictionary*, are our arbiters for American spelling, especially for hyphenated

words, words in italic, and so forth. The Berghahn U.S. house style prefers “z” spellings for words such as “organize” and “capitalization,” and “spelled,” “traveled,” and “toward” (rather than their U.K. variants, “spelt,” “travelled,” and “towards”). Spelling in the manuscript should be consistent, but spellings in quoted materials and bibliographical titles should not be changed. (The copyeditor will not be able to check quoted materials, so please ensure their accuracy.)

Avoid the use of contractions in formal writing.

Use anglicized plurals for foreign words that have passed into common English usage: appendixes, formulas, forums, indexes, and so forth. Be aware that “indices” has a specific meaning in mathematics.

Spell out words such as “figure,” “table,” “for example,” “percent,” “that is,” “November,” “pounds,” and so forth in the text; abbreviations are acceptable in parentheses, footnotes, tables, captions, and so on.

Use quotation marks or italics sparingly for the purpose of calling out words. It is usually possible to make your point without special emphasis.

## Hyphenation

In general, we prefer that compound words be closed up. Words with prefixes should be spelled solid: coauthor, interrelated, nonviolent, postmodern, reeducation. To eliminate any possible confusion in meaning or pronunciation, as with the words “re-create,” “co-worker,” “pro-union,” exceptions can be made. In the case of a prefix, the hyphen will be retained if the second word begins with a capital letter or number: non-American, post-1950.

Compound nouns formed from a noun and a gerund, from an adjective and a noun, or from two nouns are usually spelled as two words: decision making, master builder, attorney general. Some exceptions are as follows: vice-president, president-elect, poet-scholar.

Compound adjectives are generally hyphenated: nineteenth-century art, well-known composer, decision-making process, ten-year plan, middle-class values. But a compound adjective formed with an “ly” adverb is *not* hyphenated: highly motivated people, deeply involved groups.

In headings, the second word in a hyphenated phrase should be lowercase if the first word is a prefix; for example, “Ethno-political Policies.” The second word is capitalized if it is a noun or proper adjective or has equal force with the first element: “Twentieth-Century Literature,” “Tool-Maker,” “City-State.”

## Italics/Bold

Do not underline words that are meant to be italicized. Instead, please change underlined text to italics. Italics must be used for the following:

- titles of published books (though not the Koran, the Bible, or the books of the Bible), periodicals, long (or epic) poems, plays, films, operas, and television and radio programs that are ongoing series;
- names of ships: HMS *Valiant*, SS *Oriana*;
- isolated foreign words or short phrases—but foreign-language quotations of more than a few words should appear in roman type with quotation marks. Commonly used foreign words found in a standard English dictionary, such as “a priori,” “corpus,” and “raison d’être,” do *not* require italicization;
- letters that are being identified: “the letter *t*.”

The following do *not* use italics:

- titles of articles, chapters, short poems, or stories. Use roman and quotes for these;
- the possessive or plural “s” following an italicized word: “the *Discovery’s* home port”;
- Latin words and abbreviations such as *ibid.*, *idem*, e.g., i.e., cf., viz., ca. An exception is the word [*sic*], which is always italicized and appears in brackets;
- names of political parties, institutions, governmental agencies, even when they are in a foreign language. Set them in roman (plain) type instead.

In italic headings, do not distinguish foreign words by the use of quotation marks. The typesetter can instead set the foreign words in reverse (plain) type.

Use italics for emphasis sparingly. It is usually possible to make your point without special emphasis.

Do not use bold for emphasis at any time.

## Apostrophe for Possessive and Plural Usage

Use “apostrophe s (’s)” for the possessive case in English names and surnames even when the name ends in “s”: Charles’s, Jones’s, St. James’s Square. Use (’s) for the possessive of acronyms as well: the GDR’s economic growth.

Traditional exceptions for forming possessives are Moses’ and Jesus’. Greek and Hellenized names, such as Euripides and Socrates, that end in the “eez” sound form a second category of exceptions: Euripedes’ plays.

No apostrophes are used with: All Souls, Earls Court, Golders Green, Johns Hopkins University, St. Albans, St. Andrews, St. Ives.

Do *not* use (’s) for the plurals of acronyms or years: NGOs, the 1960s.

Do use (’s) for the plural of abbreviations when the meaning may be confused: e.m.f.’s.

Phone is used instead of ’phone, bus instead of ’bus. The word “its” *without* the apostrophe is the possessive form. The word “it’s” *with* the apostrophe is a contraction for “it is.”

## Capitalization

Avoid overuse of initial capitals. They are often unnecessary.

Use capitals for brand or identifying names, such as Thermos, Vaseline, Spitfire, all without quotation marks.

### *Geographical*

Use initial caps for North, South, East, West when designating political usage, for example, Southwest Africa, Western Europe, Western civilization, the South (U.S.); *but* use lowercase when a simple geographical distinction is intended, for example, the south of Scotland, southern Indiana, western winds. The word “earth” is lowercase when referring to the world in general; it is capitalized when referring to the planet Earth.

### *Institutions*

Use the state, the church, *but* Washington State, the Roman Catholic Church, the Church of England; Parliament, *but* parliamentary behavior, parliamentarians.

### *Periods*

Use the Iron Age, the Carboniferous era, *but* the quattrocento (or Quattrocento), the Romantic period, and so forth.

### *Political*

Political parties (Communist Party, Democratic Party) use capitals, but economic or political systems in general are lowercase: fascism, capitalism, social democracy, socialism, communism.

Further examples include: the Republican Party, *but* the party; the Tory government, the government, government policy. World War I, also known as the Great War, and World War II. The United States (or the U.S.) Army, *but* the American army. The Treaty of Versailles, *but* the treaty or the Versailles treaty. An alliance was formed, the Holy Alliance. The Left of the party, left-wing politics. The British Empire, the politics of empire, British imperialism. The American embassy, the Ministry of Education.

In the adjectival form, proper nouns are not hyphenated: World War II policy. The prefixes pre- and post- use the en dash (the copyeditor will mark for the typesetter to input): pre–World War I politics; post–World War II tensions.

### *Titles*

King John, *but* the English king John, the king. The minister of information; the minister of a church, *but* Justice Stevens, Reverend Dunn. The foreign secretary, *but* Secretary of State Seward; the president, *but* President Roosevelt; Sir Humphrey, Lord North, *but* the duke of Buccleuch, the duke, the bishop. Hyphenated titles are capitalized in both parts: Vice-President.

## Numbers and Measurements

In general, use words for whole numbers from one to ninety-nine and for any numbers followed by hundred, thousand, million, and so forth, such as “twenty-six hundred.” Use numerals for other numbers, such as 420. Based on these rules, all numbers in a series should be numerals or spelled out for consistency. If one number has to appear as a numeral, then they all should. If there is a cluster of numbers in a sentence or paragraph, use numerals rather than spelling them out.

Round numbers are usually spelled out, but very large numbers followed by million or billion may be expressed in figures: two thousand years of history, but 4.5 billion years. The phrases £2 million and \$2 million are acceptable. If two series of quantities are being dealt with, it may be clearer to use words for one and figures for the other: Ten wards had 16 beds each, while fifteen others had as many as 30 beds each.

If the first word in a sentence is a number, either it should be spelled out or the sentence should be rewritten: “The year 1968 was ...” rather than “1968 was....”

Hyphenate spelled-out numbers, such as twenty-nine, two-thirds, but use figures to avoid too many hyphens, for example, 62-year-old woman (rather than “sixty-two-year-old woman”).

Use a comma in thousands and larger numbers: 6,580.

Figures, not words, must be used before abbreviations: 5 kg, 6 km.

Figures are always used in percentages except when starting a sentence (“Forty percent of the group ...”). The word “percent” should always be spelled out in the main text: “They made up 3 percent of the group” *not* “3%.”

Write 0.5, not .5.

Distinguish ambiguous numbers: capital O and zero, roman one (I) and Arabic one (1). If you use a billion, make it clear whether it is a British or American billion (Br. million million; Amer. thousand million).

In quotations, keep to the original and do not change figures for words and vice versa.

## Dates

No commas should appear in dates, and the preferred sequence for a date should be day/month/year: 2 December 1964, or simply 2 December, if the year is not given. The abbreviation “A.D.” precedes the year; “B.C. follows it.” The abbreviations “C.E.” (Christian era) and “B.C.E” (before the Christian era) are now being used.

*Copyeditors:* Be sure to mark A.D., B.C., C.E. and B.C.E. to be set as small caps (A.D.).

Spell out century numbers: “the fourteenth century” and hyphenate the adjectival form: “fourteenth-century wars.” The word “mid” as an adjective does *not* use the hyphen: “the mid fourteenth century.” But it *does* take the hyphen when joined to another word to form a modifier: “a mid-fourteenth-century prelate.”

In book titles or display type, a range of dates may include all numerals (e.g., 1975–1977). However, the usage should be consistent throughout the book.

Decades should be 1930s, *not* 1930’s or thirties. There is no apostrophe in the plural form: 1890s.

A solidus (slant line) can be used to indicate a range of two consecutive years, such as a financial or academic year covering more than one calendar year: 1898/99. However, the en dash can also indicate the range: 1989–99.

*Copyeditors:* It is not necessary to mark en-dash ranges (e.g., 1989–99) to use the solidus instead.

When prepositions are used, write “from 1924 to 1928” *not* “from 1924–28,” and “between 1924 and 1928,” *not* “between 1924–28.” The phrase “18 September to 19 January” is better than “18 September–19 January”.

Months can be abbreviated in tables and notes, but always use the name of the month and not the number.

## Number Ranges

The preferred style for number ranges is as follows: when the first number is less than 100, the second number uses all digits (e.g., 22–28); when the first number is 100 or a multiple of 100, the second number uses all digits (e.g., 100–104); when the first number is 101 through 109 (in multiples of 100), the second number uses the changed part only, omitting unneeded zeroes (e.g., 107–8, 101–17, 1002–6); when the first digit is 110 through 199 (in multiples of 100), the second number uses two digits, or more if needed (e.g., 321–25, 415–532, 1536–38). However, if a different numbering system has been implemented in the manuscript (such as full number ranges: 223–228), it is acceptable to use that system, provided that it is used consistently throughout the text.

## Money

In a list, write: £6.00 and £0.25, not £6 and 25p, or \$6.00 (U.S.) and \$0.25 (U.S.), not \$6 and 25¢. For sums of money, s. and d. are roman and take periods, for example, £3 11s. 4d., use 4s. 11d., not 4/11d.

DM and Fr (marks and francs) have a space between letter and figure: DM 300, Fr 650 (French), BF 125 (Belgian), Sfr 8,000 (Swiss).

## Time

To be expressed as follows: six months, 8:40 A.M., eight o'clock, half past eight, a five-minute break, but five minutes' start (no hyphen).

*Copyeditors:* Be sure to mark A.M. and P.M. to be set as small caps (A.M., P.M.).

Use words for periods of time such as "it took him six months," but numerals for exact measurements and for series of numbers.

## Foreign Languages

Make sure all accents are marked in the manuscript, though accents on capital letters in French are normally omitted.

Foreign words or short phrases that are not commonly used in English should be italic. Longer phrases or sentences should be styled roman with quotation marks. Scholarly work in cultural anthropology allows for italicizing a foreign word only on its first appearance in the text, but this is optional. (*Copyeditors, please note:* If the manuscript has consistently used italics for unfamiliar foreign terms, it is not necessary to mark them to be changed to roman after first use.) Words frequently used in scholarly discourse (Sonderweg or Führer, for example) need not be translated, but less commonly used words and phrases should be. When foreign italicized words are followed by a translation, the translation should be in roman type within parentheses and should not use quotation marks: *Schwester* (sister). Some Greek, Latin, and French words (e.g., catharsis, habeas corpus, croissant) have become familiar in English and should not be italicized. Please refer to a standard English dictionary when in doubt.

### *French*

Spell out Saint or Sainte. Mark cedillas in "garçon," "façade," and so forth. Accents on capital letters are normally omitted.

### *German*

All nouns are capitalized. Please retain all umlauts and ß, especially those in proper names.

Note: We have produced a brief supplementary style sheet for use with volumes that contain many German references and quotations.

### *Proper (personal and place) names*

The names of foreign persons, places, institutions, and so forth should not be italicized in the main text. Use United States rather than America where there is a possibility of ambiguity, unless the whole continent is referred to, in which case use North America. The abbreviation "U.S." can be used as an adjective form. Use "Great Britain" only when you mean England, Scotland, and Wales; "United Kingdom" for Great Britain and Northern Ireland; "British Isles" for the United Kingdom and the Irish Republic.

Holland is, strictly speaking, only two provinces of The Netherlands.

Use contemporary rather than modern names, for example, "Leningrad" rather than 'St. Petersburg' for a book about the Cold War.

Anglicize place names consistently, for example, "Munich," not "München"; "Vienna," "not "Wien"; "Cologne" not Köln"; "Marseilles," not "Marseille"; but leave "Braunschweig."

Be consistent when referring to foreign names where variation is possible, for example "Franz Joseph" and "Franz Josef," "Kaiser Wilhelm II," and "William II." Note that you should always use "Habsburg" and not "Hapsburg."

## Translations

If it is important to provide the text of a quotation in a foreign language, a translation should also be supplied. Preferably, the translation should appear in the body of the text, with the original passage and source cited in a note. However, do avoid excessive numbers of notes containing foreign-language quotations. Try to be selective and give the original only when it is of particular relevance.

## Quotations

For in-text quotations, use double quotes with single quotes for a quotation within a quotation: He remarked, “This charge of ‘fraudulent conversion’ will never stick.”

A period or comma always precedes the closing quotation mark. A colon, semicolon, or dash follows the closing quotation mark.

He told them that a small proportion “may be available for distribution.”  
He said: “We must be leaving now”; they departed five minutes later.

Quotations of eight to ten lines or longer should be indented as extracts and separated from the main text by a space above and below. Within the quotation, further paragraph indentations should be made as needed to indicate the paragraphing of the original source. Such text extracts should *not* be set within quotation marks:

It was not normal for either servant or factory girls to receive a fixed and adequate yearly income. Since average wages only rarely exceeded the minimum necessary for existence ... ill health or unemployment meant drastic cuts in wages and a dramatic deterioration in women’s living standards....

... Cyclical slumps also occasioned massive redundancy, a problem that was particularly acute for waitresses and women employed in domestic trades and seasonal occupations.

Be sure to indicate whether the line following the block extract should be indented as a new paragraph or set flush left as a continuation of the paragraph containing the quotation.

A colon should introduce a quotation of more than one complete sentence, while a comma is used to separate an introductory phrase from a quotation of one sentence or less. The quotation usually begins with a capital letter unless it is syntactically part of the sentence. A capital letter can be used within brackets to indicate that the original text did *not* start with a capital letter.

*Copyeditors:* Be sure to call out a block extract in the margin in blue pencil to help the typesetter remember to indent the text appropriately. If the author has indented a quotation that is not long enough to be a block extract, indicate for the quotation to be run into the text—adding quotation marks (if they had been deleted)—and mark to run in the sentence following the quotation if it was not meant to be a new paragraph start.

## Ellipses

Omit ellipses at the beginning and end of quotations. Use ellipses points to indicate that material is missing within a quotation. See the block extract above for examples of ellipses usage. Three points (...) with spaces before and after are used to indicate an omission within a sentence. When the omission falls at a point such that the next word begins a new sentence, a period follows the text, then the ellipses points follow, with a space after them. If text is deleted at the beginning of a paragraph, the ellipses points come first, followed by a space, and then the text.

In the case of poetry, a full line of ellipses points approximately the length of the preceding line of text is used to indicate the omission of one or several lines of verse.

## Poetry/verse

When poetry is quoted, it is advisable to attach a photocopy of the printed page from which the poem is taken because typewritten transcription is often unreliable; the photocopy will show how the lines are meant to break and be displayed.

More than two lines of poetry can be set off as an extract; two lines or less should be run into the text. If lines of poetry are run into the text, they should be separated by a solidus (slant line) with a space on each side.

## Abbreviations and Contractions

Avoid unnecessary abbreviations. If many are used, provide a list of them at the end of the front matter. If there is no list of abbreviations in the manuscript, provide parenthetical explanations of the abbreviations on their first occurrence, for example, “REM (rapid eye movement).”

Some abbreviations drop the period, including those in the international system of measurement: Mme, Mlle, m, mm, kg.

A period is required after “ed.,” “eds.,” “vol.,” “seq.,” and “no.” Note that “ibid.” and “et al.” have periods, but “idem” and “passim” do not.

Use periods in the abbreviation of names of countries (except the USSR) or states, but omit them with acronyms: U.S., U.K., N.Y., UN, EU, NATO, AFL-CIO.

Plural forms of abbreviations and acronyms do not take an apostrophe except in certain instances when the meaning might otherwise be confusing: NGOs *but* Ph.D.’s, x’s, SOS’s, e.m.f.’s

## Grammar and Language

Unless to avoid repetition, “that” is used in the restrictive sense, while “which” is used when the meaning is nonrestrictive. In the latter case, a comma precedes the word “which”: “Chocolate cake, which I love dearly, gives me hives” (nonrestrictive use). “The piece of cake that I ate last month made me ill for a week” (restrictive use).

“Since” should be changed to “because” when its sense is ambiguous.

Never use a feminine article to refer to ships, countries, and so on; use “it” rather than “she/her.”

If possible, avoid gender-specific language in contexts in which it is not necessary. We prefer the use of neutral pronouns wherever feasible: “humankind” instead of “mankind,” “spokesperson” instead of “spokesman,” etc.

### *Special word treatments*

The list below has to do with preferred treatments of text. It is compiled from matters that come up frequently during the copyediting and typesetting phases. *Material that is quoted from another source should retain the original styling.* However, if the author has translated the quotations, there is leeway for establishing consistency of style.

- “Western” when referring to Western civilization, society, norms, etc., should be capitalized.
- The prefix “re” is not hyphenated, so words such as “re-visit” and “re-construct” would be closed up to “revisit” and “reconstruct.” The word “re-create” in the sense of creating again (as opposed to seeking pleasure), however, retains the hyphen.
- When people are referred to by their age, the preferred form is hyphenated as follows: “15- to 18-year-olds.” Hyphens are also used in adjectival phrases such as “nineteenth- and twentieth-century works of art.”
- When an adverb ends in “ly” and is used to modify another word, no hyphen follows the adverb, for example, “slowly moving river,” “severely diminished capacity,” etc.
- An en dash rather than a hyphen is used between prefixes and compound proper nouns when the latter function as adjectives, for example, “post-World War II period.”
- Superscript reference numbers follow all forms of punctuation except the dash.
- Certain common non-English words or phrases are no longer italicized, such as “per se” and “de facto.”
- In bibliographies and reference lists, a comma should follow the reversed first name, as in “Smith, John, et al.” and “Smith, John, and Peter Jones.” Only the first name should be reversed for multiauthor works.
- If the book is a compilation of conference papers, make sure that an author does not refer to his or her contribution as a “paper”; this can be edited to “chapter” or “essay,” etc.
- For American texts, the preferred dash style is to use an em dash rather than an en dash with a space on either side.
- Unless percents begin a sentence, they should always be represented by numerals, not written out, for example, “3 percent” *not* “three percent.”
- For American texts, the abbreviation for dates should be “1988–89” *not* “1988–9.” If dates are for the most part not abbreviated but written out in full (1988–1991), then that style should be consistent throughout.
- Make page number ranges consistent throughout the manuscript. If they appear for the most part to be abbreviated (194–99), mark to abbreviate all. If they appear to be styled mostly in full (194–199), mark those that depart from this style. The important thing is consistency.

- When numbered lists (or lists using small letters) appear within the body of text, they should have both opening and closing parentheses, and the numerals or letters should be roman, not italic: “He responded favorably by (a) smiling, (b) taking out his checkbook, and (c) making a donation to the theatre company.”
- When the word “party” is part of a specific political party’s name, it is capitalized, as in “the Labor Party” and “the Likud Party.” When referring to the party in abbreviated form, it should be styled lowercase: “the party.”
- The preferred usage is “chapter 1” *not* “chapter one” or “Chapter One.” The preferred abbreviation is “chap.” rather than “ch.”
- The preferred house style is “Cold War” rather than “cold war,” though the predominant usage in the manuscript can be the arbiter.
- Sentences in a non-English language are set plain, while isolated foreign words are italicized (if they are not in common use in English). Phrases can be either italicized or plain depending on their length. Per the *CMS*, “A passage of two or more sentences in another language is usually treated as a quotation and is not italicized.”
- When a film and its translation (in parentheses) are given, it’s best to place the original, foreign-language title of the film first, followed by its English-language translation. The translation is styled plain (not italic) and without quotation marks: *Der Ewige Jude* (The Eternal Jew). The same applies to book titles. Also, when English words in parentheses follow foreign-language words as translations, these translations do *not* have quotation marks added.
- Names of organizations, political parties, institutions, etc., are *not* italicized, even when in a foreign language. Per the *CMS*: “Isolated foreign proper nouns are not italicized, even when cited as foreign terms.” These should be set plain (roman). Also, the *CMS* states: “Common nouns and other words used in an English sentence are lowercased and set in italics as foreign words.... Names of institutions, schools of thought, religions, and so forth are usually set in roman if they are capitalized, in italics if they are lowercased.” So unless a foreign common noun is considered to be assimilated (and appears roman in a standard current dictionary), it should be italicized, and can be italicized throughout the text instead of on first mention only (that approach is optional). A proper noun that is capitalized, however, will always be roman, even in a foreign language.
- Translations of titles in the references section are put in brackets (to distinguish them from the title proper) without quotation marks. The translation is set in roman type, and only the first word (of title and subtitle) and proper nouns and adjectives are capitalized. When a summary in another language is provided, that fact is also included in parentheses:

Wereszyncki, Henryk. *Koniec sojuszu trzech cesarzy* [The end of the Three Emperors’ League; summary in German]. Warsaw: PWN, 1977.

## Displayed Matter

### *Figures/page size*

Authors need to be aware of the size of the page on which display matter (figures, tables, illustrations, photos, maps) will appear. A figure that may fill an 8.5x11 page will be shrunk down to about 4 inches wide. Also, it is preferable to submit black-and-white figures or illustrations rather than color ones, since the book will be printed in black and white. Following are some notes that explain some of the problems. First, figures such as charts need to be in black and white, not color, since the color lines print out as shades of gray and tend to be “fuzzy.” Second, the finished page size needs to be taken into account. The “live” area in which the figures will appear is about 4 inches by 7 inches. When reduced to that size, very fine, hairline rules that are used in large figures will just about disappear. Thin lines need to be thickened, and any kind of differentiation based on color needs to be changed to a graphic treatment (cross-hatches, dots, dashes, etc.).

The important points to remember, then, are that the figures should ideally be in black and white, that they should be designed with the finished page size in mind so that lines are not too thin and words too small (authors can test the size by xeroxing a printout down to the finished page size or by making the adjustment in their electronic file). Also, any differentiation that is based on color should be changed to another format using dots, dashes, etc. The “live” area for a 6x9 page is 4.5 by 7.5 inches, while the “live” area for a 5.5x8.5 page size is 4 by 7 inches; these are the dimensions against which authors should be testing their illustrations. Also, really large graphics can be broken up over two facing pages (horizontally). This works best with maps, but could possibly be used for other types of illustrations. Figures that are oriented vertically will be placed vertically on the page. Large, horizontally oriented figures that would

become too small if placed horizontally on a single page, can be placed vertically (so that the reader turns the page sideways to view the illustration).

Artwork for figures, along with captions and sources, should be supplied by the author. Any notes for the figures should be positioned beneath the figure, rather than set as an endnote at the end of the chapter. Artwork should be drawn precisely and clearly for the purpose of reproduction: photographs, diagrams, maps, and graphs will appear in the book in exactly the form provided by the author. Even though the original art doesn't need to be submitted until the typesetting stage, photocopies of the illustrations or figures should be included in the manuscript so that the editor can review the headings and make sure that all materials are present and accounted for. The text should make reference to the illustrations: "(see fig. 3.4)."

Indicate where figures should go in the text: "[place fig. 3.4 here]." When it comes time to submit the artwork, keep it separate from the text. Pencil in the figure number on the back of each illustration if the title is not included in the artwork.

### *Illustrations*

If you wish to have illustrations in your volume, it is important that you contact the production editor about the number and type of illustrations as soon as possible. There are restrictions on the number of illustrations that can be included for reasons of cost (of both production and the final volume), and reproductions will *not* be in color. However, color photographs can usually be successfully converted to black and white during the production phase.

It is the author's responsibility to provide artwork (usually good quality photographs) for illustrations. Each illustration should be clear enough for reproduction (by scanning). Wherever possible, you should avoid the use of photographic prints (from magazines, for instance) that have been screened. All illustrations should be accompanied by captions and credits to the appropriate copyright owners. It is the author's responsibility to clear permission with the persons concerned; for details, see Permissions below.

All illustrations should be numbered by both the chapter and the number of figure within the chapter; figure 4.3 refers to the third figure in chapter 4. Place photocopies of the illustrations in the manuscript about where they are to appear. Also, it is advisable to refer to the illustrations in some way in the main text, such as "see figure 9.1."

### *Electronic art*

This is an area that has become an issue in recent years. Many authors believe that Word is a suitable graphics program, but it is *not*—graphics created in Word cannot be imported directly into the typesetting program (Quark). If an author wishes to submit electronic art, there are two preferred procedures:

1. Half-tones, such as photographs, should be submitted as TIF files with the minimum resolution set at 300 DPI for the final print area (4.5x7.5 inches for a 6x9 page, and 4x7 inches for a 5.5x8.5 page). The resolution can be higher than 300 DPI, but no less.
2. Electronic art that was created in a drawing program (such as Illustrator or Freehand) should be saved as eps files. Eps files are resolution independent, so the resolution is not a concern. However, it is preferable that any fonts used in the illustration be converted to outlines before the files are saved in the eps format.

If the authors cannot comply with these two preferred procedures, the best option is for them to submit original photographs (of illustrations, artwork) or clean laser printouts (of figures) on good quality paper that take the live area of the finished page size into account. These photographs or printouts will then be scanned in by the typesetter.

### *Tables*

Tables that are to be integrated with the text should be typed in the body of the text, and any on separate sheets should have their position indicated in the text: [place table 2.3 here]. It will not always be possible for the typesetter to place tables exactly where you indicate, so refer to each table by number and not as "the above" or "the following." For the same reason, any explanatory notes should appear beneath the table (as notes numbered 1., 2., 3., etc.). Tables that are to go at the end of the chapter should be on separate sheets of paper and placed before the notes for that chapter. In both cases, number the tables by chapter: table 3.6, for example, is the sixth table in chapter 3.

Every table should have a clear and explanatory heading, using title capitalization. There should be no period at the end of the heading.

Every table should have a source, which should go beneath the notes. The words "Notes" and "Sources" should be capitalized and should be followed by a colon.

Avoid using the space bar or column feature when inputting columns. It is preferable to use tabs for the following reasons. If the tables have been set up using tabs, the typesetter can simply readjust the tabs for the smaller book page after bringing the word processing files into the typesetting program (Quark), and the work is a matter of minutes. However, if the authors have used the automatic column feature in Word, all of the formatting is lost when the tables are brought into Quark. The words, letters, and numbers are all jumbled up against each other, and the typesetter spends much time (sometimes hours) reformatting the tables based on the author's printouts. The chance of error is much greater in this scenario and requires careful reading in the proofing stage. There are only three solutions. First, authors can submit tables that have been created with tabs rather than the column feature. Second, authors can submit laser printouts on good quality paper of corrected tables that have been adjusted with the finished page size in mind. The printouts can then be scanned in. Since this option is less preferable, especially in anthologies for which different authors submit tables in different styles, fonts, etc., the third option is for the typesetter to continue to spend time standardizing the tables by importing them and setting them in the basal font. This option is second in preference (if authors will not redo their tables with tabs). It is more time-consuming but gives better results than scanning in a variety of tables. If the book is a monograph, however, and all of the tables are created following a standardized layout and style, then clean laser printouts can be scanned in.

### *Lists*

In a list of numbered items within the text, use numbers or letters within parentheses: (1), (2), (3), and so on.

Displayed lists of points should be numbered and indented, and should have a space above and below the list:

There are several factors at work here:

1. a steady growth in the population;
2. the growth of credit facilities; and
3. increased government involvement in housing.

## **Documentation**

### *Endnotes*

Notes should be placed at the end of each manuscript chapter. It is preferable for the notes to be keyed in as plain text rather than using the footnote function that word processing programs provide (however, if using the footnote function, have the notes be styled as chapter endnotes). Notes should be double spaced and should be numbered starting with 1 for each chapter (rather than being numbered consecutively across all chapters). Using 1., 2., 2a., 2b., 3., etc., is *not* acceptable. Each superscript reference number in the text may refer to only one note. If you wish to use the same reference twice, use two notes. It is preferable for the superscript reference number to come at the end of a sentence or paragraph, rather than in the middle of a sentence. All notes end with a full point. Superscript reference numbers follow all punctuation marks—such as commas, periods, semicolons—*except for* the em dash, which they precede.

The city and year of publication—(London, 1981)—are sufficient for references in notes. If publishers are also cited, this should be done consistently throughout. Consistency in the style of bibliographical references is most important. If a work appears in a note and is also cited in the bibliography, please check to see that the two references correspond exactly. Inconsistencies are surprisingly common. Do not overlook details such as translators, editors, and page references, which sometimes appear as 76–56 or 83–83.

## **References**

We prefer the author-date (Harvard) system, but the short-title system of footnote reference is also acceptable. Both are outlined below.

The op. cit. system is not acceptable because it tells the reader no more than the author's name on its own would.

Both the author-date (Harvard) and the short-title system require a bibliography. A bibliography for the short-title system is compiled according to the form outlined below. The author-date system requires a slightly modified reference list in which the author's name and the date of publication of the work introduce the citation. Both types of bibliographies are described below under Bibliographical Form, as well as in the *CMS*.

The major differences between a note and a bibliographical entry for the same work are as follows:

1. In a note, the author's name is not reversed, while in an alphabetically arranged bibliographical entry it is.
2. The punctuation between the main parts of a bibliographical entry consists of full points, but in notes, commas and parentheses are used.
3. A note usually contains a specific page reference, but a bibliographical entry will supply inclusive page numbers only for individual articles, chapters, and so forth.

"The" does not appear with the titles of works or newspapers (except for *The Times* and *The Economist*, in which case it is part of the title) in notes and bibliographies; an exception is made in the body of the text when its use is entirely appropriate to the context of the sentence in which it occurs. In this instance however, it is not italicized unless it is part of the title of the publication.

### *Short-title system*

The most usual form is to give a full reference for the first mention of a particular work. Subsequent mentions use only the author's last name, a shortened version of the title, and the page number, all separated by commas.

#### **Books**

First reference for a book: Thomas Smith, *Refugee Studies* (New York, 1988), 66.

Subsequent reference: Smith, *Refugee Studies*, 86.

First reference for a book: J. A. Hazel, ed., *The Growth of the Cotton Trade*, 2nd ed., 4 vols. (London, 1955), vol. 3, 10–18 [or 3: 10–18].

Subsequent reference: Hazel, *Cotton Trade*, vol. 4, 102 or 4: 102. (Note: Repeating "ed." is not necessary.)

#### **Journal articles**

First reference: J. L. Carr, "Uncertainty and Monetary Theory," *Economics* 2, no. 3 (1956): 80.

Subsequent references: Carr, "Uncertainty and Monetary Theory," 82.

#### **Book chapters**

First reference: Noam Chomsky, "Explanatory Models in Linguistics," in *The Structure of Language*, ed. J. A. Fodor and J. J. Katz (Englewood Cliffs, 1964), 50–58.

Subsequent reference: Chomsky, "Explanatory Models," 60 (if the entry is listed in the bibliography under Chomsky) or Chomsky in Fodor and Katz, *The Structure of Language*, 60 (if the entry is listed in the bibliography under Fodor and Katz).

### *Author-date (Harvard) system*

This system does not use notes for the bibliographical references (though notes referring to content issues can be included) but rather gives the author's surname and year of publication in the text and the full citation in a list of references, in bibliographical style, at the end of the book or, in multi-author works, at the end of each chapter. (See the following section for more information about the reference list.)

In the text, the author's last name, date of publication, and a page reference (if one is needed) are given in parentheses, with the page number separated from the first two items by a colon: "the use of tactile cue fading (West 1979: 131–36) was...." If the author's name forms part of the sentence, it is not necessary to repeat it in the reference: "The use of tactile cue fading initiated by West (1979: 131–36) was...."

If there is more than one author with the same last name, the initial letter of the author's first name is used: (A. Smith 1981; G. Smith 1999).

Dates are treated as follows: (Smith 1987); (Jones 1984–90); (Cavanaugh 1989–); (Kant n.d.); (O'Malley [1944?]); and (McGinnis forthcoming).

If the author published two or more works in one year, these are labeled 1979a, 1979b, and so on, and the individual entries are separated by semicolons: (West 1979a: 10; 1979b: 479).

Works with three or more authors can be cited as "West et al." as long as there is no other reference to a work of the same year that would also be cited in the same way. All authors' names should be given in the list of references.

When several references are cited together in parentheses within the text, they may be placed in alphabetical or chronological order, but one system must be used throughout the book.

### Forms of references

1. Book: J. A. Hazel, ed., *The Growth of the Cotton Trade*, 2nd ed., 4 vols. (London, 1955), vol. 3, 10–18 [or 3: 10–18].
2. Article in a journal: J. L. Carr, “Uncertainty and Monetary Theory,” *Economics* 2, no. 3 (1956): 80.
3. Chapter in a book: Noam Chomsky, “Explanatory Models in Linguistics,” in *The Structure of Language*, ed. J. A. Fodor and J. J. Katz (Englewood Cliffs, 1964), 50–58.
4. Newspapers and popular magazines: *Guardian*, 18 February 1976; *New Yorker*, 6 June 1985.
5. Poems: Use italics for titles of epic poems and cycles, and roman and quotes for short ones.
6. Short stories: These should be styled in roman type within quotes.
7. Novels: Titles of novels should be styled in italics.
8. Plays: *Macbeth*, act 3. sc. 4, lines 5–9 or *Macbeth*, 3.4.5–9 (if line numbers are given).
9. Editions of texts: Cite the author’s rather than the editor’s name—John Locke, *An Essay Concerning Human Understanding*, ed. J. W. Yulton (London, 1973).
10. Translations: Julio Cortázar, *Cronopios and Famas*, trans. Paul Blackburn (New York, 1969).
11. Unpublished material: E. Topsell, “The Fowles of Heaven,” ca. 1614, Huntington Library, Ellesmere, Miss., 1142.
12. Dissertation: J. Downer, “Necessity and Knowledge in the Later Philosophy of Wittgenstein” (Ph.D. diss., University College of North Wales, 1975).

The use of p. and pp. for page references is optional; use “f.” to indicate “and following page” and “ff.” to indicate “and following pages.” Use col., par., and fol. to refer to column, paragraph, and folio. Abbreviations such as “ibid.,” “e.g.,” and “i.e.” have capital initial letters when beginning a sentence. No colon is used after “see” or “in.” Please note that “cf.” is not a synonym of “see”; it means “compare with.” When there is more than one reference in a note, the references are usually separated by semicolons.

“Ibid.” should be used only in consecutive notes to indicate the same reference:

3. Hazel, *Cotton Trade*, vol. 4, 92 [or 4: 92].
4. Ibid., 406. [For the same vol. no.]
5. Ibid., chaps. 5 and 6.

Do not use *ibid.* if there are two references in the preceding note.

*Idem* can only be used in a single note to replace an author’s name when several works by the same author are cited.

### Bibliographical Forms

A bibliography lists all the works cited in the text. A selected bibliography lists only some of them.

Private correspondence and information transmitted in interviews do not properly form part of the bibliographical listings. While it is necessary to cite such material in notes, it would be highly unusual to list it in a bibliography.

English bibliographies usually list only city and year of publication, in each entry, whereas American bibliographies usually list city of publication, publisher, and year of publication. Either system is acceptable as long as it is consistent; the only exceptions are books in series, which may have their own standardized formats.

Bibliographies for books using the note documentation system should be alphabetized by the authors’ inverted last names and styled as below:

- Denver, Milton H. *Mass Communication Techniques*. 2nd ed. New York, 1964.  
Mandelstam, David, ed. *Incontinence and Its Management*. London, 1980.  
Norman, Bertram. “An Anatomy of Income Distribution.” *American Economic Review* 2, no. 1 (1972): 30–37.  
Sharpe, Charles R. “The Politics of IBM.” Ph.D. diss., University of Kent, 1968.

Note that each entry is followed by a period. When several works are cited for one author, the author’s name is replaced by a 3-em dash and a period, starting with the second title (three hyphens can be used to indicate the 3-em dash).

These works can be listed in either alphabetical or chronological order. Works by a single author precede works edited by that author; these in turn precede works done in collaboration with others:

- Carr, James L. *Learning about Children*. New York, 1965.  
———. *Teachers in the Classroom*. London, 1977.  
———, ed. *The Psychology of Childhood*. London, 1973.  
Carr, James L., and Culver Jones. *Interactions between Mothers and Young Children*. New York, 1976.

Note in the last example that only the first name is inverted for multiauthor works.

For volumes that use the author-date (Harvard) system, the list of references is set up in alphabetical order by authors' inverted last names, but with the pub. year immediately following the author's name, as in the examples below:

- Abramson, Paul R., and Ronald Inglehart. 1995. *Value Change in Global Perspective*. Ann Arbor: University of Michigan Press.
- Burkhart, Ross E. 1994. "Comparative Democracy: The Economic Development Thesis." *American Political Science Review* 88, no. 4 (December): 903–10.
- Donnelly, Jack. 2000. "U.S. Foreign Policy and Democracy: Concepts and Complexities." In *The U.S. and Human Rights*, ed. David P. Forsythe. Baltimore: Johns Hopkins University Press.

## IV. PAGE PROOFS

After the copyedited manuscript is typeset, a set of page proofs will be sent to you for final approval, along with a proofreading memo. At this stage we can implement only the smallest changes. While we take full responsibility for our errors, if the author makes new changes rather than corrections of typesetting errors, the author will be charged for the cost of typesetting the manuscript a second time. If you prefer, PDFs can be emailed instead of proofs.

## V. INDEXING GUIDELINES

You will be required to see that an index is constructed for your volume. There are several ways that this can be accomplished. First, if the book is an anthology, the volume editor can ask contributors to submit a list of the key words in their essays that they feel should be included in the index. If the book is a monograph, the author can be constructing a list of index entries while the manuscript is being typeset.

The actual indexing begins after the book is typeset. A third-party indexer can be employed at the author's expense. If word lists have been submitted, they should be sent with the page proofs to the indexer. The indexer should also be provided with a copy of the following indexing guidelines to be sure that the house style is observed. The completed index (file and printouts) can be sent directly to the typesetter.

If the author chooses to be responsible for constructing the index, there are three possible options. First, the author can underline on the page proofs the relevant names/places/organizations, etc., and then key in these words—or copy them from the original word processing files—into an index file, along with the relevant page numbers.

Second, Berghahn Books can provide PDFs to authors. Using a program called Acrobat, authors can search each chapter for key words and locate the pages on which they occur. This saves much time and allows for comprehensive coverage. By receiving PDFs over the Internet, transit time is eliminated, and the author is able to print out as many copies of the proofs as are needed. A free version of Acrobat can be downloaded at [www.adobe.com](http://www.adobe.com).

Third, authors can construct a word list and send it to the Berghahn typesetter along with the corrected proofs. The typesetter will use this word list to search the chapters and create an index using a special indexing program. Though they work very quickly, computer-generated indexing programs have several drawbacks (see the notes at the end of this section). Therefore, a computer-generated index should be looked on as a first draft that the author will then

revise and edit. Once the author has gone over the first draft of the computer-generated index, the typesetter will set corrections, and the author will have a chance to review the final version of the index.

Unless using the third option listed above, the index should be returned to the typesetter on disk along with a printout, usually within two weeks of receipt of the page proofs or PDFs.

Note: In the process of creating an index, inconsistencies and errors are often discovered. Always make a list of the items that need to be corrected in the main text, and either mark them on the proofs or submit a printout of them along with the index.

Following are examples of the various types of index entry; see the *CMS* for more guidance on indented entries.

- Africa Corps (Afrika Korps), 10, 67, 77n. 16; and Division 999, 10–11
- directorates: French, 9–10; German, 47–48. *See also* management
- discrimination
  - age, 100–105
  - disability, 31n
  - See also* anti-Semitism
- Left Party (Sweden). *See* Communist Party (Sweden)
- legislation, 26–27. *See also* Sweden, criminal justice system
- Kafka, Franz, 6, 47, 137–38, 205–7
  - and Egon Schiele, 214
  - minor literature and, 202
  - on political and cultural struggles in Prague, 173–74
- Popper, Karl Raimund, 7
  - on anti-Semitism, 186–87, 188, 189
  - biographical sketch, 176–80
  - on breakdown of Austrian Empire, 180
  - cosmopolitanism of, 18, 171–94
  - on fascism, 185, 188, 191
  - Immanuel Kant's influence on, 172, 183–84
  - Jewish identity and, 17, 171–94
  - and Thomas Masaryk, 171

## Order of Entries

It's good to double check the alphabetization to make sure that all entries are in correct order. A name followed by a comma would precede a name that has an article or other word following it: "Kraagen, Richard, 34" would *precede* "Kraagen, Richard von, 34." Alphabetization goes across spaces, so that the entries "Derber, de Shambly, Deudene" would be correctly alphabetized in that order. Also, "Mabray, MacArthur, Mac Roberts, Mayberry, McKinley" would be in the correct order. When joint authors of a publication are being indexed, each author should have a separate entry. Subentries should be listed in alphabetical order, but without counting prepositions or conjunctions that precede the entries. Names in the subentries should be alphabetized by first name since they are not inverted (see the indented-style examples above).

## Style and Punctuation

Proper nouns should begin with an uppercase letter, but if the entry is a common noun or a word that is not normally capitalized, keep it lowercase.

Names should appear as: last name, followed by a comma; then the first name, followed by a comma; then the page number(s). The name should be followed by a comma and a space (no tabs) before the page number(s), and there should be no period at the end of the entry: Smith, Robert, 4, 59, 101, 232

Semicolons separate different subtopics that follow the main entry (as in the first two examples above). However, if there are enough pages available, an indented style index may be used.

“See” and “see also” should be in italics and preceded by a period (when using the run-in style) as in the examples above.

Do not use adjectives standing alone (e.g., “European”) as entries in the index, but rather use noun forms (including nouns modified by adjectives).

## References to Notes

When the entry is found in the only note on a page, use the page number followed by the letter “n” with no period after the “n”: “134n”—but if there is more than one note on a page, use the note number as follows: “134n. 14.” If more than one note on the same page is being referenced, use: “172nn. 17, 19.”

## Number Ranges

The preferred style for number ranges is as follows: when the first number is less than 100, the second number uses all digits (e.g., 22–28); when the first number is 100 or a multiple of 100, the second number uses all digits (e.g., 100–104); when the first number is 101 through 109 (in multiples of 100), the second number uses the changed part only, omitting unneeded zeroes (e.g., 107–8, 101–17, 1002–6); when the first digit is 110 through 199 (in multiples of 100), the second number uses two digits, or more if needed (e.g., 321–25, 415–532, 1536–38). However, if a different numbering system has been implemented in the main text (such as full number ranges: 223–228), it is acceptable to use that system in the index, provided that it is used consistently.

## Computer-Generated Indexing

The main advantages of computer-generated indexing are: (1) the computer processes the indexing function very quickly, saving many hours; and (2) computer-generated indexing is comprehensive—no words will be accidentally overlooked.

However, there are several important disadvantages. For instance, the computer cannot differentiate between a passing reference or a meaningful mention in the text. Normally, passing references are not included in indexes, but they *will* be in a computer-generated index unless the author or editor is willing to go through the index afterwards and strike out the entries or specific mentions that he or she feels are not substantial enough to be included.

The program cannot distinguish between the main text and notes. If an index entry appears on a page with notes, the page number will be listed, but the reader will have to discover whether the entry is in the main text or in a note.

The computer cannot tell when a common noun or an adjective is being used as a person’s last name; for example, if the last name “Black” is included in a word list, any mention of the word “black” (as an adjective, for instance) will also be included in the index. These words need special attention to make sure that the usage is appropriate.

Also, when more than one author has the same last name, it must be determined, by either the typesetter or the author/editor, which person is being referenced. When constructing a word list, reverse people’s names and list the full name as well as just the last name:

Jones, Jeffrey  
Jones  
Birnbaum, Robert  
Birnbaum

A proper nouns index is more suitable for a computer-generated index, while a subject index would probably be best created using the traditional method of indexing, since related words that might pertain to the subject would not be recognized by the indexing program.

Given these drawbacks, it is best to consider a computer-generated index as a draft to be reviewed and edited by the author. Despite its disadvantages, computer-generated indexing can save valuable time—as long as authors are willing to modify the results to produce a final index.

## **VI. PERMISSIONS**

Unless other arrangements have been specifically written into the contract, the author must clear permission for the use of extensive quotations, illustrations, diagrams, and tables from other books. Permission for the use of photographs must be cleared with the copyright holder. Preferably, the permissions process should be completed and the required form of acknowledgment written into the manuscript before it is sent to us. The author/editor is responsible for all costs relating to copyright or reproduction fees.

Acknowledgments can go either on an acknowledgments page to be placed in the front matter, in the notes, or, in the case of tables, illustrations, and so forth, at the foot of the displayed material.

In the case of prose, an extensive extract is one quotation of over four hundred words or a series of quotations that total over eight hundred words. In the case of poetry, extracts over forty lines or extracts that exceed one-fourth of the poem require permission.

## **VII. SUGGESTIONS FOR VOLUME EDITORS**

Please provide us with a full list of contributors' addresses, email addresses, phone numbers, and fax numbers. As work progresses, the volume editor will be sent copies of any necessary correspondence with the contributors.

Volume editors are often responsible for gathering together essays that were originally delivered as papers at conferences or other special occasions. These papers now need to be referred to as essays or chapters. Also, as some time may have passed since the papers were written, the contributors should be reminded to review their essays, taking into account any major changes that may have occurred in the interim. It is important that the essays appear current.

It is of the utmost importance that each chapter in an edited collection be consistent with the others and that the notes/references are both internally and externally consistent. We cannot accept manuscripts that have not been arranged this way. Artwork—graphs, maps, diagrams, and so on—must also be standardized. (If you require additional copies of this style sheet, we will be happy to provide them.)

The editor can request that contributors submit a list of words from their individual chapters that they feel should be included in the index. These lists should be sent along with the manuscripts.

The editor can either compile a general bibliography to be inserted at the end of the volume or assemble the contributors' individual bibliographies.

The editor should also make sure that the table of contents agrees exactly with the individual contributions. Volume editors should also ensure that the contributors' files are all in the same platform and program.

The editor should submit either a list of contributors (with name, academic rank, and affiliation) or a few lines of biographical information on each contributor for a section of notes on contributors. This information will need to be reviewed and updated during the final typesetting stage, in the event that a contributor may have changed his or her affiliation or may have recently published a work that should be included.

The editor should include a printout of the total word count when returning the corrected electronic files along with the edited manuscript. Having the total word count helps the typesetter determine what page size to use, since books that will be over 256 pages when finished will be typeset using the larger 6x9 page size, while books under 256 pages will be typeset using the 5.5x8.5 page size.

## VIII. DISKS

Manuscripts must be submitted on disk as well as on paper. Please label disks clearly, including the platform (e.g., Macintosh or PC) and word processing program used. Volume editors should also ensure that the contributors' files are all in the same platform and program. We would prefer to receive the text in Word—any version up to 98 or saved as Word 5.1 for Mac—though WordPerfect is also acceptable. If you used a different word processing program, please confer with the in-house production editor at the outset.

Each chapter should be saved as a separate file on the disk.

After the manuscript is copyedited, the author or contributors will be asked to enter the edits into the files. The corrected files should then be copied onto the disk. Please keep the following points in mind.

- Volume editors should reinforce to contributors the importance of spell checking their manuscripts before submitting corrected electronic files for typesetting. Typos can be easily missed by both editors and authors. Spell checking is one of the things that can be emphasized to ensure that such typos are caught.
- Be aware that unless an edit is crossed out or is marked “stet,” the typesetter will assume that it is meant to be incorporated and may incorporate any edits that the author might have overlooked when updating the electronic file.
- If authors make changes that go over a few words, they are to include a printout of the new copy and attach it behind the affected page, making a notation on the original manuscript page alerting the typesetter to the addition to the text. Be aware, though, that new copy added to a page may need to be edited to avoid a page break.
- One line between headings and text is sufficient. Additional formatting will be done by our typesetters.
- Use tabs rather than spaces to set tabular text.
- Use one space, not a double space, after punctuation such as periods, colons, question marks, etc.
- Please enter all accents and special characters, rather than marking them in pen later.
- Include a printout of the total word count when you return the corrected electronic files along with the edited manuscript. Having the total word count helps the typesetter determine what page size to use, since books that will be over 256 pages when finished will use the larger 6x9 page size, while books under 256 will be set in the 5.5x8.5 page size.

Please feel free to contact us if you have any further questions.

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