

Author Instructions

Dear Author,

If the decision is made to publish your manuscript, you will be asked to deliver the text in accordance with our house style.

- For edited collections and Journals, it is essential that all contributions are consistent with regard to reference conventions and spelling.
- Some series have their own requirements in addition to the AUP house style. Please ask the publisher whether this also applies to your title. The AUP house style is based on The Oxford Manual for English publications: http://www.ox.ac.uk/public_affairs/services_and_resources/style_guide/index.html.

The layout of your text (this includes Journals) also follows the AUP house style. For this reason, please deliver your text with as little formatting as possible. Text that should be in italics, bold or small capitals should be put in italics/bold/small capitals in the manuscript. Note that other formatting will be lost when your manuscript is converted into PDF proofs.

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1 Introduction

Once your manuscript has been accepted, the production process can begin. After concluding the contract, we will need to receive all of the final material and files. If possible, we will schedule a transfer meeting for this purpose, at which you (the author), the publisher, the marketing employee, the editor, and the production employee are all present. In a follow-up meeting the production employee will take you through the general marketing activities and those that are specific to your book.

The editor and the production employee will inform you about the precise schedule and will make agreements with you regarding the various steps in the editorial and production process. You will be asked, for example, to enter our editor's corrections into the manuscript and to check the first and second proofs of the laid-out text. You will also be required to deliver an index. For further explanation, see under heading 'index'.

Abstracts and search terms, both for the whole book and for each contribution, play a key role in AUP's promotion of your book. With these, we can promote your book better on the web, for example by using Search Engine Optimization (SEO). Please send **abstracts of 120 words each** and **4 to 6 search terms per contribution** with the manuscript. We will use the abstracts for promoting your book. Depending on the field or the series in which the book will appear, a decision will be made as to whether the abstract will also actually be printed.

2 Submitting files

1. We only accept complete and final manuscripts. Manuscripts that are not complete or that are not submitted in the right format, cannot be taken in production. A complete manuscript consists of the next elements:
 - Text
 - Images, Graphs, Tables, etc. (also for cover)
 - Cover blurb
 - (for edited collections) abstracts for each contribution (120 words)
 - (for edited collections) 4 to 6 keywords for each contribution
2. Submit files in Word. When using a less common format, please check with your main contact at AUP if the format is acceptable.
3. If you have agreed to submit your manuscript as a print-ready PDF, you will be supplied with specific guidelines.
4. For manuscripts with non-western scripts please use a Unicode font (e.g. Times).
5. If there are a significant number of special characters in your text, let us know as early as possible. We will then consult with the copyeditor assigned to your project to determine the best font for you to use – this way, you will be working in a compatible font before you submit the final files, and this will ensure that we avoid having to amend fonts and files at a later stage.
6. If your book contains a large amount of such non-Roman characters, please supply a pdf along with the Word document when submitting the text, so that the copyeditor may check the font reflects what is intended.

3 Body text

3.1 Lay out

1. A professional typesetting firm will be composing your manuscript according to our house-style, so your manuscript needs only to have the minimum of formatting when you send it in. Only use italics, bold or small capitals. Other than that, please refrain from using layout.
2. Add headings where relevant. If you use headers, make sure these are recognizable as such. If you have more than one level, there should be a clear and consistently used distinction between them. Please avoid numerical levels such as 1.1.1.3 for books in the humanities.
3. Use tabs for new paragraphs (not spaces). Use blank lines only when absolutely necessary.
4. Replace double spaces by a single space.
5. A single space (not two) should follow full-stops at the end of sentences; a single space should follow commas, colons, and other punctuation marks.
6. Don't use a space to separate each initial of an author or editor's surname (e.g. B.C. Cummings, not B. C. Cummings).

3.2 Punctuation

1. Punctuation generally goes outside quotation marks.
2. Commas should appear before the final 'and' / 'or' in a list of three or more items (e.g. truth, grace, and beauty).
3. Use single quotation marks; double quotation marks only within single quotation marks (e.g. "This is the "best" way.")
4. Translate quotation marks from different systems or languages (e.g. « ... » or „...“) into the forms here.
5. Be consistent when using quotation marks:
 - Quotations within a sentence do not include the final punctuation mark, e.g. Smith said that 'this was the best way'.¹⁵
 - Quotations that form a complete sentence include the final punctuation mark, e.g. 'This is the best way.'¹⁶
6. Place ellipses within square brackets when they indicate omitted text from a quotation (e.g. [...]); if the beginning of the sentence is omitted following the ellipses, begin with a capital letter; do not use ellipses at the beginning of a quotation or at the end, unless there is a specific reason.
7. Place ellipses in the body text between spaces.

8. Larger sections of quoted text should be set off from the running text by a blank line before and after the quoted text, and the text should be indented on the left side. No quotation marks are needed.
9. Names ending in –s or other syllable take the 's (e.g. Jesus's, Berlioz's); names with –es endings have no s (e.g. Moses' leadership, Sophocles' plays).
10. The plural of 860 is 860s, not 860's.
11. Hyphenation is used where the first of two or more words is used adjectively (e.g. 'a tenth-century manuscript' versus 'in the tenth century'). You may find these referred to as compound adjectives or compound modifiers. Where one of the words is an adverb ending in –ly, do not hyphenate (e.g. 'a handsomely bound codex').
12. AUP copyeditors normally use the Merriam-Webster dictionary (available free online) as guidance for hyphenation, particularly at ends of lines.

3.3 *Italics*

1. Place single words or short phrases in a foreign language in italics; direct quotations or more substantial quotations in Roman.
2. In the case of foreign words, an English translation may immediately follow in normal type, surrounded by single quotation marks and in parentheses (e.g. 'the distinction between *exhortatio* ('exhortation') and *praedicatio* ('preaching') became very important in thirteenth-century discussions about lay preaching').
3. Use italics for titles of books, journals; titles of articles should be placed between single quotation marks.
4. Use Roman for punctuation following italicized text if the main sentence is in Roman.
5. The use of bold type is discouraged, unless there is a very clear reason for using bold and it is used sparingly.

3.4 *Spelling*

1. Spelling should conform to British practice and follow the *Oxford English Dictionary*. [3.1] Commonwealth spelling (as given in the Oxford English Dictionary and its derivatives) is preferred (e.g. honour, defence, centre, travelling, etc.). If you wish to use American spellings, please agree this in advance with your editor and follow the *Webster's English Dictionary*.
2. For words ending in –ize or –ise, the –ize form is preferred; but note where other words demand –ise (e.g. advertise, exercise) and the case of 'analyse'.

3. Use the native form of the place-name, except in some cases where the English form can be retained (examples): Prague, Vienna, Florence, The Hague.
4. Be consistent in spelling and transcribing foreign names (for instance, either 'Dostoyevsky' or 'Dostoevskii', but not both).

3.5 Numbers

1. Only numbers under twenty should be written out as words (so, nineteen but 345). You may depart from this rule when numerals or numbers form the main part of the text.
2. No comma in numbers up to 9999; 10,000 and higher include comma for every three digits (e.g. 1,330,865).
3. Use Arabic for percentages and spell out percent (e.g., 50 per cent). You may depart from this rule when percentages form the main part of the text (50% – without a space).
4. Set dates as 23 April 1999 with no internal punctuation unless the day of the week is used: Friday, 8 February 1890.
5. In lifespans repeat the century : 1244-1289 and not 1244-89.

3.6 Abbreviations

1. Only use abbreviations when it is strictly necessary.
2. *c.* [not *ca.*].
3. *b.* (birth / born) *d.* (died).
4. Use full-stops / periods after Mr., Dr., ad., vols., eds.; and with e.g., i.e., vol., fol., no., ed., vol., pp., trans., and so on.
5. Abbreviations without any full-stops should be in small caps (e.g. US / UNESCO)
6. Avoid starting sentences and footnotes with abbreviations: For example, not e.g.

3.7 Capitalization

1. Places, persons, days, and months take capitals; nationalities and nouns deriving from people or languages are capitalized (e.g. Latinate, the Lombards).
2. Historical periods are capitalized (e.g. Middle Ages, the Reformation).
3. Nouns and adjectives of movements derived from personal nouns are capitalized (e.g. Christian, Platonism); but note biblical, not Biblical; satanic, not Satanic.
4. Unique events and periods take capitals (e.g. the Last Judgement, the Peasants' Revolt).

5. Capitalize references to particular parts of a book (e.g. Chapter 1; Appendix 2; Part ii, Figure 8).
6. Official titles should be capitalized where the reference is to a specific person (e.g. The Archbishop of Canterbury, Bishop Wilberforce; and subsequently the Archbishop, the Bishop).
7. Titles should not be capitalized where the reference is general (e.g. The King was having trouble with the bishops).
8. In most European languages (except English), titles of books and other publications are set as in regular prose, with an initial capital.
9. For journals, follow the preferred capitals style of the journal.
10. Seasons of the year are not capitalized (e.g. in spring 1349); nor are points of the compass (north of England, northern England), except when they indicate an official name or specific concept (South America, the Western world).
11. In titles of works in English the following are capitalized:
 - The initial letters of the first word.
 - all nouns, pronouns (except the relative 'that'), adjectives, verbs, adverbs, and subordinating conjunctions.
12. The following are not capitalized:
 - articles, possessive determiners ('my', etc.), prepositions, and the co-ordinating conjunctions 'and', 'but', 'or', and 'nor'.

4 References

References, including bibliographical citations, should be placed:

- Within the body of the text *or* in the notes;
- In the list of Works Cited or Bibliography at the end of each chapter (in the case of an article in a journal or edited collection) or a Bibliography at the end of the entire book.

4.1 Notes

1. Submit endnotes, not footnotes
2. Note reference numbers should be located in the main text at the end of a sentence and after the punctuation; they should be marked with a superscript number.
3. Submit notes using Arabic numerals.
4. The first citation of a work or author does NOT require a complete bibliographical reference, since the complete reference will be made solely in the Bibliography or list of Works Cited. This allows you to provide shortened forms for each reference, and facilitates the task of ensuring that each reference is cited entirely consistently throughout your work (e.g. if you use the Author-Date system

and wish to cite more than one work by an author, the reference should be in the form of: Chitty, 2002a, p. 1; if only one work by an author is cited, the reference should be: Chitty, p. 1; if you use the Surname-Short Form system that is common in the Humanities, then the equivalent form would be: Chitty, *Developing Standards*, p. 1).

5. Author, as well as publication date is required.

4.2 **References within the body of the text**

1. The first citation of a work or author does NOT require a complete bibliographical reference, since the complete reference will be made solely in the Bibliography or list of Works Cited. This allows you to provide shortened forms for each reference, and facilitates the task of ensuring that each reference is cited entirely consistently throughout your work (e.g. if you use the Author-Date system and wish to cite more than one work by an author, the reference should be in the form of: Chitty, 2002a, p. 1; if only one work by an author is cited, the reference should be: Chitty, p. 1; if you use the Surname-Short Form system that is common in the Humanities, then the equivalent form would be: Chitty, *Developing Standards*, p. 1).
2. Author, as well as publication date is required.

4.3 **References in the Bibliography**

1. The complete bibliographical citation will only be provided in the list of Works Cited or the Bibliography!
2. Italicize the titles of books and journals.
3. Provide the forenames of the cited authors.
4. Be complete, particularly in relation to titles of series and series numbers.
5. Name both the publisher and the primary place of publication.
6. References: choose one style; series follow the style of the series. The general rule is to use the system that is most accepted in your field of research and be consistent throughout the entire manuscript.
7. Be consistent in the citation of a particular work. Some examples below:

Monograph:

-H. Munro Chadwick and N. Kershaw Chadwick, *The Growth of Literature*, 3 vols. (Cambridge: Cambridge University Press, 1932-1940; repr. 1986), I, p. xiii.

[subsequent reference: Chadwick and Chadwick, III, 72, or Chadwick and Chadwick, *The Growth of Literature*, III, 72].

Multi-authored, multi-volume work:

Dictionary of the Middle Ages, ed. by Joseph R. Strayer and others, 13 vols (New York: Scribner, 1982–89), VI (1985), p. 26.

[subsequent reference: *Dictionary of the Middle Ages*, VI, p. 26.]

Edited or translated work:

-Hugo von Hofmannsthal, *Sämtliche Werke*, ed. by Rudolf Hirsch and others (Frankfurt a. M.: Fischer, 1975-), XIII: *Dramen*, ed. by Roland Haltmeier (1986), pp. 12-22.

[replace 'ed. by' with 'trans. by' or 'rev. by' where necessary]

Chapter or article in a book:

-Fanni Bogdanow, 'The Suite du Merlin and the Post-Vulgate Roman du Graal', in *Arthurian Literature in the Middle Ages: A Collaborative History*, ed. by Roger Sherman Loomis (Oxford: Clarendon Press, 1959), pp. 325-335.

[subsequent reference: Bogdanow, 'The Suite du Merlin', p. 329.]

Journal article:

-Robert F. Cook, 'Baudouin de Sebourc: un poème édifiant?', *Olifant*, 14 (1989), 115-35 (pp. 118-19).

[subsequent reference: Cook, 'Baudouin de Sebourc', p. 129.]

Article in a newspaper or magazine:

-Jacques-Pierre Amette, 'Thé et désespoir', *Le Point*, 8 October 1989, p. 18.

[subsequent reference: Amette, 'Thé et désespoir', p. 18.]

Make sure that in edited volumes, all contributions are consistent with regard to notes, references, spelling, etc.

5 Index

1. You can start compiling your index as soon as your typescript is complete. While you won't be able to attribute page numbers until the proofs are available, you can begin to compile lists of entries, and have your index well underway by the time page numbers are available.
2. Some books benefit from having multiple indexes. You might decide, for example, that an Index of Manuscripts or an Index of Place Names, in addition to a General Index, will be useful for your readers. Otherwise, compile one index only.
3. Just use one sublevel.
4. You can also create an index in word. See the file *Creating an index*.

6 Figures, tables, graphs

1. Submit tables, diagrams, figures etc. in a separate file. These should be numbered consecutively; indicate in the text where exactly you want these to be inserted.
2. Submit figures and diagrams in their original format and not as a Word file.

3. Create tables by using tabs (as little as possible), and *not* by using space.
4. In edited volumes, ensure uniform editing style in all contributions (e.g. references, use of notes, spelling etc.).

6.1 **Submitting visual materials**

1. As as rule, we expect you to supply all visual material. Please send all images separately.
2. Mark clearly in the text where each illustration needs to be inserted, indicating their desired size on the page. This will be the approximate place where the typesetter will insert the illustration as exact placing can only be determined at the time of typesetting. **Make sure that the illustrations are clearly numbered and that the same number is used in the text and in the author's illustration checklist.**
3. For example: **[PLACE ILLUSTRATION 1 HERE]**
4. Supply captions in a separate Word file.
5. *Printed black-and-white photographs* (original photos, book illustrations etc.) must have sufficient colour contrast and size (at least 10 x 15 cm, preferably larger).
6. *Slides* are generally suitable. The production coordinator will confirm whether the quality of the slide is up to standard.
7. *Digital images* must be at least 300 DPI (*dots per inch*) and minimum format of 10 x 15 cm. TIF, EPS and JPG files are all suitable, but PDF files will not be accepted. The quality of the digital images will be determined by the production coordinator. This depends on the purpose for which the image will be used: a colour spread requires images of extremely high quality and resolution, a small black-and-white image much less so; for black-and-white line artwork the minimum resolution is 600 DPI. Images downloaded from the Internet are as a rule not intended for print and will therefore not be accepted.
8. Large digital files can be sent by www.wetransfer.com.
9. During the handover meeting we will check the quality of images.

7 **Cover**

The cover is designed at an early stage, often prior to the editorial and production processes, as it is needed for the various catalogues. We ask you to come up with suggestions for a possible cover illustration or theme. Likewise, we also welcome the back cover 'blurb'. Our Marketing Department will send you an author's questionnaire that you can use for submitting such texts for back cover, catalogue and website use. This may also be a good moment for you to check the book's title and subtitle. Is it clear and does it catch the essence of the book? (See also under *MARKETING*) We will decide the ultimate cover design and the layout of your book in consultation with the designer.

8 Copyright

It is the author's responsibility to secure permission to use any approved illustrative materials that is not their own (whether re-drawn or not). In some cases the use of an illustration may be considered to fall under 'the right of quotation' but is better to clarify this officially in advance. It is important to realize that illustrations taken from another book are not owned by the publisher of the book. It is important to find out who the actual owner of an illustration is; this is often the artist or photographer, or the library or museum where it is kept. Note: you must get permission for the use of material in the paper edition of your book as well as *electronic* editions (e.g. e-books or Amazon's *Look inside this book*). The official term for this is *embedded copyright*. The costs of images can often be reduced by finding an external subsidy.

- Always specify the use, e.g. a scholarly monograph with limited print run. Check whether a specific format for acknowledgement is required.
- Make sure that you start clearing permissions as soon as possible, as it often takes much longer than expected.
- When you submit your manuscripts, enclose a list of illustrations and copies of the permissions you have received.

Texts There are universally accepted guidelines for the use of quotations from other people's works, but these are also a bit vague: when in doubt, seek permission from the owner of the rights.

- For extensive quotations of text; 'extensive' is generally taken to mean more than 100 words (even if spread out over more than one quotation). The Copyright Clearance Center is a good place to start and often faster than seeking permission from the publisher.
- For any quotation from a poem, song, newspaper article or unpublished sources, whether in whole or in part.