

Berghahn Books

# **House Style Sheet**

*for U.K. Publications*

*A Guide for  
Authors, Editors and Copyeditors*

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## PRELIMINARY REMARKS

### To Authors/Volume Editors

Within nine to twelve months of receiving your final manuscript, we will aim to have produced your book (please note: the production of your manuscript is separate from the review process). The speed of the operation 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 page proofs are read, corrected and returned by the authors/contributors.

In most cases our copyeditors 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. Our British-English house style is based upon *Copy Editing* by Judith Butcher (*CE*), and sections below are marked with the appropriate reference from *CE*. We would also recommend *Hart's Rules* (OUP), and *The Oxford Style Manual* as useful reference works. The *Oxford English Dictionary* (*OED*) is our reference for spelling. In works submitted and edited at our British office, British-English style and spelling 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/university professors and directors of institutes. Time is often in very short supply and it is therefore important to avoid unnecessary work for the authors. A common sense (and somewhat flexible) approach will ensure that the finished product meets Berghahn standards without mandating too many hours of corrections that will ultimately slow down 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; and **(4)** consistency, in both stylistic treatment (capitalization of titles and subtitles, italicized terms, hyphenations) and content. It is also important that essays do 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 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, 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** pen/pencil to mark formatting features – such as en dashes, block extracts, or A and B heads – for the typesetter, and for calling out note numbers in the main text. Use **red** pen/pencil for substantive edits. Please take special care to explain in your editing notes that the blue marks are for the typesetter and the author does not need to take any action regarding them.

## THE PRODUCTION PROCESS

As mentioned above, within nine to twelve months of receiving your final refereed typescript, we aim to have published your volume. This is an estimate, and to achieve this goal we will require your help in providing us with **a complete typescript** (editing *will not* begin until we have *all* material, including prelims, notes, references, tables, maps, etc.), and in delivering your typescript, corrected disks, proofs, etc., on time.

The following is a brief, and we hope informative, summary of the production process:

Once your typescript has been received it 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. Production will not begin at this stage.

When the final version has been agreed, the typescript will enter the production process. We edit typescripts roughly in order of receipt, and at any time have several manuscripts awaiting editing. When we begin to edit your typescript, we will write and inform you of our provisional production schedule for the volume.

The *copyediting* process can take between four to five weeks. After being edited, your manuscript will be returned to you so that corrections to your electronic files can be keyed in. If you are the editor of a collection, you may have arranged for your contributors to enter their own corrections, in either case the author/editor **must** supply us with the final version of the text in electronic format, along with the **original**, edited version of the typescript. We usually ask that corrections are entered and the material returned to us within four to five weeks, depending on the amount of work required. 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 which alter pagination.

Once received, the revised electronic version of your manuscript will be *checked* against the typescript to ensure that all corrections have been entered correctly. You are not, of course, under obligation to enter every change suggested by the editor, but we do require that a list of those changes not entered (and why) be submitted along with your manuscript. It is essential that the editorial checker, and subsequently the typesetter, have this information in hand for reference purposes.

\* Please **clearly mark** those edits you choose not to key in with 'stet', or cross them out on the proofs, otherwise the disk checker/typesetter is likely to input such edits, assuming there has been an oversight.

Once you have returned the manuscript to us, you should begin to compile the word list that will ultimately function as your *index*. We highly recommend that you begin the word list at this early proof stage. Doing so will ensure that you will have a much easier task later on with just the page numbers to add to your list, along with any additional words you come across and may wish to include.

The next stage of production is *typesetting*, which will be done directly from the files supplied on your disk (random reference being made to the edited manuscript for layout purposes and for checking edits). Once the book is typeset, you will receive PDF proofs of your volume via email. You should read the proofs carefully and mark any changes or corrections clearly in **red** pen. We will not accept any changes which alter pagination, unless they are caused by our error. Major revisions may result in the copy requiring editing elsewhere to fit the page. Should you require a list of proof-checking symbols, this can be supplied.

We usually ask that proofs be **returned within four weeks**, though more time may be needed for the index. Please refer to the index guidelines found towards the end of this guide.

## To Editors of Anthologies

If you are the editor of a multi-authored volume and your contributors are responsible for proofing individual chapters you will need to make a copy of each chapter file and email 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 be reminded that at this stage corrections **must only** be for errors and must not alter the pagination. Contributors should print out and mark any corrections on their chapters and mail them back to you. You will then be responsible for collating all of the corrections onto a master set of proofs so that the typesetter receives only one set of marked proofs (alternately, 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 vital that you are alert to inconsistencies – especially pertaining to heading and bibliographic style – at this point, recording them for our attention.

Before returning the collated set of proofs to the editorial office, we advise that you make a photocopy of the manuscript. We also advise that you send the manuscript using a form of certified or registered mail or courier so that the package can be traced if necessary. Included with the corrected proofs should be: **(1)** a printout of the index; and **(2)** a disk on which the index file is copied (alternately, this copy can be emailed). If the index is being prepared by someone else, the indexer can send the printout and disk/emailed version directly to the typesetter. After the index has been typeset, you can request a PDF or a fax in order to review the typeset copy.

The design of your cover will begin after your proofs have been sent to you. As noted above, you will have received a 'Cover Design Suggestion Form' on which to indicate any specific requests for cover design. We certainly appreciate your input. We invite you to submit illustrative material (preferably B&W and in high resolution electronic format); however, do be aware that copyright permissions and fees for cover images can be expensive and will be the **sole** responsibility of the author. Once our designer has produced your cover you will be sent a proof for checking and approval.

Once the final version of your volume has been produced, it will be sent to the *printer*, on average two to three months before the publication date. This allows for printing, binding and shipment to our warehouses in the U.K. and the U.S.A. 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.

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## MANUSCRIPT PREPARATION

Before we can finish costing and begin copyediting we need to have the complete typescript: 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 must 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/Figure 2.3 to be placed after this paragraph]' or some similar 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. All permissions are the responsibility of the author and must be cleared by the time the manuscript enters production. The index will not be required until the proof stage; however, as noted above, we recommend that you start preparing it well in advance.

### Text Preparation

#### Q. What do I need to submit?

◆ One typescript manuscript (unless specified otherwise in your contract) and an electronic copy of the typescript (send via email or saved to CD/disk) in Word for Windows. Please ensure that the pages of your manuscript are unbound but numbered consecutively throughout. If your work was done using a different word-processing program please confer with the in-house editor.

**Q. Are there specific style/formatting guidelines that I should adhere to when submitting my text?**

◆ Yes, please see the checklist at right.

**AUTHOR'S CHECKLIST:**

**My manuscript ...:**

- is double spaced – **including** footnotes, quotations **and** bibliography
- has ample margins, left and right (min. 2.5cm)
- is typed in 12pt font
- has an unjustified right-hand margin
- is printed on one side of the page only
- has been spell checked
- has no broken or hyphenated words at the end of lines
- has one line only between headings and text
- has one space (rather than two) after punctuation such as periods, commas, colons, question marks, etc.
- has pages numbered consecutively (preliminary pages in Roman, the rest in Arabic numerals) from the first page to the end, not chapter by chapter
- has notes printed on separately numbered pages (rather than at the foot of the page) and placed at the end of each chapter
- is formatted to print on A4 paper
- ★ If your manuscript was a dissertation, please ensure that all reference to it has been removed from the text. Equally, if you are adapting a conference paper to form a chapter, please avoid references such as 'this paper will explore...'

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## Arrangement of the Manuscript

Your manuscript should be arranged in the following order (*CE 7.0*):

**Front matter (prelims):**

(*numbered in roman numerals*)

Half-title page  
Series title page (if applicable)  
Title page  
Copyright page  
Dedication or Epigraph (if any)  
Contents  
(List of) Illustrations  
(List of) Tables/Figures/Maps  
Foreword  
Preface  
Acknowledgments  
Introduction  
Notes on text/transliteration  
(List of) Abbreviations  
General map(s) relevant to whole book  
(List of) Contributors  
Chronology

**Main text:**

(*numbered in Arabic numerals*)

Long Introduction or Chapter 1  
remaining chapters

**Back matter:**

Epilogues, afterwards, conclusions  
Appendix(es)  
Notes on Contributors  
Notes section  
Glossary  
Bibliography/Reference list  
Index

Please note that this order can be varied: a short introduction, for example, might appear in the front matter while the exact placement of the 'List of Abbreviations' might be affected by where those abbreviations are used (i.e., in the front matter or in the body of the book). Also note that although you may arrange the manuscript in the manner outlined above for submission, the order may be varied slightly in the process of typesetting due to the production requirements. Some of the sections, such as the half-title and copyright pages, will be supplied by our office. Many of these sections will not be required in your individual manuscript.

## Headings

Headings must be differentiated by **bold**, *italic*, or **bold italic** treatments (*never* underlined) to indicate their order of importance. Ideally, titles should not be numbered or lettered. Please ensure that the various categories of headings (chapter headings, first subheadings, second subheadings) are clearly indicated and typed consistently. Within chapters we tend to use two categories of sub-headings. Primary subheadings ('A'-category) can be in bold. Secondary subheadings ('B'-category) can be in italics. A chapter title, chapter author, or heading should not be followed by a period or a superscript reference number for a note (CE 9.3). Any general acknowledgements 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.

### SUMMARY FOR AUTHORS:

- ✓ do differentiate headings using bold and italic treatment
- ✓ do adopt capitalization for headings, for example:
  - Chapter Title:** Re-theorizing Social Movements in a Changing Global Space
  - Subheading:** The Regional Shift
  - Subheading:** The Crisis of Sovereignty: the Decline of Nationalism
- ✗ don't capitalize articles (a, an, the), coordinate conjunctions (and, but, or, for, nor) and prepositions (through, against, between, without, since, etc.)
- ✗ don't use numbers or letters to distinguish headings
- ✗ don't underline headings in any circumstance
- ✗ don't use full stops at the end of headings
- ✗ don't incorporate superscript reference numbers

### SUMMARY FOR COPYEDITORS:

The best way to approach headings is simply to label them as A, B, C, etc., without indicating a style (bold or italic) as the typesetter may have to follow a series style regarding treatment of headings and subheads. We would ask, however, that you mark headings for capitalization as this is something often overlooked by contributors. It is best if authors are not advised to strip all bold and italic formatting from the headings since doing so makes it difficult for the typesetter to distinguish the headings from the body of the plain text. Authors usually devise some system for distinguishing headings, whether this entails making them consistently bold, italic, bold italic, indented, etc. We advise that you let this system stand, and simply indicate for the typesetter whether the heading should be A, B, C, etc., by 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 paragraph should start flush with the left-hand margin). There is no need for extra space between paragraphs. Avoid too many short paragraphs. These have a disjointed effect on the printed page. Equally, avoid over long paragraphs which can be tedious for readers. Make sure to indicate new paragraph starts following blocked extracts or quoted materials as confusion (and inconsistency) can easily arise here.

### SUMMARY FOR AUTHORS:

- ✓ do justify to the left (ie. don't indent) those paragraphs that follow on immediately after a heading
- ✓ do indicate (clearly) whether paragraphs following blocked extracts should be indented themselves
- ✗ don't leave additional spaces 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, please ensure that note numbers have not been changed and that the correct notes are being referenced.

## STYLE

### Punctuation

Please see **CE 6.12.7** for a list of common faults in punctuation.

Punctuation that is part of a phrase set in a font different from the text font (i.e. italic or bold) should also be set in that font; but if the preceding or following word is in roman, then the punctuation should be set in roman (e.g., the independent businessmen, members or the *58er Verein*,...).

#### DOUBLE PUNCTUATION

- There is no need for double punctuation at the end of a sentence (*CE 6.12.3*), either after an abbreviation or after a punctuation mark in quotation marks or a book or article title:

The article was called ‘The Potteries, Staffs.’ [*Not* Staffs.’.]

He was the editor of Which? [*Not* Which?.]

- Only when the punctuation mark is within parentheses is a final punctuation mark required:

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

#### COLONS AND SEMICOLONS

- A dash should *never* follow a colon which introduces a list or other displayed material (*CE 6.12.7*).
- Colons should not be followed by capital letters.
- Use semicolons or full points, not commas, to separate main clauses that have different subjects and are not introduced by a conjunction:

He was trying to write a book; the ideas would not come.

#### COMMAS

- A comma should consistently be omitted before the final ‘and’ (ie., red, white and blue) in lists of three or more items. In situations where the sentence is particularly complex, it may be permitted (*CE 6.12.6*). This also applies to lists of authors’ names in the reference section.
- 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 of parentheses: He wrote a letter (not the first one) to his solicitor.
- ‘That is’, and ‘namely’, should be set off by commas: He wrote to his grandmother, that is, his mother’s mother.
- The abbreviations ‘e.g.’, ‘i.e.’, and etc., 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 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: The sky was blue, and the sun was shining.

### PARENTHESES AND BRACKETS

- Parentheses are curved marks ( ). Brackets are square [ ]. Reserve square brackets for your own interpolations/editorial comments within quotations or for uncertain data in references (e.g., if the date or place of publication is ascertainable but does not appear in the book [CE 6.12.4]). 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 square brackets or parentheses can also have its own punctuation independent of the main sentence: They (the enemy?) rose like one man. Do not place ellipses in brackets in quotations.

### FULL POINTS

- With parentheses the full point should follow sense (CE 6.12.7). Only when a whole sentence is in parentheses does the full point come before the closing parenthesis:

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

- There should be no full point at the end of headings, subheads, items in lists of tables, plates or figures, or in any other kind of display type.

### DASHES

- The en dash (with accompanying spaces either side) is commonly used to show that the words enclosed between them are to be read parenthetically. It is also commonly used in ranges: 129–73, Monday–Thursday, vi–xii . The author can use the hyphen for these ranges, which the copyeditor will mark, and the typesetter subsequently convert, to the en dash.
- A 3em dash is frequently used to replace the authors name (to avoid redundancy) in bibliographic entries.

### QUOTATION MARKS

- In British usage, the standard form of quotation mark is the single quotation mark. The position of the full point or punctuation depends on whether the sentence quoted is complete (CE 11.1).

I won't stand for your 'silent sarcasm'.  
Your 'silent sarcasm' – I'm sure you've heard this before – is very annoying.  
He said: 'We must be leaving now'; they departed five minutes later.  
He told them that a small proportion 'may be available for distribution'.

- 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'?

- Double quotation marks are used within single 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.

#### SUMMARY FOR COPYEDITORS

- ✓ the use of quotation marks in foreign titles can remain as it is in the original language.

#### SUMMARY FOR AUTHORS:

- ✓ use **single quotation** marks ( ' ' ) to identify quoted material and to highlight/emphasize particular words/turns of phrase

**Note:** Highlighting too many words in the aforementioned manner can result in a rather 'cluttered' manuscript so it is wise to use quotation marks sparingly (CE 11.1.2). It is usually possible to make your point without special emphasis.

### EXCLAMATION POINTS

• As a general rule, it is best to avoid the use of exclamation points in scholarly writing. When exclamation points appear in quoted material, we advise that you use your discretion, replacing the exclamation mark with the expression [*sic*] when the use of such punctuation serves as a means of editorial protest.

### Spelling

• In general, *The Oxford English Dictionary* is our arbiter for British-English spelling, especially for hyphenated words, words in italic, and so forth.

• In accordance with the *Oxford Style Manual*, we use the ‘z’ spelling for all words ending in ‘ize’, ‘ization’ (organize, organization). However, words such as ‘analyze’ or ‘paralyze’ should be spelt ‘yse’. We prefer travelled, and towards (rather than the American variants traveled, and toward).

• Consistency in spelling throughout your manuscript is absolutely crucial; *however*, alternative spellings in quoted material and book and article titles should not be changed except where capitalization is required. The copyeditor will have neither the time nor the facilities to check the spelling of titles, so please ensure their accuracy.

• Ensure that British-English variants of words such as defence, labour, favour, sceptic, appal, catalogue are used.

• Avoid the use of contractions in formal writing, e.g., won’t, can’t, didn’t.

• Use anglicized plurals for foreign words that have passed into English: appendixes, formulas, forums, and so forth. An exception is made for ‘indexes’ because ‘indices’ has a specific meaning in mathematics.

• Look out for words with alternative spellings and apply the same version throughout the volume, this is particularly important for editors of collected volumes.

• Spell out words such as figure, table, per cent, November, pounds, and so forth in text; abbreviations are acceptable in parentheses, footnotes, tables, captions, and so on (*CE 6.1*); however, any such use of abbreviations should be consistent both within and between chapters.

Troubleshooting: Spelling	
Do Use:	Don't Use:
✓ analyse	✗ analyze
✓ centre	✗ center
✓ catalogue	✗ catalog
✓ mould	✗ mold
✓ travelled	✗ traveled
✓ towards	✗ toward
✓ will not, cannot, did not	✗ won't, can't, didn't
✓ defence	✗ defense
✓ labour	✗ labor
✓ favour	✗ favor
✓ per cent	✗ percent, %
✓ figure	✗ fig.
✓ nineteenth century	✗ 19 <sup>th</sup> century
✓ November	✗ Nov.
* Abbreviations are acceptable in parentheses, footnotes, tables, captions, etc.; however, such usage must be consistent throughout.	

## Hyphenation

- In general, we prefer that compound words be closed up. Words with prefixes should be spelled as follows: coauthor, interrelated, nonviolent, postmodern, reedit, reeducation. Exceptions will only be made to eliminate any possible confusion in meaning or pronunciation, as with the words 're-create,' 'co-worker,' 'pro-union'. 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, best-known example, four-year-old child, little-frequented place, decision-making process, ten-year plan, middle-class values. But a compound adjective with an 'ly' adverb is *not* hyphenated: highly motivated people, deeply involved groups.
- While the OED is our final arbiter, *Hart's Rules* has a useful list of hyphenated and non-hyphenated words.
- In headings, the second word in a hyphenated phrase should be lowercase; for example, 'Ethno-political Policies', 'Twentieth-century Literature,' 'Tool-maker,' 'Non-Christian,' 'City-state.'

## Italics

- Do not underline words that are meant to be italicized. Instead, please change underlined text to italics.

### SUMMARY FOR AUTHORS:

#### Italics must be **used** for the following:

- ✓ published books, though not the Koran, the Bible, or the books of the Bible (these should be roman with no quotes)
- ✓ titles of periodicals
- ✓ long/epic poems
- ✓ plays
- ✓ films
- ✓ operas
- ✓ oratorios
- ✓ television or radio broadcasts that are single programmes (note: programmes forming an episode/from a series are in single quotation marks, followed by the series title in italics)
- ✓ names of ships (but not their prefixes): HMS *Valiant*, SS *Oriana*
- ✓ foreign words or short phrases in an English sentence (note: foreign-language quotations of more than a few words should appear in roman type with quotation marks (CE 6.7.1)).
- ✓ letters that are being identified: 'the letter *t*'
- ✓ directions to the reader: *see also* or *above* in caption

#### **DO NOT** use italics for the following:

- ✗ the scholarly Latin words and abbreviations *ibid.*, *idem*, e.g., i.e., cf., viz., ca. (CE 6.7.1). The only exception is the word [*sic*], which is always italicized and appears in brackets
- ✗ commonly used foreign words found in a standard English dictionary, such as 'et al.', 'a priori', 'corpus', and 'raison d'être'
- ✗ titles of articles, chapters, short stories. Use roman and quotes for these (CE 6.7)
- ✗ the possessive or plural *s* following an italicized word, 'the *Discovery's* home port' (CE 6.7.1)
- ✗ names of political parties, institutions, governmental agencies, even when they are in a foreign language. Set them in roman (plain) type

- In italic headings, do not distinguish foreign words by the use of quotation marks. The typesetter can set the foreign words in reverse (plain) type.
- Use italics for emphasis sparingly. It is usually possible to make your point without special emphasis.

## Bold

- Do not use bold at any time for emphasis.
- A-category sub-headings within chapters may be in bold (our typesetter will automatically do this).

## Apostrophes for Possessive and Plural Usage

- Use 's for the possessive case in English names and surnames wherever possible (*CE 6.12.5*): Charles's, Jones's, Thomas's.
- Traditional exceptions 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.
- Phone is used instead of 'phone, bus instead of 'bus.

### SUMMARY FOR AUTHORS:

#### DO NOT USE ('s) for:

✗ acronyms (i.e. NGOs)

✗ years (1960s)

#### DO USE ('s) for:

✓ lowercase abbreviations where the meaning may be confused (ie. e.m.f.'s)

**Note:** The word 'it's' with the apostrophe is a contraction of 'it is'. This is a common grammatical error.

## Capitalization

- Avoid overuse of capitals. They are often unnecessary.

### BRAND OR IDENTIFYING NAMES

- Thermos, Vaseline, Spitfire, all without quotation marks.

### GEOGRAPHICAL

- Use initial capitals for North, South, East, West when designating political usage, for example, South West Africa, Western Europe, Western capitalism, 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.
- Sun, moon and earth are usually lower-case, except in discussions of the Solar System.

### INSTITUTIONS

- Use the state, the church, *but* Washington State, the Roman Catholic Church, the Church of England; The State, the Church should be used in specific context.
- Parliament, *but* parliamentary behaviour, parliamentarians.

### HISTORICAL PERIODS

- Geographical and historical periods (Iron Age, Carboniferous Era, Dark Ages) and wars (Great War, Second World War) are usually capitalized.
- 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, syndicalism, social democracy, socialism, communism, the press (of newspapers).
- Further examples include: the Republican Party, but the party; the Tory government, the government, government policy; the Second World War; 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 adjectival form, proper nouns are not hyphenated. The prefixes pre- and post- use the en dash (the copyeditor will mark these for the typesetter to input).
- Radical/radical; Liberal/liberal. The author should make his or her meaning clear by using upper case for Radical and Liberal when denoting a political party and lower-case when these words are used in a general political sense.
- We use the terms First World War (or Great War) and Second World War, rather than World War I or World War One.
- The abbreviation U.S. is more widely accepted as an adjectival form than American.

## **TITLES AND RANKS**

Examples: King John. The king says, and a king must. The Minister of Information; the minister of a church, but Justice Stevens, Reverend Dunn. The foreign secretary, but Secretary of State Seward; President Roosevelt, Sir Humphrey, Lord North, but the Duke of Buccleuch, a duke, a 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 (except for a series of quantities) and for any numbers followed by hundred, thousand, million, and so forth. Use figures for other numbers (*CE 6.10.3*). In a series, all numbers should either be in figures or should be spelled out for consistency (*CE 6.10.3*).
- In quotations, keep to the original and do not change figures for words and vice versa.
- 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 (*CE 6.10.3*).
- Where there is a series of round millions 2m can be used. With a £ or \$ sign 2 million is 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 each had 16 beds, while fifteen others had as many as 30.
- If the first word in a sentence is a number, it should either be spelled out or the sentence should be rewritten (*CE 6.10.3*). 'The year 1968 was ...' rather than '1968 was ...'
- Hyphenate spelled-out numbers: twenty-nine, two-thirds, but use figures to avoid too many hyphens, e.g., 62-year-old-woman.
- Always use a comma in thousands and larger numbers (*CE 6.10.4*): 6,580 and 834,345,736.
- Figures, not words, must be used before abbreviations: 5 kg, 6 km.
- Figures are always used in percentages except when starting a sentence.
- Write 0.5, not .5 (*CE 6.10.5*).
- Distinguish between ambiguous numbers: capital O and zero, roman and arabic one. If you use a billion, make it clear whether it is a British or American billion (Br. million million; Amer. thousand million) (*CE 6.10.2*).

SUMMARY FOR AUTHORS:

- ✓ use per cent (two words) in the main text (*CE 13.3.1*) and notes
- ✓ use % (if preferable) in tables and figures
- ✓ use a comma to indicate thousands in large numbers: 6,580
- ✗ **don't** begin a sentence with a number: either spell it out or re-write as 'The year 1968...'

## Dates

- The abbreviation AD precedes the year, BC follows it. Check *CE* on use of CE (Christian/Common Era) and BCE (before the Christian era) which are now being adopted with greater frequency.
- 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.'
- Pairs of dates: 1970–71, 1972–73, *but* 1915–18, 1809–1903. (BC dates cannot be elided.) (*CE 6.5.1*)
- Whether or not pairs of dates are elided is the choice of the book's editor/author, however, as always consistency throughout the volume is paramount.
- In book titles or display type pairs of dates may be expanded (e.g., 1975–1977), however if this style is adopted, it should be consistent throughout the book.
- Decades should be 1930s, *not* 1930's, 1930ies or thirties. There is no apostrophe in the plural: 1890s.
- A solidus (oblique/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, the years 1895/96–1897/98 (*CE 6.5.1*). However, the en dash can also indicate the range 1989–99.
- In text use 'from 1924 to 1928' *not* 'from 1924–28'. And 'between 1924 and 1928' *not* 'between 1924–28' '8 September to 19 January' is better than '18 September – 19 January' (*CE 6.5.1*).
- Months can be abbreviated in tables and footnotes, but always use the name of the month and not the number, and always be consistent, e.g., Sep. or Sept.

SUMMARY FOR AUTHORS:

- ✓ the sequence for a date should be **day-month-year**: 2 December 1964 (no commas), or simply 2 December, if the year is not given
- ✓ use 1930s
- ✗ **don't use** 1930's or thirties

SUMMARY FOR COPYEDITORS:

- ✓ be sure to mark AD, BC, CE, BCE to be set as small caps

## Number Ranges

The preferred style for number ranges is as follows:

If First number is ...	then for the Second number ...	Examples
less than 100	use all digits	3–10, 71–72
100 to 110	use changed part only, omitting unneeded zeros	107–9, 208–9, 1,002–6
110 through ...	Use two digits, or more as needed	120–25, 415–532, 1,536–38, 13,792–99

## 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 25c.
- Differentiate between currencies that have the same denomination, e.g., U.S.\$ and A\$.

## 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).
- Use words for periods of time such as 'it took him six months', but figures for exact measurements and for series of numbers.

### SUMMARY FOR COPYEDITORS:

- ✓ be sure to mark A.M. and P.M. to be set as small caps

## Foreign Languages

- Please ensure that all accents are used in the typescript, though accents on capital letters in French can be omitted. If your printer cannot print accents/umlauts, etc., these should be **clearly** marked by hand so they can be inserted at a later stage.
- Foreign words or short phrases that are not commonly used in English should be *italicized*. We prefer to italicize a foreign word or phrase only on its first appearance in the text if it is used frequently thereafter, and we also recommend that a translation be provided for each foreign term. Words frequently used in scholarly discourse (*Sonderweg* or *Bürgertum*, for example) need not be translated, but less commonly used words and phrases should be. 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 the *O.E.D.* when in doubt.

### *FRENCH* (CE 6.6)

- Spell out Saint or Sainte. Mark cedillas in 'garçon' and so forth. Accents on capital letters should be omitted.

### *GERMAN* (CE 6.6)

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

### *PROPER (PERSONAL AND PLACE) NAMES*

- The names of foreign persons, places, institutions, buildings and so forth *should not* be italicized in the main text.
- Use United States rather than America where possible, unless the entire continent is referred to, in which case use North America. The abbreviation U.S. can be used as an adjective form.
- Use 'Britain' only when you mean England, Scotland, and Wales; 'United Kingdom' for Great Britain and Northern Ireland; 'British Isles' for the United Kingdom and 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'; 'Marseilles' not 'Marseille'. However, 'Braunschweig' should be retained.
- 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 (*CE 11.1.5*). However, do avoid excessive numbers of notes containing foreign-language quotations. Try to be selective, and give the original only where it is of particular relevance.

## Quotations

- For in-text quotations, use single quotes with double quotes for a quotation within a quotation:

He remarked, 'This charge of "fraudulent conversion" will never stick.'

- The usual rule in British English is that the closing quote mark precedes all punctuation except a question mark, exclamation mark, dash or parenthesis belonging to the quotation. The position of the full point depends in theory on whether the sentence quoted is complete, but this is sometimes difficult to determine.

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 (or over sixty words) 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 to the 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.

### NOTE FOR 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). Also, mark the sentence to run on following the quotation if it was not meant to be a new paragraph start.

## ELLIPSES

- Omit ellipses at the beginning and end of quotations unless they are needed for sense (*CE 11.1.3*). Use ellipses to indicate that material is missing within the quotation. Three ellipses points '...' are used to indicate an omission between sentences: Casca said: 'There was more ... foolery yet ...'
- In the case of poetry, a full line of ellipses approximately the length of the preceding line of text is used to indicate the omission of one or several lines of verse.
- Ellipses should **not** be enclosed in square brackets.

## POETRY/VERSE

- When poetry is quoted, it is desirable to paste in a photocopy of the printed page from which the poem is taken because typewritten transcription is often unreliable.

- More than two lines of poetry can be set off as an extract; two lines or less should be run into the text. If two lines are run into the text, they should be separated by a solidus (oblique line) with a space on each side (*CE 11.1.1 AND 11.2*).

## Abbreviations and Contractions

- If numerous abbreviations are used, please provide a list of them at the end of the front matter (*CE 6.1.3*). If there is no List of Abbreviations in the manuscript, explain unusual abbreviations on their first occurrence in the typescript, for example, REM (rapid eye movement). Avoid unnecessary abbreviations.
- *Do not* use the full point after contractions, i.e., abbreviations including the first and last letter of the word: Mr Mrs Dr St Ltd edn eds (BUT, ed., vol.). The exception to this rule is 'no.' for numero.
- Some abbreviations drop the full point, including those in the international system of measurement: Mme Mlle m mm kg (*CE 6.8*).
- A full point is required after 'vol.', 'seq.', and 'no.' **Note:** 'ibid.' and 'et al.' but 'idem' and 'passim' (*CE 6.1.1*).
- Use full points in the abbreviation of names of countries (except the USSR, *CE 14.19*) but omit them with acronyms: U.S., U.K., UN, EU, NATO, AFL.
- The plural form does not take an apostrophe except in certain instances when its meaning might otherwise be confusing (*CE 6.1*): NCOs but Ph.D. 's, x's, SOS's, e.m.f.'s.

## Grammar and Language

- *CE 6.15* contains a very useful checklist of commonly misunderstood points of syntax and style. A selection of these points is provided below.
- 'That' should be used with a restrictive clause, 'which' with a non-restrictive clause. 'That' never requires a comma, but 'which' should be set off by one preceding it. e.g., 'Hand me a pen that works', vs. 'This pen doesn't work, which is just typical.'
- 'Since' should be changed to 'because' when its sense is ambiguous.

See *CF 6.2* on Bias and Parochialisms.

## DOCUMENTATION

### *ENDNOTES (CE 9.4)*

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 number in the text may *only* refer to one note. If you wish to use the same reference twice, use two notes. All notes end with a full point. Superscript note numbers *always follow* punctuation, but precede the in-text dash (*CE 9.4.2*). E.g., The manuscript was delivered - despite the extra work<sup>1</sup> - by the end of the week.<sup>2</sup>

Place and date of publication 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 that the two references correspond exactly. Inconsistencies are surprisingly common. Do not overlook details such as translators, editors, and page references.

## REFERENCES (CE 10)

The majority of copy-editing queries are generated because of incomplete or inaccurate information in references. This can lead to delays in the production process. For this reason it is absolutely **essential** that you order the items within each reference (authors' surnames, initials, journal article title, journal title, volume number and page range) in a **consistent** manner. Reordering is very time-consuming and will slow the production process down a great deal. The examples below are intended to serve as a guide and you should certainly attempt to follow the Berghahn style as closely as possible. In the case of a book with multi-authored chapters (an anthology) it is **absolutely essential** (unless notified otherwise by the editor) that you adhere to one of the formats above to avoid inconsistencies between chapters/essays.

Authors submitting manuscripts to Berghahn can follow one of two styles:

1. Berghahn's variation of the **Author-date (Harvard) Reference System**
2. The **Short-title System** of footnote referencing

Our preference is for the first style, but certain disciplines (History in particular) do prefer the second and authors are welcome to use it.

On the following pages you will find both the Harvard and the Short Title Reference Styles outlined in table format. It is your responsibility as author, editor or contributor to ensure that the references in your submission are not only consistent with one of the two styles, but also accurate, be this in terms of information provided, spelling, etc.

### AUTHOR-DATE (HARVARD) SYSTEM

As a rule, this system does not use numbered notes in the text for referencing purposes (though, as indicated above, notes referring to content issues can certainly be included). Instead, it gives the author's surname and year of publication in the text from which the reader can cross-reference with the full citation in a list of references positioned at the end of the book (or in multi-author books, at the end of each chapter).

#### Some Common Misconceptions:

##### Q. If I choose the Short-title system, do I need to include a bibliography with my manuscript?

◆ YES! It is absolutely *essential* that we receive a full, alphabetized bibliography along with your text whichever style of referencing you choose.

##### Q. If I adopt the Author-date System, am I limited simply to simple in-text 'author date: page range' citations, ie. (Bradley 2003: 56)?

◆ NO! Although explanatory footnotes are used with less frequency in the case of this reference style, descriptive/explanatory footnotes certainly can be adopted if desirable. For example (Bradley 2003: 56)<sup>4</sup>

4. Bradley's recent discussion differs considerably from his earlier explorations. See Bradley (1996: 34; 1987: 345-56).

##### Q. What distinguishes a note from a bibliographic entry?

◆ In a note, the author's name is not reversed, while in an alphabetically arranged bibliographic entry it is.

◆ The punctuation between the main parts of a bibliographical entry consists of full points, but in notes, commas and parentheses are used.

◆ A note usually contains specific page reference, but a bibliographic entry will supply inclusive page ranges only for individual articles, chapters, etc.

Note: R. Lee and I. De Vore, *Man the Hunter*, Chicago: Aldeno, 1972, 54.

Bibliographic Entry: Lee, R. and I. De Vore. 1972. *Man the Hunter*, Chicago: Aldeno.

**General Format of Author-Date (Harvard) Style:** Author(s). Year of publication. *Book Title*, Place of publication, Publisher.

BOOKS	In Text Citation	Reference List/Bibliographic Example
<b>single author</b>	The theory was propounded in 1993 (Comfort 1997: 158–59)  Comfort (1997: 158–59) claimed that ...	Comfort, A. 1997. <i>A Good Age</i> . London: Mitchell Beazley.
<b>duplicate author surname</b>	A. Smith 1981; G. Smith 1999)  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)	
<b>2 or 3 authors</b>	(Madden and Hogan 1997: 45)  Madden and Hogan (1997: 45) discuss this idea ...	Madden, R. and T. Hogan. 1997. <i>The Definition of Disability in Australia: Moving Towards National Consistency</i> . Canberra: Australian Institute of Health and Welfare.
<b>4 or more authors</b>	(Leeder et al. 1996: 69)	Leeder, S.R., et al.
<b>no author</b>	This was apparently not the case before 1995 ( <i>Advertising in New York 1900</i> : 14)	<i>Advertising in New York 1900</i> . New York: Dutton.
<b>multiple works by the same author</b>	University research (Brown 1982, 1988) has indicated that ...	Brown, P. 1982. <i>Corals in the Capricorn Group</i> . London: King's College.  _____. 1988. <i>The Effects of Anchor on Corals</i> . London: King's College.  ➔ Order chronologically in the reference list.
<b>multiple works published in the same year by the same author</b>	In recent reports (Napier 1993a, 1993b) ...  ➔ use a/b etc. to differentiate between works in same year.	Napier, A. 1993a. <i>Fatal Storm</i> . Sydney: Allen & Unwin.  _____. 1993b. <i>Survival at Sea</i> . Sydney: Allen & Unwin.  ➔ Order alphabetically by title in the reference list.
<b>edited (and multi-edited) volume</b>	(Kastenbaum 1993: 78)  (Smith and Graham 1987: 178–89)	Kastenbaum, R. (ed.). 1993. <i>Encyclopedia of Adult Development</i> . New York: Routledge.  Smith, R. and J. Graham (eds). 1987. <i>Analyzing Winter Tree Growth</i> . New York: Oxford University Press.
<b>different editions</b>	Denver (1964: 45) suggests that...	Denver, M.H. 1964. <i>Mass Communication Techniques</i> , 2 <sup>nd</sup> ed. New York: Berghahn Books.  ➔ Do not insert edition number for 1 <sup>st</sup> editions
<b>article or chapter in a book</b>	As discussed by Blaxter (1976: 101)	Blaxter, M. 1976. 'Social Class and Health Inequalities', in C. Carter and J. Peel (eds), <i>Equalities and Inequalities in Health</i> . London:

		Academic Press, pp. 120–35.
<b>article or chapter in a book – no author</b>	(Solving the Y2K Problem: 23)	'Solving the Y2K Problem'. 1997. In D. Bowd (ed.), <i>Technology Today</i> . New York: Reinhold, p. 27.
<b>e-book</b>	(Pettinger 2002)	Pettinger, R. 2002. <i>Global Organizations</i> , Oxford: Capstone Publishing. Retrieved 28 September 2004, from Oxford University Library & Information Service E-books: <a href="http://opac.ox.ac.uk">http://opac.ox.ac.uk</a>
<b>Encyclopedia or dictionary</b>	<i>The New Grove Encyclopedia of Music and Musicians</i> (1980: 86) defined it as ...	<i>The New Grove Encyclopedia of Music and Musicians</i> . 1980. London: Macmillan
<b>institutional authors</b>	(WHO 1989: 56)	World Health Organization. 1989. 'Aids in America'. Geneva.
<b>Translation</b>	(Cortazar 1969: 67)	Cortazar, J. 1969. <i>Cronopios and Famas</i> , trans. P. Blackburn. New York: Phaidon.
<b>dissertation/unpublished manuscript</b>	(Downer 1975)	Downer, J. 1975. 'Necessity and Knowledge in the Later Philosophy of Wittgenstein', Ph.D. dissertation. North Wales: University College of North Wales.
<b>conference paper</b>	(Common 2001)	Common, M. 2001. 'The Role of Economics in Natural Heritage Decision Making', <i>International Society for Ecological Economics Conference, Canberra, 4 July 2000</i> . Canberra: Australian Heritage Commission.
<b>JOURNALS</b>	<b>In Text Citation</b>	<b>Reference List/Bibliographic Example</b>
<b>Article</b>	As mentioned by Wharton (1996: 8) ...	Wharton, N. 1996. 'Health and Safety in Outdoor Activity Centres', <i>Journal of Adventure Education and Outdoor Leadership</i> 12(4): 8–9.  ➡ <b>volume and issue number are not indicated as follows v. 12, no. 4</b>
<b>article – no author</b>	It's a growing problem in the U.K. (Anorexia Nervosa 1969: 70)	'Anorexia Nervosa'. 1969. <i>British Medical Journal</i> 1: 529–30.
<b>newspaper Article</b>	(Towers 2000)	Towers, K. 2000. 'Doctor Not at Fault: Coroner', <i>The New York Times</i> , 18 January, B3.
<b>newspaper Article – no author</b>	... in the <i>Chicago Herald Tribune</i> (24 January 2000: 12)	Provide all the details in the in-text citation – no need for an entry in the reference list.
<b>press release</b>	(Watersmith 2000)	Watersmith, C. 2000. <i>BHP Enters New Era</i> , media release. Melbourne: BHP Limited, 1 March.
<b>ELECTRONIC MEDIA</b>	<b>In Text Citation</b>	<b>Reference List/Bibliographic Example</b>
<b>full text from an electronic database</b>	(Madden 2002)	Madden, G. 2002. 'Internet Economics and Policy', <i>Economic Record</i> 78(252): 343–58. Retrieved 16 October 2002 from ABI/Inform database.
<b>full text from an electronic database – no author</b>	The internet has had a huge impact on the U.K. economy (Internet Economics and Policy 2000: 23)	'Internet Economics and Policy'. 2002. <i>Economic Record</i> 78(252): 342–58. Retrieved 16 October 2002 from ABI/Inform database.
<b>full text from newspaper, newswire or magazine from an electronic database – no author</b>	(London's Overseas Appeal 2004)	'London's Overseas Appeal'. 2004, <i>The Guardian</i> , 12 November 2005, 47. Retrieved 13 November 2005 from Factiva database.
<b>full text from the internet</b>	It was proposed by Byrne (2004) that ...	Byrne, A. 2004. 'The End of History: Censorship and Libraries', <i>The Australian Library Journal</i> 53(2). Retrieved 16 November 2004 from <a href="http://www.alia.org.au/publishing/alj/53.2/full.text/byrne.html">http://www.alia.org.au/publishing/alj/53.2/full.text/byrne.html</a>

For examples of other sources, including government and legal publications (Acts of Parliament, Cases, Census Information, Government reports), personal communications, films and videorecordings, television and radio programs, microfiche and e-mail discussion lists/web archives, please a guide to the Harvard citation style and/or speak to us directly at Berghahn.

### 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.

### In Text References

	First Reference	Subsequent Reference	Final Bibliography
<b>BOOKS</b>	T. Smith. 1988. <i>Refugee Studies</i> , New York: Phaidon, 86.	Smith, <i>Refugee Studies</i> , 86.	Smith, T. 1988. <i>Refugee Studies</i> , New York: Phaidon.
	J.A. Hazel (ed.). 1955. <i>The Growth of the Cotton Trade</i> , 2 <sup>nd</sup> ed., 4 vols, London: Penguin, vol. 3, 10-18 [or 3: 10-18].	Hazel, <i>Cotton Trade</i> , vol. 3, 102.  <i>Note: Repeating 'ed.' is not necessary.</i>	Hazel, J.A. (ed.). 1955. <i>The Growth of the Cotton Trade</i> , London: Penguin.
<b>JOURNAL ARTICLES</b>	J.L. Carr. 1956. 'Uncertainty and Monetary Theory', <i>Economics</i> 2(3), 82.	Carr, 'Uncertainty and Monetary Theory,' 82.	Carr, J.L. 1956. 'Uncertainty and Monetary Theory', <i>Economics</i> 2(3), 80-98. (full page range of article must be provided here!)
<b>BOOK CHAPTERS</b>	N. Chomsky. 1964. 'Explanatory Models in Linguistics,' in J.A. Fodor and J.J. Katz (eds), <i>The Structure of Language</i> , Englewood Cliffs: Macmillan, 50-58.	Chomsky, 'Explanatory Models,' 60 (if the entry is listed in the bibliography under Chomsky)  Chomsky in Fodor and Katz, <i>The Structure of Language</i> , 60 (if the entry is listed in the bibliography under Fodor and Katz).	Chomsky, N. 'Explanatory Models in Linguistics', in J.A. Fodor and J.J. Katz (eds), <i>The Structure of Language</i> , Englewood Cliffs: Macmillan, 1964, 50-67. (full page range of article must be provided here!)

BIBLIOGRAPHIC TROUBLESHOOTING	
✓DO	×DON'T
✓ use abbreviated forms of the author's name(s): William Dean Cordell → W.D. Cordell	× don't number your reference list/bibliography – all references should be listed in <b>alphabetical</b> order.
✓ ensure that all references appearing at the end of the chapter/book <b>are</b> cited in the text. Also, the information presented in the text and the reference list <b>MUST</b> be consistent with that found in the text and vice versa (ie. it is unacceptable to have a work by author John Doe dated as 1967 in the reference list, and 1977 in the in-text citation).	× don't allow additional spaces to slip in when listing journal volume and issue numbers. Your reference should read:  <i>Theatre International</i> 3(4): 56-59.  <b>not</b> <i>Theatre International</i> 3 (4): 56-59.  × Also, <b>avoid</b> unnecessary punctuation, commas, etc.
✓ use (eds) and (ed.)	× don't use (eds.) and/or (ed)
✓ <b>capitalize all titles</b> presented in bibliographic form, whether this is consistent with the original publication or otherwise. For example, an article published in the <i>Journal of the History of Astronomy</i> might be titled 'The sky's the limit' in the journal, but ought to appear as 'The Sky's	× don't use & in your text, in-text references or references proper, ie. use (Jack and Jill 1999: 87) as opposed to (Jack & Jill 1999: 87)

the Limit' in cited form.	
<p>✓ ensure that all authors cited, barring the first author in the reference list, are 'first names/initials first'</p> <p>Fessenden, R. and J. Fessenden. 1998.</p> <p style="text-align: center;"><b>not</b></p> <p>Fessenden, R. and Fessenden, J.</p>	<p>× a colon is <b>not</b> necessary after 'see' or 'in'</p>
<p>✓ capitalize 'ibid.', 'e.g.', and 'i.e.' when they begin a sentence</p>	<p>'cf' is <b>not</b> a synonym of 'see'; it means 'compare with'</p>
<p>'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.</p>	

## Alphabetization

All bibliographic entries must be in the correct order. As outlined below in the indexing section, alphabetization goes across spacing so that 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.

## DISPLAYED MATTER

### Illustrations, Figures, Maps and Tables

#### *PAGE SIZE*

Authors need to be aware of the size of the page on which displayed matter (figures, tables, illustrations, maps) will appear. A figure that may fill an A4 page will be reduced to about 10 cm x 18 cm. When reduced to this size, very fine, hairline rules that are used in large figures will just about disappear as will words/text. Authors can test the size by xeroxing a printout down to the finished page size or by making the adjustment in their electronic file.

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).

### **BLACK AND WHITE**

We prefer that authors submit black and white figures, rather than colour ones, since the book will be printed in black and white. It is essential that **charts**, in particular, be submitted in black and white since colour lines print out as shades of gray. Any differentiation that is based on colour should be changed to another format using dots, dashes, etc.

### **CAPTIONS, SOURCES AND POSITIONING**

Artwork for figures, along with captions and sources, should be supplied by the author. It is crucial that you 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 the illustration if the title is not included in the artwork. The desirable positioning of these figures in the text should be made absolutely clear 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 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: (Fig. 3.4) or (see Fig. 3.4).

#### **AUTHOR'S CHECKLIST:**

##### **My images ...:**

- are clear enough to work well when reduced to approximately 10x18cm
- are black and white
- are marked in pencil on the back with the appropriate figure marks

##### **I have included ...**

- all necessary sources
- all necessary permissions
- the caption to accompany the image, figure or chart

### **FIGURES**

Artwork for figures should be supplied by the author. The caption (*CE 4.1.1*) and source, whether included in the artwork or typed into the text, should be the same style as the headings and sources in the tables. Artwork should be drawn precisely and clearly for the purpose of reproduction; photographs (4.5), diagrams, maps (4.3) and graphs (4.4) will appear in the book in *exactly the form* provided by the author. Computer-generated graphs should be printed on a laser printer, not on a dot-matrix printer.

It is your responsibility to mark the typescript clearly to show where figures should go in the text: (Figure 3.4 here). If they are to be gathered at the end of the chapter, place roughs of each figure before the notes (if any) to that chapter. Keep the artwork separate from the text, with the figure number pencilled in on the back of each plate if the title is not included in the artwork. Always spell Figure in full.

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<ul style="list-style-type: none"><li>✓ original hard copy photos (preferably glossy not matt; black and white, not colour)</li><li>✓ slides are acceptable, but photos are preferred</li></ul>	<ul style="list-style-type: none"><li>✗ photocopies</li></ul>
<ul style="list-style-type: none"><li>✓ images in electronic format saved as TIFFs (Tagged Image Format Files) at 300dpi (please submit only one image in each file you send)</li></ul>	<ul style="list-style-type: none"><li>✗ images that have been downloaded from a webpage (resolution will be far too low and permissions for use are difficult to obtain)</li></ul>

✓ captions, sources of images, and appropriate permissions <b>MUST</b> accompany those images that you submit	✗ JPEGs/GIFs: Generally speaking these formats are ideal for on-screen viewing (largely because of their smaller file format), but inadequate for printed images.
✓ line drawings (maps/graphs) saved as EPS or TIFF (encapsulated PostScript) files saved at 800dpi	✗ images that have been imbedded in Word files and/or those which are part of Powerpoint presentations

### ILLUSTRATIONS

If you wish to have illustrations in your volume, it is important that you contact the editorial office and inform us of the number and type of illustrations as soon as possible. There are restrictions on the number of illustrations which can be included for reasons of cost (both of production and the final volume), and we *cannot* accept colour illustrations. All black and white drawings and photographs must be originals and of the highest possible quality for reproduction.

It is the author's responsibility to provide artwork (usually good-quality photographs) for illustrations. Each illustration should be clear enough for reproduction. 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 and figures should be numbered by chapter, e.g., 1.1, 1.2, 3.1, etc.

### LISTS

In a list of numbered items within the text:, use (1), (2), (3) and so on (CE 3.5.2).

Displayed lists of points should be numbered (here parentheses are not necessary), indented and typed with a space above and below as shown:

There are several factors at work here:

1. A steady growth in the population. In part this may be traced to improvements in the food supply as a result of agricultural innovations. This is, however, open to dispute.
2. The growth of credit facilities. Banks had mushroomed in the early decades of the century, as had insurance houses.
3. Increased government involvement in housing. There were several statutory measures passed in the period. Von Brandt's influence was notable here, as was that of Schmidt.

### TABLES (CE 9.5)

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 **clearly** indicated in the text: ie., [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; Table 1.1 is the first table in Chapter 1. Every table should have a concise, explanatory, capitalized heading. Longer headings are to be typed in sentence capitalization, where only the first letters of the first word and of any proper nouns are capitalized. There should be no full point at the end of the heading. Every table should also have a source which should be placed beneath the Notes. The words 'Notes' and 'Sources' should always be capitalized and should be followed by a colon (CE 9.5.1).

## Troubleshooting – Tables

✗ Though it may be tempting, please **avoid** using the **space bar** and/or the **Word column feature** when inputting tables.

✓ **Please use tabs only.** Why? The typesetter can simply readjust the tables for the smaller format of the book after bringing the word processing files into the typesetting program. By contrast, if the automatic column feature is used in Word, all of the formatting is lost when the tables are transferred and the typesetter spends a great deal of time reformatting the tables based on the author's printouts.

✗ Do not send tables in Microsoft Excel or another Spreadsheet format.

## PAGE PROOFS

After the copyedited manuscript is typeset, a set of PDF proofs will be sent to you. (Editors of anthologies will be responsible for seeing that contributors receive copies (via email) of their chapters, unless arranged otherwise). The author will be asked to indicate typesetting errors and, if necessary, to make any small alterations from the original typescript. At this stage, only the smallest and most necessary changes can be accommodated and they *must not* affect pagination. Once the book has gone into pages, it is far too expensive and time-consuming to make alterations that affect layout. We take full responsibility for our own errors, but if the author insists on making corrections which incur a typesetting charge greater than 10 per cent of the original typesetting fee then the excess will be charged to the author.

## INDEXING GUIDELINES

It is your responsibility to ensure that an index is constructed for your volume. If the book is an anthology, the volume editor can ask contributors to submit a list of key words from their essays to be included in the index. If the book is a monograph, the author should construct a preliminary list of index entries while the manuscript is being typeset.

Our preference is for one index which includes all name, subject and category headings. Only in very exceptional circumstances will separate name and subject indexes be allowed. The number of words in your index should be between 520 and 1040.

The actual indexing begins after the book is typeset. At this point, you will need to re-examine and organize the list that you have compiled and add appropriate page references (derived from the pdf proofs) for each entry. If this task proves too daunting, a third-party indexer can be employed, but the cost of employing an indexer is **solely** that of the author.

### What we expect to receive and when:

We will expect to receive an index (that meets all of the criteria outlined in the checklist below) on disk, along with a hard copy, **at the same time** that you return the corrected proofs.

### Recommendations for paginating your index:

Having received a pdf version of the typeset manuscript, we advise that you use a program called Acrobat (available by free download at [www.adobe.com](http://www.adobe.com)) which will enable you to search each chapter for the key words (names, places, organizations, etc.) compiled by you at an earlier stage. **Note:** Use the page number on the page not the page number allotted by acrobat.

#### AUTHOR'S INDEXING CHECKLIST:

**ALPHABETIZATION:** I have listed and double checked that all entries are positioned alphabetically (without counting prepositions or conjunctions that precede the entries) under boldface headings (A, B, C, etc.).

• **Note the following alphabetization formats:**

Kraagen, Richard, 34 *preceeds*

Kraagen, Richard von, 67

Derber **preceeds** de Shambly,  
**preceeds** Deudene (alphabetization  
goes across spaces)

Mabray, MacArthur, Mac Roberts,  
Mayberry, McKindley (again,  
alphabetize across spaces)

○ **PUNCTUATION:** I have punctuated each entry in accordance with Berghahn's style.

- Names appear as last name, followed by a comma and a space (no tabs), then first name, followed by a comma and a space (no tabs), then the page number(s)/range. For example: **Kafka, Franz, 6, 57-89**

**Note:** There is **no period/full stop** at the end of the entry

- Proper nouns should always be capitalized, but if the entry is a topic that is not usually capitalized, keep it lower case.

○ **SUBENTRIES:** I have taken considerable care to ensure that subheadings are indented properly and that **these too** are listed alphabetically (see samples below).

- Names in the subentries should be alphabetized by first name since they are not inverted.

- Semi-colons should separate different sub-topics under the main entry.

○ **NUMBERING:** I have double-checked to ensure that the style of pagination used in the index is consistent with Berghahn's style for the elision of numbers, and that this is consistent with the style adopted for the manuscript as a whole.

- For number ranges 0–99 use all digits, e.g., 38–42; for digits over 100, use only the last one or two digits of the second number as appropriate, e.g., 107–9 or 154–55 or 154–78.

○ **REFERENCES TO NOTES:** When the indexed entry refers to subject matter found in a note, give the page number followed by 'n' and the note number, all without spaces in between. For example: Africa Corps, 77n34, 89. If more than one note on the same page is being referenced, use 172nn8, 9.

○ **JOINT AUTHORS:** In the case of joint authors of a publication being indexed, I have ensured that each author is represented by a separate entry.

○ **SEE/SEE ALSO:** All instances of 'See' and 'see also' are italicized and preceded by a period/full stop.

### **If you opt to use a third party indexer, he or she will expect to receive:**

- the comprehensive word list compiled by the author
- a set of page proofs
- a copy of Berghahn's indexing guidelines to ensure that the house style is observed

**Note:** Please inform the indexer that the completed index (file and printouts) can be sent directly to the typesetter.

### **The following are examples of the two types of index entry used at Berghahn:**

#### **1. Run-on Style:**

Africa Corps (Afrika Korps), 10, 67, 77n16; and Division 999, 10–11, 69  
Directorates: French, 9–10; German, 47–48. *See also* management

Generally speaking, semicolons separate different subtopics following the main entry (as in the examples above). However, if there are sufficient pages left at the end of the volume, an indented style index may be used – i.e., the different subheadings under the entry are indented, as below.

## 2. Indented Style

- discrimination
  - age, 100–5
  - disability, 31n
  - See *also* anti-Semitism
  
- 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
  
- Left Party (Sweden). See Communist Party (Sweden)
- legislation, 26–27. See *also* Sweden, criminal justice system
- 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

## PERMISSIONS AND ACKNOWLEDGEMENTS

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. The permission process should be completed and the required form of acknowledgement written into the manuscript *before* the manuscript is sent to us. *The author/editor is responsible for all costs relating to copyright or reproduction fees.*

*Acknowledgements* (CE 3.7.2) can either go on an Acknowledgements page to be included in the front matter, in the notes, or in the case of tables, illustrations, and so forth, at the foot of the extracted material.

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

## SUGGESTIONS FOR VOLUME EDITORS

Please provide us with a full list of contributors's addresses, email addresses, phone numbers, and fax numbers for purposes of copyediting, administration, sending of promotional material, mailing copies of the book and so forth. As work progresses, the volume editor will be sent copies of any necessary correspondence between Berghahn and 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 **chapters** (versus papers). 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 and/or any additional references that should be added. It is important that the essays appear current.

It is of the utmost importance that each chapter in an edited collection is consistent throughout the text and that the notes/references are both internally and externally consistent. **We will return any manuscript to the editor if it is discovered that the appropriate work has not been carried out.**

It is the general editors responsibility to ensure that all contributors use the same system of reference throughout for both notes and bibliography (CE 12.1.2-3). We will provide copies of these guidelines for all contributors if the editor so desires.

The editor can either compile a general bibliography (CE 12.1.8) to be inserted at the end of the volume or can ask the contributors to submit select bibliographies for their individual essays.

General editors should also make sure that the *headings* in the table of contents *conform exactly* to those of the individual contributions. They should also provide contributors with guidelines to ensure standardized artwork - graphs, maps, diagrams, and so on - or arrange for all of these to be produced together.

When the typescript of an edited collection is submitted, we request that you include a 'Notes on Contributors' section with a few lines of information on each contributor: current position, main fields of research, and major publications to date.

#### CHECKLIST FOR GENERAL EDITORS:

- Reference Style:** Contributors have used the same system of reference throughout for notes and bibliography.
- Table of Contents:** All headings in the Table of Contents conform to the titles of the individual submissions.
- Headings:** All headings and subheadings are free of spelling and typographical errors and styled consistently (capitalization, etc.).
- Running Heads:** All running heads conform to the chapter titles.
- Illustrations/Figures:** All artwork – graphs, maps, diagrams, and so on – are standardized and all necessary permissions have been provided for accompanying artwork. The images supplied are in a format suitable for printing.
- Contributors:** Relevant information has been provided by contributors for the 'Notes on Contributors' front matter.
- Editorial:** Submissions are referred to as 'chapters' (not 'papers') throughout.
- Index:** Each contributor has compiled a list of 'key words' that can be used to formulate an index.
- Address Details:** The publisher has been provided with full contact details for each contributor.

## SUBMITTING FILES

Your contract specifies that your work be submitted as an electronic file (email/disk format) as well as in typescript format. If you are submitting disks, please ensure that they are labelled clearly, including the platform (e.g., Macintosh or PC) and word processing program used. Volume editors should also ensure that the contributors's files are all in the same platform and program. We would prefer to receive the text in Microsoft Word. If you use a different word processing program, please confer with the in-house production editor at the outset.

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