

# **Columbia University Press Guide for Authors**

Columbia University Press

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*This manual was prepared and produced by the Manuscript Editorial and Design/Production staff of Columbia University Press.*

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# 1

## Preparation of the Manuscript

Please be sure that your manuscript does not significantly exceed the number of words specified in your contract. If it does, it will most likely be returned to you for cutting. Be sure to include references and notes when determining word count, as these are included in the length specified in your contract.

### Basic Requirements

Send the final version of your manuscript to your acquiring editor in MS Word files (saved as Word 2003.doc files) on disk or as an e-mail attachment. Use one file per chapter or essay. **Please do not send your manuscript in one long file.** You should also furnish two double-spaced hard copies, which you should print from the final version. All hard copies should be on letter-size paper. Double-space all material that will require the attention of the manuscript editor (text, notes, and bibliography); quoted matter need not be double-spaced. Assign page numbers to the entire manuscript consecutively, from beginning to end (see “Numbering Pages,” below).

All notes should be embedded in the chapter files (see “Embedded Notes,” below). Your notes will be printed in the book either as endnotes (at the end of each chapter) or as backnotes (at the end of the main text), depending on the press’s needs. Almost all edited collections use endnotes, and single-author works use backnotes, but the press may have other plans for your text. For example, glosses to literary texts usually appear as footnotes.

Do not embed tables, graphs, and illustrations in the text. Each graph or illustration should be in a separate file. Figure numbers, captions, titles, sources, and legends should **not** be part of the

image. These elements must be treated as text.

All the tables for each chapter can be collected in a single file. Make sure that table numbers, titles, notes, and sources are not inside cells but are separate text elements. All tables should be in MS Word (**not** Excel).

Please submit the author questionnaire electronically at the same time that you submit your manuscript. **Your manuscript cannot be released for copyediting until your acquiring editor has received all artwork and the author questionnaire.**

## Word Processors

Please keep formatting to a minimum. In general, avoid the following:

first-line formatting

superscripts other than those for citing footnotes or endnotes, e.g., *125th Street*, not *125<sup>th</sup> Street*

paragraph outlining or automatic numbering; turn off your word processor's automatic formatting features

use of all caps in headings; they should be upper- and lowercased

## Formatting

### 1. Dividing the Manuscript

Place each chapter in a separate file. However, if your book has twenty-five or more short chapters, you may wish to group chapters by part. Rather than naming files with some version of a chapter title, number them sequentially (e.g., 01\_titlepage.doc, 04\_acknowledgments.doc, 06\_ch01.doc, etc.).

The contents of your book will appear in the following order, and the files should be

numbered accordingly (remember that each item should be in a separate file):

*Front Matter*

title page

dedication (optional)

epigraph (optional)

table of contents

list of illustrations (if applicable)

list of tables (if applicable)

preface (optional)

acknowledgments (if not part of preface—optional)

introduction (if not the first chapter of the book)

abbreviations (if applicable)

chronology (if applicable)

*Text*

Chapter 1

Chapter 2

(etc.)

*Back Matter*

acknowledgments (if not in front matter)

appendix (or first, if more than one)

second and subsequent appendices

chronology (if not in front matter)

abbreviations (if not in front matter)

notes

glossary (if applicable)  
bibliography or works cited list or references  
list of contributors (if applicable)  
illustration credits (if not in captions or elsewhere)  
index (to be compiled later)

*Adapted from The Chicago Manual of Style, 15th ed.*

## 2. Spacing and Quotations

Quoted matter that amounts to five or more printed lines should be set off as a block extract (i.e., typed with an extra margin at the left) and single-spaced. All other text should be double-spaced. Any interpolations made in quoted matter should be put in square brackets, not in parentheses. Omitted words are indicated by three ellipsis points | . . . | if the omission does not include a period and by four points | . . . . | if one or more periods occur within the dropped material. **Ellipsis points should not be used at the opening or closing of quoted matter, nor should ellipses be enclosed in brackets.** Capitalize or lowercase the first word of a block quote according to the syntax of its introductory sentence.

For quoted material that is too short to set off, there is no need to preserve the capitalization of the first word of the original; capitalize or lowercase it according to the syntax of the sentence.

## 3. Headings and Separators

Be sure to distinguish among different rankings of headings. If, for instance, your chapters are grouped into parts, be sure to distinguish the part title from the individual chapter titles. Please also distinguish levels of heads by, say, making first-level subheads bold, second-level heads italic, and third-level italic and run in. You can also use different sizes of text, with the higher headings having

the larger text. The part headings for each part should appear in the first chapter of that part. They need not be placed in a separate file of their own.

If you want to provide a break in the text without a new heading, insert three asterisks on a separate line, like this:

\* \* \*

## 4. Embedded Notes

When creating references in the text, please use Word’s “embedded footnotes” feature (i.e., “Insert→Reference→Footnote→Footnotes/Endnotes”). If you do so, it is most unlikely that the notes will be numbered incorrectly. Generally, unless you have made other arrangements with your acquiring editor, single-author books will be published with the notes gathered at the back of the book and edited collections with notes following each chapter.

## 5. Numbering Pages

The manuscript pages should be numbered consecutively, beginning with the title page. Since your manuscript will be divided into separate files by chapter, you will need to format each file to begin with a page number other than 1. (You can do this by going to “Insert→Page Numbers→Format.”)

## 6. Foreign Accents and Characters

MS Word can produce the accents and characters used in European languages, as well as Arabic, Greek, and Hebrew. You can find these under “Insert→Symbol,” using Times New Roman. If you are working with Asian transliterations—Arabic, Sanskrit, Korean, Chinese, or Japanese—use Arial Unicode, which can also be found under “Insert→Symbol.” **No other fonts are acceptable, because they do not work with our editing or typesetting system. If you do not follow this**

**procedure, your manuscript will be returned to you so that you can insert your diacriticals or characters correctly.** If you are submitting a manuscript containing Arabic ayns and hamzas, you must use the characters from the Arial Unicode MS font in the Unicode hexes 02BF (ayn) and 02BE (hamza), which can be typed directly into the Character code window in the “Insert-->Symbol” dialogue box. We no longer accept the use of open and close single quotation marks.

## Artwork

Artwork (graphs and illustrations) should not be embedded in the document but should be saved as separate files and called out at the appropriate location in the text (e.g., “Figure 2.1 here”) between the paragraphs where you’d like the art to appear. Art that is not full-page size appears at the tops or bottoms of pages and should not be expected to be set exactly in the location where you call it out. Sometimes art will appear on preceding or succeeding pages, depending on how the text flows when the pages are laid out. Please number your art sequentially by chapter or essay (Figure 1.1, Figure 1.2, . . . Figure 2.1, Figure 2.2, etc.). If your book contains either very few or very many illustrations that are not tied closely to the text, compile a list of illustrations to be placed in the front matter. It should include the appropriate number (Figure 1.1, Figure 1.2, etc.). For figures, please also provide a captions list (“Aerial View of Mount St. Helens in July 1980,” “Sandro Botticelli, *The Birth of Venus*,” etc.). All works requiring permission need a credit line in addition to the caption (see “Permissions,” below). Multiauthor books and proceedings of meetings do not carry lists of tables and illustrations. Boxed text should simply appear in the text files, where you want it. Boxes should be delimited with simple notes to the manuscript editor (e.g., “Begin box 1.1 here . . . End box 1.1 here”). **Please note: Boxes should not be prepared as art.**

After CUP receives your manuscript, your artwork will be sent to the Production Department for evaluation. After your art is evaluated, a report will be sent to you by your acquiring editor enumerating any problems. It will be your responsibility to secure better copies of art if so requested or to authorize CUP to hire a person of its choice to do so. **Your acquiring**

**editor will not be able to release your manuscript for editing until you have submitted the final versions of all pieces of art.** When copies of your art are sent to your manuscript editor, he or she might edit some parts, such as interior labels and explanations along  $x$  and  $y$  axes of graphs. When you receive your copyedited text for review, you will also receive hard copies or scans of the edited artwork. In this case you should make the changes and resubmit updated art to your manuscript editor according to the Production Department's requirements. If this is not possible, the Art Department at the press will take care of it. Some art, such as halftones or illustrations procured from already printed sources, cannot be edited, of course.

Artwork may be submitted either as a digital file or as a hard copy. Keep in mind that high-quality printing requires high-resolution images, with an appropriate ppi (pixels per inch). A good rule of thumb for a  $6 \times 9$ " book is that art will be a maximum size of  $4.5 \times 7.5$ ". At that size, the resolution of digital art must be at least 300 ppi for photographic images, and 1,000 ppi or higher for graphs and line art. You should submit digital art as TIFFs, PSD (Photoshop native format), or EPS files, generated within the applications Adobe Photoshop or Adobe Illustrator. It is better not to use JPEG files, since these lose quality each time they are edited. If your artwork is available only as a JPEG, do not open, edit, or save the file before submitting it. Include all fonts used in the file. In addition to the digital files, you should submit a laser printout of each graph and digital figure.

Artwork submitted as hard copy must be CRC ("camera-ready copy"—the best original). The Production Department will scan your artwork, so make sure that you have provided the best possible version. Label your hard copies with a note on the back (Figure 1.1, etc.). Please don't write on the actual piece of art.

Once you have collected all artwork (digital and CRC), print or make a photocopy of each image and label the copies. These photocopies will go to your manuscript editor for his or her reference, and the original art and laser printouts will go to the Production Department. For more detailed information about artwork submitted as part of a manuscript, please request a PDF of Columbia's "Digital Art Requirements for Submission" from your acquiring editor or consult the University of Chicago Press's excellent online guide:

<http://www.press.uchicago.edu/Misc/Chicago/artguide.pdf>. Tables.

All tables should be submitted in Word files and called out, as is the case with art, at the appropriate locations in the text. Each chapter's tables may be gathered into a single Word file. Unlike graphs and illustrations, tables are text elements and will be treated as such by the compositor. Do **not** construct tables as art. Make sure that non-tabular support material (table number, title, notes, source, etc.) is not enclosed in table cells but instead is typed as lines of text in the document. Also be sure to include any notes followed by the source if the table requires permission (see "Permissions," below). You should provide a list of tables (Table 1.1, Table 1.2, etc.), including the titles, only if the tables are frequently cited in the text.

Be sure to include a printout of each table and to submit these along with the final manuscript.

## Permissions

It is your responsibility to obtain permission to quote copyrighted material (prose at length, poetry, lyrics, charts, tables, maps). At the present time, any work published in the United States after 1922 must be presumed to be in copyright in the absence of evidence to the contrary. For works published after 1978, the copyright is in force for the lifetime of the author plus seventy years after the author's death. For pre-1978 works, the term is ninety-five years from the date of initial publication.

You may quote from copyrighted material without obtaining written permission from the copyright holder (always giving proper acknowledgment to the source) as long as what you borrow can be considered fair use. According to the Stanford University fair use Web site (<http://fairuse.stanford.edu>), the fair use doctrine allows *limited* reproduction of copyrighted works for educational and research purposes. Reproduction "for purposes such as criticism, news reporting, teaching (including multiple copies for classroom use), scholarship, or research" is not an infringement of copyright. The law lists the following factors to be evaluated in determining

whether a particular use of a copyrighted work falls into this category:

The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes

The nature of the copyrighted work

The amount and substantiality of the portion used in relation to the copyrighted work as a whole

The effect of the use on the potential market for or value of the copyrighted work

Although all these factors should be considered, the last factor is the most important. If a work is available for purchase or license from the copyright owner in the medium or format desired, copying all or a significant portion of the work in lieu of purchasing or licensing a sufficient number of “authorized” copies would be presumptively unfair. If only a small portion of a work is to be copied and the source would not be used if purchasing or licensing a sufficient number of authorized copies was required, the intended use is more likely to be found to be fair. Permission is required for any poetry under copyright and for “distinguished prose” (e.g., the opening line of *The Sound and the Fury*).

Permission must be obtained to reproduce all illustrative material, such as maps, photographs, charts, graphs, and tables. If your artwork is an adaptation of previously published artwork, written permission must be obtained. Note that the author of the publication in which the art appears may not be the copyright holder. Check the illustration credit line; it should list copyright information.

No permission is needed to quote official publications of any government unless they contain a copyright notice or (in foreign publications) the equivalent.

The letter requesting permission to borrow should be directed to the publisher of the work. A sample letter is included in this guide (see the appendix), and we strongly recommend that you use it. If you choose to use a letter of your own design, it is crucial that you request “nonexclusive world reprint rights in all languages and for all editions and forms, including

hardcover/paper/electronic and licensed editions.” There is increasing demand for digital editions. You should therefore make every effort to clear electronic rights to third-party material. If electronic rights are not cleared for all material, the press will be unable to produce an e-book of your work.

A few words of caution: First, sometimes English-language and foreign-language rights are held by two different parties. If a publisher returns your letter and has granted only a portion of the rights you’ve requested (if the publisher has granted North American rights only), it is probably because these are the only rights it holds. In this case, the publisher will indicate to whom you must write to complete the permission process for the rights you wish to secure. **If your contract with us grants Columbia University Press world rights in all languages, you have a legal obligation to get permission to use the material you wish to quote in all languages and for all editions.** The same is true of illustrations you wish to use. If you have any questions or are running into problems securing permissions, please contact your acquiring editor, who will in turn be in touch with our Permissions and Subsidiary Rights Department.

Second, permissions often take weeks, even months, to secure. Please start the process as early as possible. If you have not had a response to a request within a month, a second request or a phone call is appropriate. In particular, permissions to use illustrations may take some time.

Copies of the letters or forms you receive granting permission should be sent to your acquiring editor for our permanent files. Be sure to keep the originals for your own records. All permissions lines, including those for photographs that have no other credits, should be included in the captions file in your manuscript so we can ensure they are included in the appropriate place in the book. Remember that credit lines specified in the contract constitute a part of that contract and must be reproduced exactly as given there.

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mail so you have proof of the attempt to secure rights.

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Whether or not permission is needed, the source for all borrowed material must, of course, be acknowledged.

## **A Word on Bias-Free Language**

While CUP does not advocate the use of “he/she” or artificially created pronouns to substitute for the universal “he,” it does ask authors to acknowledge that, for example, not all executives are men and not all secretaries are women. Instead of this:

The supervisor should be aware that his secretary has her own life to live and should not constantly ask her to work late.

try revising to the plural:

Supervisors should be aware that their secretaries have their own lives to live and should not constantly ask them to work late.

Similarly, when you discuss hypothetical situations or case studies, please be sure that the people in the examples are of both sexes:

Notice that in example A the social worker remembered that her client was elderly and that he needed help in obtaining groceries, while in example B the social worker forgot that his client could not come to the office on Thursdays because that was the day that she took her mother to the doctor.

Finally, try to use gender-neutral terms:

chair, not chairman or chairwoman

firefighters, not firemen

flight attendants, not stewardesses

God-fearing mortals or God-fearing people, not God-fearing men

humanity, not mankind

police officers, not policemen

representative, not congressman or congresswoman

spokesperson, not spokesman or spokeswoman

Remember, too, that people of both sexes are involved in the processes of scientific discovery, invention, and technology. Our technological wonders are made by humans; they are constructed. Try also to avoid feminine suffixes: all people who write poems are poets; all people who make us laugh are comedians. Since, however, the Oscars continue to be awarded to actors and actresses, this distinction can probably be kept. And people who serve us meals designate themselves as servers, not waitresses.

If you have any questions, please contact your manuscript editor or consult:

Rosalie Maggio, *The Nonsexist Word Finder: A Dictionary of Gender-Free Usage* (Boston: Beacon Press, 1989).

Francine W. Frank and Paula A. Treichler, *Language, Gender, and Professional Writing* (New York: MLA, 1989).

Marilyn Schwartz and the Task Force on Bias-Free Language of the Association of American University Presses, *Guidelines for Bias-Free Writing* (Bloomington: Indiana University Press, 1995).

## Scholarly Apparatus

The following is a brief guide to both the scientific and the humanities styles of reference. Much of it is adapted from *The Chicago Manual of Style*, and we suggest that you consult that venerable publication for more information. If your particular discipline has its own style, feel free to use it as long as you do so consistently. (See section 2 of this guide if you are editing a collection of essays from a number of contributors.)

Programs that automatically compile and export references, such as RefWorks, EasyBib, etc., generate hidden formatting that causes problems when your manuscript is being prepared for editing. If you use a reference program, copy and paste **only the text** from your exported file into your bibliography and notes; do not import the references file directly into your manuscript.

### The Natural Sciences or Social Sciences

#### Citations Within Text

If a work has more than three authors, use, e.g., (Haverstock et al.). If several different sources are cited in one place, use, e.g., (Barringer 1973; Robinson 1995, 1997; Haverstock 2005). Order parenthetical references chronologically (above) or alphabetically (Barringer 1973; Haverstock 2005; Robinson 1995, 1997). Notice that the press omits the comma sometimes used between the author of a source and its year of publication. Here are some further examples of appropriate citations:

Haverstock (2005) began to experiment with green light.

Many experimenters commented on the “strange attributes of green light” (e.g., Haverstock 2005).

His contribution is immeasurable because “he set the guidelines for all future researchers” (Haverstock 2005:42).

## Reference Lists

*When citing a book, please include:*

author’s or editor’s name(s).

year of publication.

*title of book.*

place of publication:

publisher’s name [for books published since 1900].

Anderson, Edgar. 1989. *Introgressive Hybridization*. New York: Wiley.

*When citing a book to which the author is a contributor, please include:*

author’s name(s).

year of publication.

“title of paper contributed.”

In *title of book*,

ed. editor’s name [first name first],

page numbers of paper contributed.

place of publication:

publisher’s name [for twentieth-century books].

Alroy, John. 1998. “Equilibrium Diversity Dynamics in North American Mammals.” In

*Biodiversity Dynamics*, ed. Michael L. McKinney and James A. Drake, 232–87. New York:

Columbia University Press.

*Also acceptable:*

Alroy, John. 1998. Equilibrium diversity dynamics in North American mammals. In Michael L. McKinney and James A. Drake, eds., *Biodiversity Dynamics*, 232–287. New York: Columbia University Press.

*When citing an article in a journal, please include:*

author's name.

year of publication.

“title of article.”

*title of journal*

volume number,

issue no. [optional]

(month or season [if available]):

page numbers.

Nermeij, G. J. 1994. “The Evolutionary Interaction Among Species: Selection, Escalation, and Coevolution.” *Annual Review of Ecology and Systematics* 25:219–36.

Calbrose, E. J. and L. A. Baldwin. 1999. Reevaluation of the fundamental dose-response relationship. *Bioscience* 49:725–732.

In both cases above, journal articles can be in quotes or in roman with no quotes and first word only (as well as proper names and first word of a subtitle) capped, e.g., The evolutionary interaction among species: Selection, escalation, and coevolution.

“In press” citations should include the journal name or the publisher. Volume numbers should be arabic numerals, in roman type, not boldface or italic; roman numerals should never be used.

Page numbers immediately following volume numbers should be closed up to the colon. If

issue number and/or month or season appear, use a space before the page numbers.

## The Humanities

### Notes

When citing a book, include a *full citation* at the first reference to it in each chapter of your notes, even if your book has a bibliography.

*Full citations include:*

author's, editor's, or translator's name(s),

*title in full,*

number of volumes [if applicable]

(place of publication:

publisher's name [for books published since 1900],

year of publication),

volume number [if any]:

page number(s) that contain the information cited.

1. Randolph G. Braham, *The Politics of Genocide: The Holocaust in Hungary*, 2 vols. (New York: Columbia University Press, 1979), 1:456.

*For a book with both an author and an editor or a translator, use the following style:*

2. Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 94.

*Short form for subsequent references or when a bibliography is present:*

3. Braham, *Politics of Genocide*, 2:243.
4. Bonnefoy, *New and Selected Poems*, 94.

*When citing an article in a contributor volume, please include in full references to it in your notes:*

author's name,  
 "full title of the article contributed," in  
*title of book*,  
 ed. editor's name  
 (place of publication:  
 publisher's name [for books published since 1900],  
 year of publication),  
 page number(s).

1. Émile Durkheim, "The Dualism of Human Nature and Its Social Conditions," in *Essays on Sociology and Philosophy*, ed. K. H. Wolff (New York: Harper Torchbooks, 1964), 325–400.

*Also acceptable:*

1. Émile Durkheim, The dualism of human nature and its social conditions, in K. H. Wolff, ed., *Essays on Sociology and Philosophy*, 325–400 (New York: Harper Torchbooks, 1964).

*Subsequent references:*

2. Durkheim, "Dualism of Human Nature," 345.

*When citing an article in a periodical, please include in full references to it in your notes:*

author's name,

“title of article,”

*title of periodical*

volume,

issue no. [optional]

(month and year of publication [month is optional but helpful]):

page number.

1. Christopher S. Mackey, “Lactantius and the Succession to Diocletian,” *Classical Philology* 94, no. 2 (1995): 205.

*Note:* Volume numbers should be arabic numerals, in roman type (not boldface or italic).

*Subsequent references:*

2. Mackey, “Lactantius,” 205.

When citing a newspaper article, page numbers are almost never needed for contemporary papers, as multiple editions preclude their accuracy. Also, the online versions of many newspapers require subscriptions and move articles to pay-to-read archives after a certain period of time; citation to online versions of most newspapers should be avoided.

*When citing a newspaper article, please include in full references to it in your notes:*

reporter’s name [if byline given],

“title of article,”

*title of newspaper,*

day, month, and year of issue.

1. Sam Slotnick, “Low-Carb Frozen Yogurt: The Latest New York Food Fad,” *New York Times*, July 12, 2003.

*Subsequent references:*

2. Slotnick, "Low-Carb Frozen Yogurt."

*Note:* "Ibid." may be used to refer to a single work cited in the note directly above.

However, try to avoid long strings of these in the notes. If the source you are citing is discussed at length or if numerous quoted passages are used in your manuscript, add page spans in parentheses directly to the text. **"Op. cit.," "idem.," and "loc. cit." should not be used; use the short-title form instead.**

## Bibliographies

Basically, the information follows the same order as in the previous examples, with four differences: (1) the first and last name of the author are reversed (if there are two or more authors, only the name of the *first* author is reversed); (2) the information is separated by periods, not commas; (3) page numbers of chapters in contributor volumes follow the editor's name, not the year of publication; and (4) the place of publication, publisher, and year of publication are not enclosed within parentheses.

*Book:*

Rushdie, Salman. *The Ground Beneath Her Feet*. New York: Holt, 1999.

*Book in which an author is a contributor:*

Durkheim, Émile. "The Dualism of Nature and Its Social Conditions." In *Essays on Sociology and Philosophy*, edited by K. H. Wolff, 325–40. New York: Harper Torchbooks, 1964.

*Book with both an author and an editor or a translator:*

Bonnefoy, Yves. *New and Selected Poems*. Edited by John Naughton and Anthony Rudolf.  
Chicago: University of Chicago Press, 1995.

*Article in periodical:*

Mackey, Christopher S. "Lactantius and the Succession to Diocletian." *Classical Philology* 94, no. 2  
(1995): 205–40.

*Newspaper article:*

Slotnick, Sam. "Low-Carb Frozen Yogurt: The Latest New York Food Fad." *New York Times*, July  
12, 2003.

or:

Goodstern, Laurie, and William Glaberson. "The Well-Marked Roads to Homicidal Rage." *New  
York Times*, April 10, 2000, national edition, sec. 1.

*Multiauthor book:*

Walker, J. R., and T. Taylor. *The Columbia Guide to Online Style*. New York: Columbia University  
Press, 1998.

For further information, please consult *The Chicago Manual of Style*, 15th ed. (Chicago: University  
of Chicago Press, 2003).

Once your manuscript has been released for copyediting, it will be handled by our  
Manuscript Editorial Department until you see bound books. If your manuscript is short (under 400  
pages), you will usually receive the copyedited manuscript for review within two months after it is  
released to the managing editor. If it's 400–600 pages, it will take three to four months, and so on.

As soon as a manuscript editor has been assigned to your project, you will be contacted and provided with a schedule.

## 2

### **Special Instructions for Editors of Contributor Volumes**

If you have not already done so, please read section 1 of this guide carefully. The material in it applies as much to you as to authors of monographs. What follows here are special instructions about problems that arise when working with groups of people, not all of whom may be close at hand.

For books with multiple editors, the editors must choose just one representative to be the CUP contact for simplicity and ease of communication.

#### **Dealing with the Contributors**

You are responsible for dealing with the contributors. Except in the most special circumstances, the press staff will not contact the contributors and, if contacted by them, will refer them to you or your representative.

Please see that all contributors:

1. Complete their work on time and according to the standards we (through you) set for them
2. Secure permission to cite copyrighted material (see chapter 1)
3. Furnish artwork that meets CUP's standards
4. Supply you with properly labeled electronic files

#### **Satisfactory Completion of the Work**

Give your contributors proper guidelines. One of the earliest decisions you should make is how you

want them to handle the scholarly apparatus. Which of the two systems (natural sciences/social sciences or humanities) described in section 1 should they use? The choice is up to you, but please have contributors conform to one system or the other.

If contributors insist on using their own styles, the manuscript editor will ensure that each reference list is internally consistent. However, while the press is somewhat flexible regarding the scholarly apparatus, its manuscript editors cannot be expected to know and recognize arcane and unusual citation systems. The best policy, therefore, is to send all contributors the link to the authors guide on the CUP Web site ([www.cup.columbia.edu](http://www.cup.columbia.edu)) and ask them to adhere to the system you have established.

You should set a deadline for submission of the contributors' chapters to you. If you know that some of them are inclined to be slow or are planning to travel extensively in the near future, please make the necessary arrangements early on.

Let your contributors know what they will and will not see. We advise you to let the contributors review their papers after they have been copyedited; it is your responsibility to get the material to them and make sure they return it on time. It is usually a good idea to give them, say, ten days for review of editing with a reminder such as, "If I have not heard from you by the end of that time, I will assume you have no further corrections or revisions to make and will authorize Columbia University Press to proceed with publication of your article as edited." However, this will make you responsible for answering any queries from the manuscript editor in that contributor's chapter. To guard against excessive revisions in the proof stage, **we ask that you alone be responsible for reviewing the page proofs.**

Unless your contract specifies otherwise, it is your responsibility to supply the index. CUP strongly recommends using a professional indexer. The press will be happy to engage one, and the indexer will bill you directly, unless you have made other arrangements with your acquiring editor. If you would prefer to prepare the index yourself, let your acquiring editor know. Please see the instructions on indexing in section 5.

## Securing Permissions

Remind the contributors that it is their responsibility to secure permissions for quoted matter and artwork. If the article has previously appeared in print, contributors should ask that rights be reverted to the author. Please see the “Permissions” section in section 1. Ask the contributors to mail or fax you all letters granting permissions. After you have collected them, send copies to your acquiring editor. The press will not call permissions departments for you except under the most unusual circumstances.

## Artwork

CUP’s Production Department will evaluate artwork and report any problems to you. It will be your responsibility to instruct the contributors to secure better copies of art if they are required or to authorize the press to hire a person of its choice to do so.

Please number your art sequentially by chapter or essay (Figure 1.1, Figure 1.2, . . . Figure 2.1, Figure 2.2, etc.).

## Collecting the Chapters

Collect all chapters on a CD or by e-mail, and remind the contributors to keep copies of their files until the bound book arrives. The press requires the volume editor to follow these procedures:

1. Scan all files for viruses
2. Convert all files to Microsoft Word
3. Put the essays on one CD if you are not sending them as attachments

Save files as 01Yourname, 02Yourname, . . . 10Yourname, where 01 is chapter 1 and the name used is the volume editor’s, not the individual chapter author’s. If the contributors are

preparing their own reference lists, these should be saved to separate files (e.g., 01Smith\_ref). As with single-author volumes, all notes should be embedded in the files using Word's Insert→Reference→Footnote→Footnotes/Endnotes function. If you have any questions or problems, feel free to consult your acquiring editor. It's important that all queries come from you, not from individual contributors.

Please be sure to furnish, along with the files, a copy of the front matter, including the contents page. This will allow us to verify that all files are present.

## Other Items

You will no doubt wish to write a general introduction to the volume. That introduction should explain how the book came about, although the press discourages too much discussion of symposiums at which papers were originally delivered. We prefer that you concentrate on the collection of papers as a book that sets out to accomplish certain goals.

You should also submit a complete list of contributors, which will appear in the final book. Provide, in addition to the contributors' full names, titles, and affiliations, a paragraph about their significant contributions to the field, if you (and they) prefer. Please try to keep the paragraphs for all contributors to about the same length.

### 3

## Review of Editing

Your manuscript editor will send you your copyedited manuscript for review before it goes for typesetting. You will receive the “redlined” version as Word files that have been edited using Word’s track changes function, and your editor will give you detailed instructions on how best to view and work with these files. You will enter your changes to the edits electronically and e-mail the corrected files back to your editor. If you decide to review your manuscript on paper rather than onscreen, please print the redlined version and make your changes on that copy. If the editing is fairly heavy, you will also receive an electronic version with all the manuscript editor’s changes accepted so that you can read the edited MS without having to follow all the edits and queries.

You will receive a style sheet from your editor with the redlined manuscript. Please review the style sheet before you begin your review of the edited MS. Look, for example, at the system of hyphenation your editor has used. This system has been based on *The Chicago Manual of Style* and *Webster’s Collegiate Dictionary*, 11th edition (the sources for CUP’s house style). The pattern should be consistent and should not surprise you when you see it in proofs. Also watch for italic versus roman type for certain words and for spelled-out numbers versus numerals for itemizing measurements. Your editor’s system should be consistent and based on normal book style for your discipline.

Please answer all questions the manuscript editor has posed. The reasons for most editorial changes will be self-evident. Any special or unusual problems will be queried at the appropriate spot. Consider the manuscript editor’s changes carefully, from involved queries about rephrasing to minor matters of punctuation. In addition to reviewing the wording of your text, please check that the emphasis given to headings in the MS agrees with your interpretation of the same.

Remember that if you agree, for instance, to a certain system of capitalization now, you

cannot reverse yourself without incurring charges when you see the results in proof. See section 4 for an explanation of charges made for author's alterations in proofs and for our strict rules about alterations at that stage.

After you have finished making all desired changes to the edited manuscript, return it to your manuscript editor. It must be complete, with any missing information in the notes and bibliography filled in and with illustrations and captions in order.

## **Aside to the Editor of a Contributor Volume**

Each contributor should be furnished with the appropriate instructions for reviewing the edited manuscript. You should forward to the contributors their individual sections. This is their only chance to make changes. **You should not send contributors their essays in proof, and you should therefore warn them that this is the only time they will be allowed to make changes or do rewriting.** As stated in section 4, changes in proof are limited to correcting typos, grammatical problems, and errors of fact. **Only the volume editor should read proofs.**

## 4

### Proofs

Please make a copy of the corrected final manuscript for your records before sending it back to your manuscript editor because it will not be returned to you with the page proofs. After your manuscript is submitted to the Production Department for composition, your manuscript editor will send you the production schedule for your book. It is essential that you return all page proofs by the due dates to maintain your book's schedule.

You will receive your proofs as PDF files from the compositor, but all correspondence about them should be addressed to your manuscript editor (either the person who has edited your manuscript in-house or the in-house supervising editor, who has overseen the work of a freelance manuscript editor). The responsibility for reading and correcting the proofs rests with you. (Only occasionally does the press hire proofreaders.) If you are preparing the index yourself, send the Word file for your index when you return the corrected proofs to your editor.

### Author's Alterations

The compositor, of course, assumes responsibility for typographical errors introduced during composition. Any alterations or changes made in the proofs that are not due to the compositor's failings are called "author's alterations," or AAs. Such alterations are charged either by the line or by the time spent making them, and the cost mounts rapidly, even for so simple a change as the insertion or deletion of a comma.

Changes in proof should be limited to correcting typos and grammatical errors, and to updating statements when world events subsequent to typesetting—such as acts of Congress, court decisions, or natural disasters—affect the validity of what you say. Because correcting proofs is

expensive, **you will most likely be charged if the number of changes that are not absolutely necessary exceeds 5% of composition costs.** Making even one or two stylistic changes per page can easily exceed the 5% allowance.

Remember that when changes are made in proof, the possibility exists that the compositor may introduce new errors when resetting material. In addition, the accuracy of the index can be affected, requiring more changes to the proofs of the index.

Print out any proof pages on which you need to mark necessary changes (and make a photocopy so that you will have your corrections if the proofs get lost in the mail). Return the pages needing corrections to your production editor. **Remember, you are responsible for all proofreading.** Although mechanical aspects of the proofs will be checked carefully at CUP, your production editor will not do word-for-word proofreading.

If a change other than correcting a typographical error must be made, it should be worked out carefully so that the new material occupies exactly the same amount of space as the old. If it varies by more than one or two letters, it may result in resetting several lines; if it varies by one or two words, it may involve resetting the rest of the paragraph. Excessive changes will affect page makeup and thus your index.

Use colored ink to write out any change or correction clearly in the margin of the proof, **not within the lines of text.** Corrections written between the lines and not flagged in the margins are difficult to read and may be overlooked. Indicate with a caret (^) the point at which the correction should be made. The caret is to be used only within the type line. A guide to using proofreader's can be found at <http://www.merriam-webster.com/mw/table/proofrea.htm>.

Check word breaks at ends of lines. The compositor's hyphenation program will be able to deal with the division of most English words, but if your subject matter calls for the frequent use of words in a language other than English or words of a special technical nature, check that they have been properly divided. Make sure that tables, graphs, maps, photographs, and illustrations have been placed in the right locations and that captions are correct.

In addition, you should do the following:

1. Compare chapter titles in the table of contents with chapter titles in the body of the text and make sure that they agree
2. Check chapter titles against the running heads, which should be the same as or a shortened version of the chapter titles
3. Ensure that page numbers listed in the table of contents agree with those in the body of the text
4. Make sure that all page numbers are in consecutive order

It may be hard to visualize the final book when looking at page proofs. Remember that in the finished book, an even-numbered page will always be a left-hand page while an odd-numbered page will always be a right-hand page.

## Commonly Asked Questions About Proofs

*Something pertinent to my field just happened in the world, and I must mention it in my book. How can I best do this?*

Consider carefully whether you really have to add material. If you do, an extra paragraph in the preface or an epilogue will most likely be the best way. If you must add to the text, try to find a way to delete approximately as many characters as you are adding in the same chapter (or nearby). Or if the last page of a chapter is only partly filled, you might include a postscript no longer than the empty space.

*A new book on a similar topic just appeared, and I want to add it to the reference list. Is that possible?*

Again, consider very carefully if you really must note it. If you do, perhaps you can remove another citation that appears close by.

*Is there any color you'd especially like me to use, or not use, when I correct the proofs?*

Red, blue, and green are easy to spot. Do not use lead pencil or black ink—they are too hard

to see.

*Table 4.7, which is called out on page 196, actually appears on page 195.*

Tell the compositor to switch the two pages.

*Tables 4.5, 4.6, and 4.7 appear on consecutive pages from 196 through 198, and they are all called out on page 195. Isn't it awkward to have to turn three pages to find table 4.7?*

Awkward, perhaps; but there's little else we can do. In this case, the tables are probably large, and the amount of text devoted to their description is small.

## **Important Note About Proofs**

**PDF proofs are for proofreading only. Your PDFs should not be circulated to anyone, posted on a Web site, or otherwise distributed in any way.** These are not the final files for your book, and the copyright has not been formally registered. After your book is published, we will gladly provide you with the final files for a chapter that you can post on your Web site to publicize it.

## 5

### The Index

The following discussion assumes that you will be compiling your index with the aid of MS Word or by searching your PDF of the proofs. However, you may wish to index in the traditional way. Whether you choose to compile your index by hand or onscreen, you must provide the press with the index in MS Word. If a freelance indexer is preparing your index, it will be e-mailed to you for review at about the same time your corrected proofs are due back to the press. You should appraise it quickly and get in touch with the indexer about any changes you want to make. Remember, we **strongly** recommend using a professional indexer.

If you wish, you can begin compiling the index from a copy of the final manuscript. MS Word has an index feature, but it is a poor substitute for the human brain. It will, however, be able to insert the page numbers of the original printout of the manuscript, which you can use as temporary numbers until page proofs arrive.

If you take the time to compile the index while you are awaiting page proofs, all that you will need to do when they arrive is replace these temporary numbers with the actual page numbers.

### Scope and Content of the Index

First, what do you want to include in your index? A good place to start would be to evaluate the sorts of main entries you want. Does your book require that both names and subjects be indexed? And, if so, should there be separate name and subject indexes, or should they be combined?

Generally, it is best to combine names and subjects in one index. But in a book crammed with many names, most of which appear only a few times, it might be wiser to have two separate indexes. Books in specialized areas might require a separate index for, say, plant species or

geographical names.

And what about notes, bibliographies, and other scholarly apparatuses? Substantive information given in the notes should usually be indexed, but names of people and citations listed in the acknowledgments, notes, bibliographies, and references should not. To index terms listed in the glossary is superfluous.

Once you decide what to index, evaluate how best to arrange the main entries. Consider carefully what the key word should be in an entry. In a book entitled *The Theory of Film*, for example, it would probably be wiser to have these three entries:

actress, role of, 123

critic, role of, 57

director, role of, 134

than this one:

role: of the actress, 123; of the critic, 57; of the director, 134

The reader of such a book is far more likely to look for “actress,” “director,” or “critic” than “role.” On the other hand, in a book entitled *The Social Theory of Role Playing*, the reverse might be true.

Capitalize only proper nouns in the index, lowercasing all other entries.

## Use Subentries Wisely and Often

An index made up of entries that consist of only a word or a phrase followed by a long string of page numbers is of almost no value:

Washington, George, 13–24, 35, 56, 112, 124–56, 187, 237–55, 256–89

Readers consulting such an index will learn that our first president is mentioned on quite a few pages, but that's about all they will learn. Now consider this:

Washington, George, 35, 56, 112, 187; early years of, 13–24; leads Revolutionary forces, 124–56; and Constitutional Convention, 237–55; first term of, 256–89

Now readers know that Washington is mentioned briefly on pages 35, 56, 112, and 187, while various events in his life are presented in detail on other pages. You do not need a subentry called “mentioned” for pages 35, 56, 112, and 187.

Note that subentries are arranged in chronological order in the example above, a logical approach for books whose topics themselves are arranged chronologically. In most books, however, subentries should be arranged in alphabetical order:

options: call, 123, 127; description of, 132; financial, 298; futures, 141–42; index futures, 128; and monopolies, 125; put, 127–28; stock, 132; in trading, 125, 127–28

If you use this system, however, remember to alphabetize on the key word; notice that “and” and “in” have been disregarded in the alphabetizing. All introductory words or phrases should be ignored when alphabetizing an index.

Indexes in the great majority of books do not require treatment any more involved than this. At times, though, complications can occur. An index for, say, a critical biography might look like this:

Fitzgerald, F. Scott, 12, 43, 96; and Hemingway, 97–112; and Maxwell Perkins, 113–15; years in Hollywood, 115–35; years in Princeton, 45–72; and Zelda Fitzgerald, 73–95  
—critical appraisals: by Graham, 153–57; by Haverstock, 125–89; by West, 151–53; by Wilson,

149–53

—works: *The Crack-Up*, 58–62, 75–80; *The Great Gatsby*, 137–39; *The Last Tycoon*, 141–43;  
*Tender Is the Night*, 139–41

Columbia University Press uses a run-in (not indented) style of indexing. If you think your book needs a different style, please consult with your production editor.

## Alphabetizing Style

Main entries (and alphabetized subentries) should be arranged dictionary style, in which each letter is the controlling unit, and not in phone directory style, in which each word is the controlling unit. However, letter-by-letter indexing works only up to a punctuation mark, not beyond it.

Note in the following example of dictionary style that “New Haven: pizza parlors in” comes before “New Haven Department of Human Services” because you don’t count letters beyond the colon in the first example. The same principle applies to commas but not to hyphens between compounds.

Newark, 123

New Brunswick (Canada), 25

New Brunswick (Canada) Academy of Zoology, 35

New Brunswick (New Jersey) Academy of Botany, 129

New Brunswick (New Jersey) Academy of Science, 145

New Haven: pizza parlors in, 234; railroad station, 456

New Haven Department of Human Services, 232

Newton, Isaac, 231

Newton, New Jersey, 245

Newton’s Corner, Wyoming, 256

New York: Columbia University, 116; Macy's, 34; subway system, 1–9; Trump Plaza, 57

*New Yorker, The*, 43

New-York Historical Society, 234

*Note:* When word-processing programs sort words into alphabetical order, they often default to the phone directory word-by-word system. Some programs are customizable, and we suggest that you customize your program if you can.

## What About Cross-References?

Cross-references are useful in guiding the reader to all the information your book contains. There are two kinds: *See* and *see also* references. *See* references are used

1. when you have chosen one of several possible key words and the reader may logically think of another:
  - enigma. *See* puzzle
2. when the subject has been treated as a subentry within another main entry:
  - relative pronoun. *See* pronoun: relative
3. when an entry has been alphabetized under another letter:
  - Vinci, Leonardo da. *See* Leonardo da Vinci
4. with authors who use noms de plume (it's advisable to cite them under their pseudonyms):
  - Clemens, Samuel. *See* Twain, Mark

*See also* references are used when additional information can be found under another entry. If you have more than one, arrange them alphabetically, separated by a semicolon:

Washington, George, 35, 56, 112, 187; and Constitutional Convention, 237–55; early years of, 13–

24; first term of, 256–89; leads Revolutionary forces, 124–56. *See also* cherry trees; Revolutionary War

Make certain that the entry you are asking people to see, or to also see, is actually there—and spelled and capitalized the same way. And be careful of “loops,” such as:

Clemens, Samuel. *See* Twain, Mark

Twain, Mark. *See* Clemens, Samuel

## What About the Notes?

Substantive material in the notes should be indexed. Notes are indicated by page number, roman “n,” and note number with no spaces in between.

Fitzgerald, F. Scott, 12, 43, 96; years in Princeton, 45–72, 373n8

If you have bottom-of-page footnotes, it is sufficient to refer to the page number the note appears on, followed by a roman “n”: 373n. If more than one footnote appears on the page cited, however, the footnote number must be used.

## How to Handle Inclusive Page Numbers

Cite the first and last page on which the topic is referred to and separate them by a hyphen (your hyphens will be converted to en-dashes by the press).

years in Princeton, 45–72

Please use the same form for all three-digit numbers. The press will accept an index with all three-digit numbers repeated (333–356), or with the “hundreds” digit omitted (333–56), provided that you have been consistent. If you plan on omitting the “hundreds” digit, please use the system below:

334–35

300–307 [not 300–7 or 300–07]

301–7 [not 301–07]

## Commonly Asked Questions About Indexes

*Do I have to index names of people whose works I cite?*

If you discuss their work in detail in the book, yes; if you mention the names only in passing in the notes and bibliography, no. Do not index names of authors cited parenthetically in the main text.

*Is it better to use See and See also extensively or sparingly?*

Generally, it is better to keep them to a minimum. If you think carefully about the keyword of your entry, you will find that *See* and *See also* references can be pared down.

*My book is a critical biography of Fitzgerald, and he’s mentioned on almost every page. What do I do?*

Cite him only when he does or says something of substance, or if something of substance is done to or said about him.

*You said not to cite a name followed by a string of page numbers, but I often refer to Sam Slotnick in passing, and he isn’t really a significant figure. What do I do?*

Something like this:

Acme Literary Circle: . . . ; Slotnick joins, 223

Dalrymple, Alfred . . . and relations with Sam Slotnick, 225

Slotnick, Sam. *See* Acme Literary Circle; Dalrymple, Alfred; *Tender Is the Night*

*Tender Is the Night*: . . . ; and Slotnick's dismissal of, 234

*Where do I get more information?*

*The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003), chap. 18.

*The Chicago Manual of Style*, 14th ed. (Chicago: University of Chicago Press, 1993), chap. 17.

Nancy C. Mulvany, *Indexing Books* (Chicago: University of Chicago Press, 1994).

Do Mi Stauber, *Facing the Text* (Eugene, Ore.: Cedar Row Press, 2004). This excellent book on

indexing is written by a CUP freelance indexer and is available through her Web site:

<http://www.domistauberindexing.com>.

*Word's index program is really no more than an outliner. What should I do?*

As we mentioned earlier, MS Word cannot substitute for the human brain; don't ask it to.

# Appendix

## Sample Permissions Request

Date \_\_\_\_\_

Dear Rights and Permissions Manager:

I am presently preparing the following title for publication in 200\_ by Columbia University Press, a nonprofit organization. The book will be approximately \_\_\_\_\_ pages in length and approximately \_\_\_\_\_ copies will be printed, to be priced at \$\_\_\_\_\_.

I am seeking your permission to use materials from the following work in this publication: [photocopies attached of material]

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In order to include the above work, we require nonexclusive world reprint rights in all languages for all print and electronic editions. Please extend this right to special nonprofit editions for use by the handicapped. If additional permission is required from another source, or if you are not the rights holder for all of the rights requested, please provide the appropriate name and address.

Unless otherwise directed, credit acknowledgment will conform to the usual practice of author, title, and copyright. If you would prefer to specify an alternative acknowledgment wording, please do so in the space provided. This permission request comes to you in two signed copies, and for your convenience you may grant permission by signing below. Please retain one copy for your records.

Sincerely,

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(the author)

for Columbia University Press

PERMISSION GRANTED:

Suggested acknowledgment wording:

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