

# ***The Other Voice in Early Modern Europe:*** **Guidelines for Volume Editors, Translators, and Copyeditors**

Revised December 20, 2021

## **A. Publication Proposal Guidelines**

General inquiries and formal proposals should be addressed to Margaret King (marglking@gmail.com), senior editor, who will consult with the relevant series editor. Complete proposals should contain the following elements:

- a. A description of the volume (1,500–2,000 words), including an introduction to the author and the text(s) to be included, the alignment of the project with the book series, and the potential readership. This statement should address the scholarly significance of the project for early modern women studies by providing historical context, a summary of the text and its afterlife, and a statement on recent scholarship with a view to exposing critical interpretations.
- b. A preliminary bibliography of primary and secondary sources.
- c. If the work is to provide a translation, a sample translation (500 words) accompanied by the original text and notes about the approach taken to the translation; or alternatively, a text sample (500 words) with an explanation of editorial principles.
- d. Two-page CVs of the editor(s) and other contributors. You are encouraged to provide urls for online CVs.
- e. A timeline for completion of a full draft for submission to the press.

Upon acceptance of a publication proposal by the Iter Press Editorial Board, the volume editor(s) will be assigned to an appropriate series editor, who will provide guidance through every stage of the publication process.

## **B. Manuscript Preparation Guidelines**

These guidelines are primarily directed at volume editors in providing information on the general format of the manuscript to be submitted, our protocol for naming files, the standard divisions and sub-divisions of volumes in the series, and details pertaining to style and citations.

### Manuscript formatting

Prepare your manuscript in Word with these settings:

- a. Margins (under the “page layout” tab): set to “normal”
- b. Font: 12-point Times New Roman
- c. Spacing: double-spacing throughout
- d. Page numbers: please set up automatic page numbering for each manuscript section, using the “page number” option under the “insert” tab.
- e. Headings and sub-headings divide the narrative usefully for the reader, but are by preference few, inconspicuous, and unnumbered (see below).
- f. Paragraphs: formatted (not tabbed) from Word’s “paragraph” settings (under the “home” tab; in Word for Mac, under “styles pane”) with first-line indent, except for A (main) heads, which are centered, and B and C (sub- and sub-sub-heads), which are flush left. Hanging paragraphs in the bibliography, if used, should also be created from Word’s “paragraph” settings, and not manually created with tabs and hard returns.
- g. Footnotes: create automatically under the “references” tab.

- h. Before submitting your manuscript, please clean up any prior editorial tracking by “accepting” or “rejecting” changes under the “review” tab.

### Digital files and file naming

- a. Create a different file for each section of your volume: frontmatter (title page, contents, acknowledgments, etc.); introduction; text or texts translated or, for English editions, transcribed; original language texts (for bilingual editions); appendix/appendices; bibliography.
- b. Please begin the filenames with numbers, so that they are stacked in the order in which they will appear in the file directory: thus “1.frontmatter...,” “2.introduction...”; and after intermediate sections for as many parts as necessary, the bibliography will come last. Numbering the filenames will help the compositor when putting the book together and is especially helpful when the text is so complicated that it comprises several files.
- c. Page numbers for each file and note numbers for introduction and subsequent sections should start at 1.

### Manuscript divisions

#### Front matter

- a. Title page: The name of the author of the text translated or edited in the volume should be the first element on the title page, and is not to be included in the title. Specific roles of contributors, within reason, may be noted: e.g., edited by, translated by, with introduction/annotations by, etc., but preference is for the simplest possible statement of responsibility.
- b. Dedication (optional).
- c. Contents (not Table of contents): preference is for a simple and economical presentation, ideally on one page. It is often helpful, however, to list the titles of component sections and sub-sections.
- d. List of illustrations (as required). The numbering of items in the list of illustrations should correspond to the numbering of captions to any illustrations that you wish to include within the text. Please note the institution granting permission for image use here and in the referenced captions.
- e. Additional sub-sections: acknowledgments as required. Abbreviations may also follow, unless there are also other ancillary items (e.g., chronology, weights and measures, glossary), in which case all these should appear in the back matter, not the front.

#### Body matter

- a. The introduction should contain the following elements: first, *The Other Voice* – an explanation of why your text belongs in this series; author’s life and works; then, generally in this order: historical context; summary and analysis of the text; afterlife of the text, including translations and subsequent interpretations; a note on the translation/edition. Introductions to the Other Voice series vary in length, but many run between 30 and 50 printed pages. The *Life and Works* section should name and include references to any work(s) included in the volume, incorporated into the biographical text where appropriate.
- b. Edited text and/or translation.

#### Back matter

- a. Appendix/Appendices (as needed).
- b. Bibliography. The bibliography should be analytical, with at least two main sections for *Primary* and *Secondary Sources*, each of which may be sub-divided as necessary; *Primary Sources*, for instance, might be divided between “*Manuscript*” and “*Printed*” sources. Where the works of the

author or authors of the volume are lengthy, or are presented in multiple editions, an initial section should be added, entitled “*Works by xxx*,” before *Primary Sources*, which will then be entitled *Other Primary Sources*. The section “*Works by xxx*” may also be sub-divided as useful, and may be given, if preferred, in chronological rather than alphabetical order. If given in chronological order, it is advisable to make the date of publication or composition the first element in the citation, and possibly to structure the whole section as a two-columned table with the year in the left column.

- c. Index. The index is completed after approval of the final version of the manuscript.

### Style and citations

We use US spelling and recommend the *Merriam-Webster Dictionary* ([www.merriam-webster.com](http://www.merriam-webster.com)). For all matters not specifically covered in this document, please follow the current edition of the *Chicago Manual of Style* ([www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)).

### Numbers, dates, and punctuation

- a. The enumeration of headings is to be avoided, and if it is necessary (perhaps because of extensive cross-referencing), arabic, not roman numerals should be employed.
- b. Where multiple sections of text are numbered (as in a collection of letters), use arabic, not roman numerals.
- c. US dating format (September 23, 1900) is generally preferred, but in an intensively-dated text (as in letter collections or diaries), if the authors have used it, British dating format (23 September 1900) may be followed.
- d. Numbers one through ninety-nine, and all hundreds and thousands (i.e., three hundred, five thousand) should be spelled out, with exceptions made if the discussion is intensively numerical.
- e. Dates in date ranges should be given with all four digits: i.e., 1148–1152, 1561–1565, as well as 1180–1220, etc. Use en dashes, not hyphens.
- f. Hyphenated terms should be regularized according to Merriam-Webster or equivalent.
- g. Punctuation: (i) serial commas; (ii) en dashes for page and date ranges; (iii) em dashes, without a space before or after, rather than two hyphens; (iv) “smart” or curly quotation marks and apostrophes, not straight ones. Go to the “insert” tab on the Word toolbar and select “symbol” (“advanced symbol” in Word for Mac) to insert accented letters, or select “special characters” to add en and em dashes, etc.
- h. For *circa*, use “ca.”

### Foreign language phrases and quotations

- a. Foreign terms may be italicized in the text on first appearance, after which italicization should be dropped unless there is special need to retain it.
- b. Foreign language titles in the text (but not the notes) should be translated in parentheses following the title, and italicized, or simply given in English if the original language presentation is not necessary to the discussion.
- c. Quotations from the original language text may be supplied in the introduction, whether run-in or block. For run-in quotations, they may follow the quoted words italicized and in parentheses. For block quotations, the original language should appear in the footnote. Avoid lengthy quotations from the translated or edited text included in the volume. Be sure that passages quoted from the translated or edited text included in the volume correspond exactly to that text.

## Footnotes and bibliography

- a. Citations and bibliography are to follow *CMS 17*, Part III, Section 14, Notes and Bibliography. *CMS* calls for full citations in the notes of all titles on first reference in the manuscript. After the first reference, short titles should be used rather than *ibid.*, *op. cit.*, etc.
- b. Because the final volume may be in ebook form and read online, cross-references should avoid the terms *above*, *below*, *supra*, *infra*. You may instead write: “see the introduction, p. 00” or “note 00”; or “see [inserting the title of a different section of your book], p. 00” or “note 00.”
- c. Biblical citations should be given with book names spelled out: Genesis, not Gen.; 1 Corinthians, not 1 Cor. If quoting in English from a foreign language original, it is best to interpolate a standard English translation (*NRSV*, *NIV*, *KJV*) rather than translating from the author’s original. Indicate which translation has been used either in the introduction or in the first relevant note. Be aware to note citations from the Vulgate, however, where book titles and verse numbers may differ from a standard modern English Bible.
- d. Create one set of notes for the introduction and a second (or more) for the text (or separate text components).
- e. The text of bilingual editions should have endnotes rather than footnotes (even though the notes to the introduction appear as footnotes). There may be either one set or, if appropriate two, numbered in different formats, supplying annotations respectively to the original language text and the translation.
- f. Titles of books should be conformed to WorldCat or other similar catalogue (EBO, BnF), with corrections made to both bibliography and notes. For books published by university presses, include the state abbreviation when the state is not apparent in the name of the press: e.g., Princeton, NJ: Princeton University Press; Cambridge, MA: Harvard University Press; but Philadelphia: University of Pennsylvania Press.
- g. The citation of titles embedded in titles should follow these guidelines:
  - i. A title in italics inside a title in quotation marks: “What Optometrists Can Learn from *The Great Gatsby*” (an article about a novel).
  - ii. A title in quotation marks inside another title in quotation marks: “The Symbolism of Monocles in ‘Le Monocle de Mon Oncle’ and ‘Colonel Fazackerly Butterworth-Toast’” (an article about two poems). Notice the use of single quotation marks around the poem titles.
  - iii. A title in quotation marks inside a title in italics: *From the Bizarre to the Bazaar: Modernism, Orientalism, and James Joyce’s “Araby.”* (a book about a short story). Notice that the entire title is italicized.
  - iv. A title in italics inside another title in italics: *An Introduction to Butlering, with Examples from Downton Abbey and The Remains of the Day* (a book title that references a television series and a novel).
- h. Dates in titles of cited works (per *CMS 17*: 14.93) should be removed from parentheses in both bibliographical citations and notes; vital dates of figures named in titles excepted.
- i. Series titles (see *CMS 17*: 14.123) should be eliminated from citations in both bibliography and notes.

## C. Steps from Submission to Publication

### Manuscript submission

- a. Submit your manuscript files as email attachments to Margaret King (marglking@gmail.com), senior editor, and to your assigned series editor. Please send at the same time PDF files of

original language texts or, for English texts, of original MSS or printed texts on which the edition is based.

- b. Please also include suggestions of three to five names of possible outside readers.

#### External review and manuscript revision

The manuscript (and original language texts) will be sent out for external review. The eventual reader's report will raise issues to which you must respond by revising the manuscript or, if you disagree with the reader, by explaining why you will not. The series editor will send to the editorial board the reader's report, your response to the reader's report, your revised manuscript, and your updated CV (and those of your collaborators, if any), along with a one-page cover statement by the series editor describing your project.

#### Approval, contract, illustrations, and subvention

- a. Once your volume is approved for publication, upon the completion of any further requests for revision, you will be emailed a contract to countersign and return. The book will be published by Iter Press. When citing your forthcoming work, please ensure that the publisher is accurately identified. If necessary, and where possible, please amend incorrect publisher information (on a personal or institutional web page, in a CV, in materials to be used in presentations, etc.).
- b. As this process goes forward, you should research possible illustrations for the cover of your volume. Cover illustrations typically are images of the female author(s) of the volume, though they may reproduce other kinds of female images including those of goddesses, angels, or biblical figures, or those of women in groups as in family portraits or narrative scenes. Many contributors have found the Bridgeman Art Gallery collection a useful aid in locating a cover image: [www.bridgemanimages.com/en-US/](http://www.bridgemanimages.com/en-US/).
- c. A preview of the image you would like to use for the cover of your book must be submitted to Iter Press for review and approval, as should any internal images planned. Once approved, it is your responsibility to obtain and pay for high resolution versions of images, and permission to reproduce them. Please ensure that permission for reproduction in both printed book and ebook formats is obtained. High resolution images and copies of permissions should be forwarded to Margaret English-Haskin, our project manager at Iter Press ([m.english.haskin@utoronto.ca](mailto:m.english.haskin@utoronto.ca)).
- d. At this point, too, as per the contract, you should seek out sources of funding for your publication, most often provided by your teaching institution, but sometimes from other granting agencies. A basic subvention of \$2,500 is requested for a book of fewer than 80,000 words and, for larger books, \$500 for each additional 20,000 words. Bear in mind that these subventions constitute only a fraction of the cost of publishing your book.

#### Copyedit and manuscript revision

- a. Once the contract has been finalized, your manuscript will be sent to a copyeditor, and then returned to you for further revision. The copyeditor is charged to help you prepare your manuscript for publication: this charge includes the checking of bibliography and notes and insertion of technical corrections, and may include recommendations for the strengthening of the structure and narrative of your manuscript. You are not required to accept all copyeditor corrections and recommendations, but are expected to make revisions consonant with the copyeditor's alterations, understanding that Iter Press is committed to publishing volumes that are accurate, accessible to readers, and as free as possible from technical errors.
- b. The copyeditor will flag places (if not already flagged by the volume editors) where cross-references to narrative or notes within your manuscript will need to be added once pagination is firm, as described below in the Copyeditor Guidelines. Please retain these flags in the final

version of the manuscript that will be submitted to the series editor and, eventually, to the press. They will then appear in the typeset pages you receive for review, and once pagination is finalized, you may search for them and prepare a list of correct page numbers for the press to insert.

- c. After you have approved changes in the copyedited manuscript and made other necessary revisions, send your revised manuscript to the series editor, who will review and submit for typesetting. This final manuscript review should be thorough and searching. Revising the typeset pages is difficult and costly.

#### Typesetting, index, blurb, profile, and page proofs

- a. Iter Press will arrange for typesetting, and at the same time review the coordination between the various elements of the manuscript, finalize the style of the table of contents, chapter and section titles, headings, and running heads, and attend to any other matters related to the formatting of the volume.
- b. When you receive the typeset pages, review them carefully, making last necessary corrections and checking for formatting problems. If there are many changes, a second set of typeset pages will be supplied.
- c. Once all changes are made and the pagination is set, you will need to supply Iter Press with correct cross-references at places indicated by the flags inserted by the copyeditor and reproduced in the typeset.
- d. At this point, as well, you will need to compile an index in accord with *CMS 17: Part III, Section 16, Indexes*. If you are having your volume professionally indexed, you should make arrangements well ahead of time so that indexing can begin promptly once the final typeset is prepared. The Iter Press office can provide the names of professional indexers whose work has proved satisfactory in the past.
- e. A robust and analytical index is required. It should cover both critical introduction and text(s), and contain topical entries as well as proper names.
- f. Cover design and final title page presentation are the responsibility of Iter Press. To assist with the assemblage of back cover copy, you will need to submit a description of your volume (approximately 75–125 words) and a profile tag for each contributor (approximately 30 words). You will then be sent a cover design displaying your blurb, profile(s), and the image for which you have obtained permission. Back cover copy will also include an endorsement by an outside scholar, which will be obtained by the responsible series editor.
- g. As the volume is readied for printing, Iter Press will arrange to obtain CIP (Cataloging in Publication) information from the Library of Congress.
- h. Next, the press will provide a final set of cover and interior proofs for your review and approval to print. This will be your last opportunity to make corrections before the files are submitted to the printer; once the files are submitted, changes are not permitted.

#### Publication and distribution

- a. The book will now be published by Iter Press, and listed on the following websites:
  - i. The Other Voice in Early Modern Europe: [www.othervoiceineme.com/othervoice-toronto.html](http://www.othervoiceineme.com/othervoice-toronto.html)
  - ii. Iter Press: [www.itergateway.org/iter-press/series/1](http://www.itergateway.org/iter-press/series/1)
  - iii. University of Chicago Press: [www.press.uchicago.edu/ucp/books/series/OVIEMET.html](http://www.press.uchicago.edu/ucp/books/series/OVIEMET.html)  
The precise timing of the publication will depend on the marketing cycle at the University of Chicago Press, which is based on a system of Spring and Fall catalogues.

- b. Distribution of the print and digital book for both individual and institutional sales is managed by the University of Chicago Press through its Chicago Distribution Center (CDC). Both formats may be purchased online and links to the CDC shopping cart are available on all three websites. Telephone and email orders are also handled by CDC: (800) 621-2736 (US & Canada); (773) 702-7000 (International). Institutions wishing to purchase multiple copies for classroom use should contact CDC.
- c. Your last task will be to identify on a form provided by the press journals you think are likely to review the book and should receive copies for that purpose.

## **D. Copyeditor Guidelines**

In general, follow normal practice, and observe guidelines for manuscript preparation, with special attention to notes. Here are some reminders about matters that often arise in Other Voice manuscripts.

- a. Check all bibliography items against standard references to correct citations and update them, if useful, with a note about later editions; check all URLs; query items that cannot be checked.
- b. Correct notes based on edited bibliography items.
- c. Check notes for style (first full reference followed by short titles) and content (explanations of unfamiliar words and phrases, historical context, etc.).
- d. Check for and correct instances of “above” and “below” in notes (see under Footnotes and Bibliography, b.).
- e. In a long list of citations within a single footnote, check if the order given is alphabetical or chronological, or if the author has supplied some other explanation of that order.
- f. Flag places where correct numbers will need to be inserted for cross-references once pagination is set, using 00, xx, ##, Xref, or whatever is your usual practice. These flags will be retained in the final version of the manuscript submitted to the press and reproduced in the typeset pages, so that authors can easily find them and supply the correct numbers once pagination is set.
- g. In narrative and notes, check personal names and places for spelling and accents, and verify dates, in an online scholarly resource.
- h. Make all technical corrections (punctuation, date format, etc.) as needed.
- i. Check for consistency of spelling and capitalization, and if useful create a consistency list.
- j. If necessary, and without altering the argument stated, make recommendations for enhancing clarity of expression and strengthening the structure of the narrative.