Author's Guide

for

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STUDIES IN THE
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Gregory Brown, General Editor, Oxford University Studies in the Enlightenment (Gregory.Brown@voltaire.ox.ac.uk)

Main contact at **Voltaire Foundation** for inquiries from prospective authors, questions from authors developing proposals, questions relating to editorial matters from authors writing or revising manuscripts, and questions about the editorial review process.

Rebecca Graham, Publishing Coordinator (Rebecca.Graham@liverpool.ac.uk)

Main contact at **Liverpool University Press** & for queries concerning material preparation of the final manuscript and the book production process.

Alice Tradewell, Marketing Executive (Alice.Tradewell@liverpool.ac.uk)

For queries regarding publicity, marketing and sales.

Sarah Warren, Senior Production Editor (sarah.warren@liverpool.ac.uk)

For queries from authors of manuscripts in production relating to the production process.

Table of contents

1. Editorial mission statement
2. Inquiries and referrals
3. Supplemental guidelines for volume editors
4. Submitting a proposal
5. Submitting your manuscript for peer review
6. Revising and resubmitting the manuscript
7. Submitting the final manuscript
8. The production process
9. A guide to permissions
10. Marketing and promoting the book
11. Appendices
    a. Template for submitting a proposal
    b. Editorial policies for preparation of manuscripts
        Manuscript form
        Translation of citations
        Scholarly apparatus
        Illustrations
        Reference format
    c. British English style guidance
    d. US English style guidance
    e. Français: règles de style et de présentation
    f. Sample permission request letter
    g. Illustration information table
    h. Guide to preparing the index

1. Editorial mission statement

Oxford University Studies in the Enlightenment is a long-standing series published by the Voltaire Foundation of the University of Oxford, in partnership with Liverpool University Press. Since its inception in 1955, it has been known for its high degree of editorial rigor, its breadth of coverage and its interdisciplinary, international audience. We welcome expressions of interest and submissions of proposals for book-length works of original scholarship, in English or French, on all topics relating to the study of the Enlightenment, broadly understood.

The Enlightenment need not be defined by a particular canon of authors or corpus of texts and, indeed, it is precisely the issue of defining the meaning of the Enlightenment in the present which we set at the heart of our editorial program. We envision our series as functioning as a space that brings together the broad international and interdisciplinary community of Enlightenment scholars across cultures, languages, disciplines or methods.

In this sense, we are interested in work on any and all aspects of the culture, beliefs, thought, history, literature, art, music, politics and society from the later seventeenth century through early nineteenth century. While European culture has long been, and remains at the core of our series, it is by no means the limit.

We consider manuscripts between 75,000 and 120,000 words of the following formats:

- monographs, which might be revised theses, research projects by established scholars, or book-length essays.
- themed volumes of essays closely linked by a common approach, problematic or argument.
- editions of previously unpublished documents or texts accompanied by original scholarly analysis or commentary.

We also consider manuscripts which exceed 120,000 words on a case-by-case basis.

Proposing authors or editors of works which meet with the above-stated criteria, and which have been previously published in languages other than French or English (and who can provide a professionally translated manuscript and worldwide rights for publication of an English or French edition), are also welcome to inquire.

2. Inquiries and referrals

We welcome and encourage informal inquiries or referrals prior to the submission of a proposal.

Prospective authors or editors – or those wishing to refer the work of another – are invited to complete the online form available at this link or direct inquiries to the General Editor, Gregory Brown, at Gregory.Brown@Voltaire.Ox.Ac.Uk or Editor@OxUniEnl.com or to any member of the Editorial Board.

The General Editor is pleased to discuss the project prior to the submission of the proposal and to review a draft proposal prior to formal consideration by the Editorial Review Board.

3. Supplemental guidelines for volume editors

(These supplemental guidelines pertain to editors proposing or developing collaboratively authored, themed volumes.)

Oxford University Studies in the Enlightenment welcomes the submission of themed volumes, which may, or may not, have their origins in a conference, but we do not publish transactions of conference proceedings per se. To be considered for publication, a proposal for a themed volume should be conceived as a collaboratively authored monograph rather than a collection of individual articles. We are pleased to consider proposals for volumes to be published either in English or in French but, unless specific arrangements are agreed to with the General Editor, not a mixture of both.

Prospective editors of themed volumes should consult carefully the entire *Author's Guide* and pay particular attention to the additional guidelines specified below. Volume editors at any time should feel free to address any questions to the General Editor.

Prof. Gregory S. Brown, General Editor
Email: gregory.brown@voltaire.ox.ac.uk
Voltaire Foundation, 99 Banbury Road, Oxford OX2 6JX.

Preparing the proposal

i. The proposal must express a clearly defined focus for the volume; the proposed chapters should be linked by a common topic, argument, approach or debate.
ii. A proposal for a themed volume must identify all anticipated contributors and titles of chapters, as well as include a summary of each chapter. Although some modification may be expected in the course of the process of drafting the manuscript and of revisions, the proposal needs to describe the contents of the anticipated book and not merely the topic or concept.
iii. The proposal should indicate the anticipated date at which the proposing editor(s) expect to submit the manuscript (rather than the date that the contributors have been given as deadlines to submit chapters to the editor(s)).
iv. While it is not expected that the volume should be exhaustive in its coverage of a given topic, it is expected that all major issues relevant to the topic should be considered, either in the individual articles or in the introduction.
v. The editorial board report on the proposal will address the entire volume rather than individual chapters within the volume, although it may recommend topics to be considered for additional chapters. The General Editor's decision to invite the manuscript will be for the entire proposed volume rather than individual chapters.

Preparing the manuscript for submission

i. The introduction should provide a contextual overview of the volume's purpose and set out the *problématique* to be explored. It should not summarise at length the subsequent chapters.
ii. Each chapter must explicitly address the issues raised in the introduction and should make clear its relevance to the overall purpose of the book.
iii. Chapters are expected to be in dialogue with each other and accordingly should include appropriate cross-referencing in the citations. When chapters develop arguments and analysis in common, there should be no duplication of the same material, and the editor should reduce redundancies to a minimum. When chapters come to different conclusions

on a common point, this should be acknowledged and discussed for the clarity of the reader.

iv. In referencing works cited in common, individual chapters should refer to the same edition.
v. The volume editor should prepare a unified bibliography of works cited for the entire volume.
vi. The total length of the volume should typically be between 75,000 and 120,000 words, inclusive of front matter, introduction and conclusion, and scholarly apparatus. Individual chapters need not be of the same length, although editors should seek to achieve a reasonable balance in the length of contributions.
vii. The entire manuscript will be referred to external reviewer(s), and the editorial reports can be anticipated to address the overall volume as well as individual chapters. The volume editor(s) shall be responsible to relay appropriate comments to the individual authors and to coordinate revisions prior to resubmission.

After acceptance of the manuscript

It will be the responsibility of the volume editor(s) to:

i. communicate with individual authors, and to ensure that revisions recommended in the reader's report are fully taken into account;
ii. ensure that the revised manuscript is prepared throughout in accordance with the Oxford University Studies in the Enlightenment style guide;
iii. ensure that all artwork for images, translations of citations, and permissions for any material requiring permission are prepared and submitted in accordance with the Oxford University Studies in the Enlightenment style guide;
iv. consult with the General Editor on the final title, cover design concept and editorial notes prior to submission of the manuscript for production;
v. solicit from each contributor their contact information (name, university affiliations, postal and email addresses) and ensure that these are submitted with the final manuscript;
vi. ensure that each contributor agrees to, signs and returns the publication contract;
vii. complete the Author's Questionnaire for the entire volume.

During the production process

Volume editor(s) will be expected to serve as the intermediary(-ies) between the publisher and the individual contributors throughout the production process. This will include responsibility to:

i. notify contributors of the production timetable, and ensure that each individual author will be available to respond to copyeditor queries and to read and correct the proofs;
ii. distribute the typescripts, author queries and page proofs to all contributors, and check that queries from the copyeditor and typesetter have been answered;
iii. collate corrected typescripts and page proofs for return to the publisher;
iv. prepare (or arrange for the preparation of) an index of names, titles and principal themes (as appropriate) in electronic format according to the style guide, to be submitted with the corrected page proofs;
v. grant authorial final sign-off for the volume to go to be printed.
vi. draft (or arrange for an appropriate alternative writer to draft) a blog post, in consultation with the publisher, to be released upon publication of the book.

Upon publication of the book

Volume editors shall receive 6 copies of the published book. If a book has more than one editor, these copies will be divided between or among the editors. Editors should make contributors aware that each contributor shall receive an electronic PDF off-print of their respective chapter(s) and that all contributors shall be entitled to purchase a printed copy or copies of the book at the author's discount. To make a discounted purchase, please contact Janet McDermott (Trade Marketing Manager, janmar@liverpool.ac.uk).

4. Submitting a proposal

As a small, specialised series edited by active scholars in the field and published on behalf of a research institute (the Voltaire Foundation), the Oxford University Studies in the Enlightenment puts great emphasis on the development of the manuscript and not merely the publication of the final product. For this reason, projects are vetted by our editorial board at the outset rather than the end of the editorial process; this approach enables the board to provide feedback to the author **before** the manuscript is submitted and to advise the General Editor on whether or not to invite submission of the full manuscript for review. Thus, the proposal holds great importance in our process.

Proposals may be submitted in English or French and should contain the following:

1. Full **name**, **title** and **professional affiliation** of volume **author(s)** or **editor(s)**
2. Working **title** of the manuscript
3. A 250-word **rationale** statement addressing the following questions:
   a. What are the intellectual and scholarly aims for the book?
   b. Why is it needed at this time?
   c. How does your work differ from other published studies in the field?
4. A 1,000-word **synopsis** describing:
   a. Subject matter and sources exploited.
   b. Disciplinary and topical coverage.
   c. Methodological and theoretical approach.
   d. Themes or arguments developed.
5. A **prospective table of contents** with a **100-word summary of each section or chapter**
6. An **estimate of the length** of the work (75,000-120,000 words)
7. An estimated **date for submission of the first manuscript**
8. Estimate and description of any **ancillary materials** (figures, appendices etc.)
   a. Please indicate if you have already obtained reproduction permissions for any reproductions of texts, images, music, etc. for which copyright is held by others.
   b. If more than 10 illustrations are anticipated, please discuss prospects for obtaining a production subsidy to offset the costs.
   c. Please indicated if there are digital resources or enhancements that you are considering for the book.
9. A short list of **related prior publications by the author(s) or editor(s)**
10. A short statement of **comparable or competing works by others already published or known to be** forthcoming (please indicate author, title, and publisher).

Proposals may be uploaded to this link or submitted to Editor@OxUniEnl.com.
In most instances, proposers may expect a response from the General Editor, including a report on behalf of the editorial board, within 90 days of submitting the proposal.

5. Submitting your manuscript for peer review

Once the General Editor has invited the submission of the manuscript, the author and General Editor will determine a mutually convenient target date for submission of the first manuscript. The first manuscript will be referred for rigorous, external peer review, so the author should submit a manuscript only when it is ready for review. The General Editor is pleased to discuss with the author the development of the manuscript to facilitate the submission of an excellent manuscript.

Although it is understood to be a first draft, the readers will be asked to assess its readiness for publication in its current status, including not only originality of topic, extent of research findings, and strength of argument, but also the clarity of structure and style, the accuracy of any translated passages (or of the entire work if it is translated from another language), and the completeness and proper formatting of citations and bibliography. Authors or volume editors are encouraged to proofread fully, or obtain the services of a professional proofreader, and to follow the style guide as closely as possible. (Copies of illustrations or figures may be included; originals are not necessary at this stage.) Please ensure that your manuscript at this stage includes a title page and a table of contents.

To expedite the assignment of the manuscript to qualified peer reviewers, authors are requested to notify the Editor between 2 and 4 weeks prior to the submission of the manuscript. Manuscripts should be uploaded to this link.

Submitters of manuscripts may expect a response from the General Editor, including a report on the recommendation of the external readers, 4 to 6 months following the submission of the manuscript.

Please consult carefully the "Editorial policies for preparation of manuscripts" concerning translation of citations and illustrations, as well as the editorial style sheets concerning editorial style and citation formats.

6. Revising and resubmitting the manuscript

The General Editor will respond to the author(s) (or editor(s)) of submitted manuscripts generally four to six months from the submission of the manuscript. The response will usually include a copy of the external report or reports and, in most instances, a recommendation for revision and resubmission. The author(s) (or volume editor(s)) will usually prepare a short plan for revision and an estimated timeline for revision and resubmission. The General Editor should be consulted by the author(s) (or editor(s)) on the revision plan. The time frame for revision and resubmission is a function of the amount of revision to be undertaken and can range from two months to more than a year.

When the manuscript is ready for resubmission, please follow the instructions above for submission of the first manuscript. The General Editor will, in most cases, refer the revised manuscript back to the external reader and/or, if the revision has been considerable, to a fresh reviewer. Authors submitting revised manuscripts should expect a response within two months, although in cases where substantial revision has been undertaken, the timeframe may be longer. Upon receipt of a favourable second review, the General Editor will generally write to the author a letter expressing acceptance and an intention to publish. At this point the General Editor and author will agree on the final revisions to be undertaken and a submission date for the final manuscript.

7. Submitting the final manuscript

The final manuscript submitted should reflect as closely as possible the text as it will appear in the book. After this manuscript is submitted there will not be opportunity for rewriting or revision, only for correction of errors. Thus, this manuscript should include all front matter, including acknowledgements, and all scholarly apparatus, excepting the index. (Authors at this point should indicate if they wish for the publisher to prepare the index, for which a subvention will be invoiced to the author; see "Guide to preparing the index.")

As part of the final manuscript submission process, the General Editor and author will discuss the publication title, cover design concepts, and the jacket copy; those matters will be finalised in production.

Upon submission of the final manuscript, the General Editor will review and recommend publication to the editorial board and publisher; thereafter, the work will be deemed accepted for publication and turned over to the Publishing Coordinator to begin scheduling production. At this point you will be issued with a contract (and contributor contracts for themed volumes) and a Publicity Questionnaire. It is important that both of these are returned promptly to the Publishing Coordinator.

Please submit your final manuscript in Word format.

The final manuscript must include a title page, table of contents, a legend of figures or illustrations, and a complete bibliography of all works cited, arranged alphabetically.

The formatting, citations and presentation should conform as closely as possible to the style guidelines. Artwork and permissions for illustrations should accompany the final manuscript.

8. The production process

Once your manuscript has passed the peer-review process and you have made any final revisions to the manuscript, your manuscript finally enters the production department. Following is a brief summary explaining how your manuscript is turned into a book:

Copyediting

Your final manuscript is passed to the production department to be assessed by our Senior Production Editor, who will contact you and briefly outline the production schedule.

The manuscript is then sent to a freelance copyeditor who will correct grammar and spelling mistakes, check that references are given consistently, and otherwise ensure that the manuscript is styled consistently according to the *OSE* style sheet. If the copyeditor raises queries that must be clarified before typesetting, she will contact you.

Please note that we consider accepted manuscripts to be the final text (excluding copyediting and necessary correction during the proofs stage), and rewriting is not permitted once your manuscript has entered the copyediting process.

Proofs

The Production Editor will then send you your copyedited and typeset manuscript as PDF proofs. They will ask you to check the proofs thoroughly and return your corrections (as a marked-up PDF, or as a list in Word) within 3 weeks. Please note that at this stage we ask you to suggest necessary corrections only (for typos, incorrect information, and so forth). Non-necessary changes or new additions of text are to be avoided. Excessive corrections may incur an extra cost as defined in your author contract.

Index

After we adopt your corrections, we will send you a corrected second PDF proof from which to create your index. We will ask you to return your index (and any final corrections) to us 3 weeks after we send you the second proof. Please consult the "Guide to preparing the index." (See Appendix H).

Cover

Alongside this process, your cover will be created. The Publishing Coordinator will consult with you over possible cover images and acquire a suitable image. A proof of your cover – including your blurb and all author biographies – will be forwarded to you for your approval.

Final approval and print

Once we have inserted your index and have made all corrections to the text and cover, we will ask you for your final sign-off on the book. We expect you to have fully signed-off on the book within 2 weeks of receiving the final proofs. We will then arrange for the book to be printed.

9. A guide to permissions

Unless it has been agreed otherwise in your contract, it is the **author's responsibility** to clear all print and digital copyright permissions for any text or illustrative material that is not your own work, yet will be appearing in your book. It is also the author's responsibility to pay any permission fees associated with this, unless agreed otherwise with LUP. Yet acquiring permissions can sometimes be one of the most daunting tasks for an author and it is important you begin the process as early as possible as it can take a long time for publishers and copyright holders to answer your query letters.

PLEASE NOTE: All permissions should be cleared before the final version of your manuscript is submitted to LUP in order to avoid delays and additional costs during the production process.

Copyright in the UK and European Union

Where the author holds copyright, the term of copyright protection lasts for 70 years from the end of the year in which the author died. Where the publisher holds copyright, the term is also 70 years, but after the end of the year of first publication. After that date, the work is in the public domain and can be reproduced without permission. If the work is of unknown authorship, copyright expires after the end of 70 years after the end of the first year of publication.

Copyright in the US

Copyright in the US is a little less straight-forward. For works first published on or after January 1, 1978, copyright protection lasts for 70 years from the end of the year in which the author died. For works published before 1978 US copyright law is rather complicated. As a rough guideline:

- works published prior to January 1, 1964 were required to have copyright renewed during the 28th year of their first term to receive the full period of protection, which now endures for 95 years from first publication;
- works published between January 1, 1964 and December 31, 1977 are protected for 95 years without the need for renewal. Copyrights in their second term of protection on January 1, 1978 automatically received the full 95-year period without requiring renewal.

If you are unsure whether copyright was renewed for the material you wish to use, you should contact the Library of Congress for advice [Library of Congress Copyright Office, 101 Independence Avenue, S. E. Washington, D.C. 20559-6000, USA. Website: www.copyright.gov].

Fair dealing

In the UK and European Union if you are quoting for purposes of 'criticism or review' or if you are reporting on current events, the 'fair dealing' rule enables you to quote more freely. The 1988 UK Copyright Act does not actually specify how much copyright work can be reproduced without permission. Instead, it refers to the concept of a 'substantial' part. However, fair dealing for academic works and research should always be accompanied by an acknowledgement, if at all possible.

As a guide, you are advised to seek permission to use extracts from copyright material if you wish to reproduce:

- a single extract of more than 400 words;
- a series of extracts from one publication totalling more than 800 words, of which any one extract is more than 300 words.

In the US, the 'fair-use' convention is generally taken as allowing you to quote up to a total of 400 words from a book, or 50 words or less from an article or chapter in an anthology.

PLEASE NOTE: even if your use constitutes fair dealing, you should still give proper credit to the original source.

Dealing with rights holders

To cover the cost of processing small permission requests, most publishers charge a minimum fee or set a minimum number of words or figures below which no fee is charged. The publisher, either as owner of the copyright or on behalf of the author, has exclusive right to grant (or withhold) permission and can demand any fee they think reasonable.

Contact the publisher for permission to use the material previously published by them in the first instance. Some may then request that you contact the author of the work to seek their permission directly; other publishers will deal with the matter themselves. However, you need to make all **reasonable efforts** to track down the copyright owner and acquire a reply from them. In case no reply is forthcoming, please ensure you keep a record of all your correspondence as proof that you have attempted to gain permission to use the material.

Third-party copyright material

When obtaining permissions, please remember that any 'third-party' copyright material (e.g. extracts or illustrations that was cleared for the original publication) must also be cleared for your own publication. The permission that would have been granted for an illustration or extract to appear in the original publication will only apply to the publication in which it currently appears.

Poetry and lyrics

The guidelines for poetry allow the use of small amounts of material 'for the purposes of criticism and review'. The limit is up to 40 lines from a poem providing that this amounts to no more than one quarter of the poem. So, if you wish to use more than one quarter you **must** clear permission.

As a guide, reproducing the work of famous poets or songwriters, even in very small quantities, is often difficult and expensive. The 1988 UK Copyright Act encourages permission to be sought when a 'substantial' amount of material is used. However, this concept of a substantial part can refer not just to length but also to **recognisability**. Therefore, the copyright holder of a famous poem or song may require the use of a single line to be cleared.

Works of art

For works of art, you will need to acquire a high-quality photograph of the artwork as well as find out who owns the copyright:

- if the artist died more than 70 years ago, the artwork will be in the public domain;
- if the artist died less than 70 years ago, or is still alive, you will need to ask permission from either the artist or the artist's estate (most twentieth century artists are still in copyright); - if the artwork is owned by someone privately, you will need to ask permission of the owner; - if the artwork is on display in a gallery, the gallery owner must give permission as well.

In addition to the above, you will also need to establish if the **photographer** owns the copyright in the photograph of the artwork that you are using. If so, you will have to apply for permission from the photographer in addition to the copyright holder of the actual artwork.

Please be aware that you may need to pay a reproduction fee to the owner as well as a copyright fee to the artist. For most fine art it is cheaper to approach museums and galleries direct, rather than

contacting a commercial art picture library. Photographs and permission for contemporary artists can usually be obtained through their dealer or gallery. Artists' copyright can be cleared through the following organisations:

In the UK Design and Artists Copyright Society (DACS), Parchment House 13 Northburgh Street London EC1V 0JP Tel: +44 (0) 20 7336 8811 Fax: +44 (0) 20 7336 8822. Website: www.dacs.co.uk or email: info@dacs.org.uk

In the US Artists Rights Society (ARS) 536 Broadway, 5th Floor (at Spring Street) New York NY 10012 Tel: (1) 212 420 9160 Fax: (1) 212 420 9286. Website: www.arsny.com

Photographs

Unless otherwise stated in the acknowledgements or figure caption for the photograph, you should apply to the publisher for permission to reproduce a photograph. In some instances, copyright may reside with the photographer; but the publisher will inform you if this is the case. You will also need permission for using a photograph from a picture agency.

If you want to use a photograph you have taken of someone, you will need permission from them to use it. If they object to the context of the photos, then you are technically in breach of copyright and their moral right of privacy.

Film stills

It is often considered fair dealing for film stills or frame grabs to be used for the purposes of criticism or review, as long as their use is accompanied by a 'sufficient acknowledgement'. In order for the use to be fair, it is advisable that you use only a reasonable number of images from any one film and that, in the case of each individual film, the examples used should not form more than an insignificant proportion of the book.

The acknowledgement must give the film's name together with the name of its producer. In addition, for films made on or after 1 July 1994, it must also give the name of the film's principal director.

If there is any doubt about whether your use constitutes fair dealing, please contact the indicated copyright holder. If this information isn't available, you can try contacting picture libraries such as the *Kobal Collection* and *The Ronald Grant Archive* for photos of Hollywood and other mainstream films, as these sources can give permission for use. **Do not** approach major studios - most will refuse permission or charge extremely high fees.

The British Film Institute stills library is a useful source for film images and photographs but bear in mind that they cannot grant permission - they are best used for non-mainstream films, and you will still need to contact the copyright holders.

Drawings, tables, graphs and figures

You will need permission if you intend to use a direct copy of any graph, line drawing or table that has been previously published in another source or if you intend to adapt a graph, line drawing or table that has been previously published in another source.

You do not need permission if you intend to use raw data to construct a figure illustration or table (although the source of the data must be credited).

Advertisements

Permission has to be cleared in **all instances** as advertisements are not covered by the fair dealing law. Companies usually give permission with no fee because using their advertisements gives them additional advertising. However, it is always worth sending the text that will accompany the advertisement with a permission request to reassure the company that you are not saying anything negative about the advertisement.

Permission request letter

A sample permission letter is included as an appendix, which can be adapted for your needs. The main points to note are the rights required, which will be as follows:

Territory: World distribution
Language: English language only
Print run: 320 copies
Editions required: all editions (so you are covered for any reprints and future editions) **including electronic editions**. If the permission fees are looking to be very expensive, you can always reduce this clause to one-time publication. However, it does mean that permission will be required again every time the book is reprinted or brought out in a new edition.

It is also worth mentioning that Liverpool University Press is an academic publisher and that the book will be a scholarly and educational publication. This sometimes reduces any fees assigned to permission requests.

10. Marketing and promoting the book

Just as every book receives individual and careful consideration through the production process, the same applies to the marketing stage, where every book receives a custom-made marketing plan in order to maximise its publicity and sales. However, there are some aspects of this marketing process that are similar to the majority of books we publish, and this section attempts to explain these to you.

One of the most important documents that you will be asked to complete for LUP is the **Marketing Questionnaire**. This will be sent to you upon completion of the final manuscript by the Publishing Coordinator and it is important you complete this in as much detail as possible by the date requested.

The Marketing Questionnaire is used and referred to extensively during the course of your book's publication. The blurbs that you provide in the Questionnaire form the basis of the back cover blurb and marketing copy which the Marketing department will use to publicise your book. With the information you provide, and our experience in publicising and selling books, a final dedicated marketing plan is drawn up for the book and followed by the Marketing team at LUP.

The following stages outline our general marketing activities that will adhere to your book:

Stage one – Invisible marketing

About nine months prior to publication, we announce details of forthcoming books internationally via bibliographic information agencies such as Nielsen Bookdata and Bowker. This information is disseminated from these companies to libraries, retailers and websites, ensuring every shop, wholesaler, supplier, library or website has the book on their system for potential ordering.

Stage two – The catalogue

All new books are announced in a new titles catalogue, which we share digitally via a link on our website and then distribute widely. Among many others, we share the catalogue with our mailing list subscribers, publicly on social media, and with our sales representatives and key accounts in Europe, the Middle East, the Far East and Australasia. The information in the catalogue is replicated in the seasonal catalogues of our American distributors, Longleaf Distribution, who market and promote the book across the United States, Canada, South and Central America and the Caribbean.

Stage three – Our UK sales representatives team

Using the data disseminated in stage one, booksellers will then select which books they wish to place an order for. Liverpool University Press publishes across a range of subject areas which means we are on the radar of a broad variety of booksellers, and because of this they will often already have an account set up with us. We also share this data with our sales representatives who then visit national retail chains and bookstores, campus bookshops, libraries and library suppliers, and wholesalers, armed with this information and our seasonal catalogue. In addition to this, we also contact specific bookshops with Advanced Information sheets if there are key bookshops for certain titles or they are listed by the author in the publicity questionnaire as a key outlet for the book.

Stage four – US marketing and distribution – Longleaf Distribution

In the US, the largest market for scholarly books, all LUP titles are advertised, marketing, sold and

distributed by Longleaf Distribution, USA. Their seasonal and subject catalogues, which your book will appear within, are distributed to over 30,000 booksellers, libraries and academics and students and we work closely with Longleaf to ensure every book reaches its US potential. We present all our new titles to Longleaf twice a year and with strong and constant communication between LUP and Longleaf, any queries you might have about your US sales or publicity will be quickly answered.

Stage five – Advance publicity

About three weeks prior to publication, we contact relevant academic journals, national newspapers, and magazines about review copies with information about this new book.

Stage six – Direct marketing and flyers

We use targeted email marketing campaigns to promote the book to our mailing list. The book will be included on all subject relevant campaigns and a tailored individual email of the book will be sent to you directly for sharing with your personal contacts.

We provide all authors with a flyer on publication for their use, to distribute to colleagues and during lecture tours, for example. We also contact societies and organisations with information about your book and the wider series. In addition, our Journals team will include adverts in relevant LUP journals. If you have any requests on additional societies you'd like us to contact please feel free to get in touch or list these in your responses to the publicity questionnaire.

Stage seven – Exhibitions and conferences

The marketing and promotion of your book is continuous at LUP. Throughout the year, we attend a variety of academic conferences and exhibitions, both in-person and virtually, at which our books are available for purchase at a discount. Advance information, order forms, show cards, flyers, catalogues and other promotional material are sent to relevant conferences.

Stage eight – Foreign rights

LUP actively seeks the sale of foreign rights on all its books, widening the appeal and impact of our books by seeking translations and co-publication deals. We attend the international and acclaimed book fairs in Frankfurt and London every year in order to sell translation and new territory rights for our publications.

Stage nine – Online and E-books

Books in the series will, in due course, join Oxford University Studies in the Enlightenment Online, a digital collection available to university libraries.

Stage ten – Additional digital marketing

LUP carries out additional digital marketing, including posting announcements on relevant sites (such as Fabula, SFEDS), listservs (Francofil), sharing on social media, and on both the LUP/Vf blog.

The above summary is only an indication of the marketing we do for our books. It is far from conclusive, and we urge all our authors to be involved in the marketing process, to come to us with suggestions and be an active part in the promotion of their work.

Writing a piece for the Liverpool University Press Blog

Writing a piece for the Liverpool University Press blog is a great way to connect with readers and highlight your expertise in the field. It offers an opportunity to share insights from your research process, reflect on themes explored in your book, or to expand on areas that didn't make it into the final publication.

If this is something you would be interested in putting together for us, we would ask for a short original piece of roughly 800-1000 words. The blog post could discuss the topic of your book or a specific chapter more generally, it could relate some of the research to an anniversary or current event, or perhaps you could delve into a related area of research.

You can find examples of posts from other authors in the series here: www.liverpooluniversitypress.blog/category/enlightenment/.

Ideally, your post should be ready around the time of your book's release date, as this helps to generate interest in your title and is therefore a great additional marketing tool.

The post will also be reshared by the Voltaire Foundation blog (https://www.voltaire.ox.ac.uk/blog/) and promoted via both the Oxford University Studies in the Enlightenment account and Voltaire Foundation Bluesky accounts. To amplify its reach, we encourage you to follow our accounts and reshare the blog post and book announcement with your own network. Our account details are as follows:

Voltaire Foundation Bluesky account: @oxunienl.bsky.social

Oxford University Studies in the Enlightenment account: @voltaire.ox.ac.uk

Liverpool University Press Bluesky account: @livunipress.bsky.social

Should you have any further questions about writing a piece for the blog, or any other marketing related queries, please don't hesitate to get in touch with your marketing contact at Liverpool University Press, Alice Tradewell: Alice.Tradewell@liverpool.ac.uk.

11. Appendices

a. Template for submitting a proposal
b. Editorial policies for preparation of manuscripts
    - Manuscript form
    - Translation of citations
    - Scholarly apparatus
    - Illustrations
    - Reference format
c. British English style guidance
d. US English style guidance
e. Français: règles de style et de présentation
f. Sample permission request letter
g. Illustration information table
h. Guide to preparing the index

a. Template for submitting a proposal

OXFORD UNIVERSITY
STUDIES IN THE
ENLIGHTENMENT

Proposals may be uploaded to this link or submitted to Editor@OxUniEnl.com.

0. OSE proposal #: [Leave blank; to be assigned internally]: _____

1. Author or editor [if multiple authors/ editors, please designate a lead editor**]**
   a. **Full name** (last name, first name) _____
   b. **Professional Title:**_____
   c. c. **Institutional affiliation :**_____
   d. d. **Email address:** _____

2. Working **title**: _____

3. Please provide a **rationale** statement (250 – 500 words), addressing the following questions:
   a. What are the intellectual and scholarly aims for this the book?
   b. Why is it needed at this time?
   c. How does your work differ from other published studies in the field?

4. Please provide a **general synopsis** (maximum 1000 words) describing:
   a. subject matter and sources exploited
   b. disciplinary and topical coverage
   c. methodological and theoretical approach
   d. themes or arguments developed

5. Please provide a **prospective table of contents** with a **brief summary of each section or chapter** (50 – 100 words per chapter; maximum 1000 words)

6. **Estimated word count** of the work : __

7. **Anticipated date for submission of the first manuscript :**

8. Estimated number of figures or illustrations : _____

9. Please **describe briefly the nature of anticipated figures, illustrations or appendices**:
   a. Please indicate if you have already obtained reproduction permissions for any reproductions of texts, images, music, etc. for which copyright is held by others.
   b. If more than 10 illustrations are anticipated, please discuss prospects for obtaining a production subsidy to offset the costs
   c. Are there digital resources or enhancements that you are considering for the book?

10. Please provide a short list of **related prior publications by the author**(s) or editor(s)

11. Please provide a short statement (250 to 500 words) **of comparable or competing works by others already published or forthcoming** (please indicate author, title, and publisher).

b. Editorial policies for preparation of manuscripts

Manuscript form

1. Title and full author (or editor) name(s) should appear on a separate title page.
2. Pages should be numbered consecutively throughout, not beginning anew with each chapter.
3. Chapters should be numbered consecutively and carry pertinent, concise titles which should be included in full in the table of contents and again at the top of the first page of each chapter.
4. Chapters may be divided into sections, which should have short, explanatory headings; section headings should appear on a separate line within the text, in the same font but a larger type size than the main text.
5. Double space the entire manuscript, including footnotes and bibliography.
6. After final punctuation, include a single space; after a paragraph, include a single carriage return.
7. Use a single font throughout the manuscript. Italics or bold text are acceptable as appropriate.
8. Please set all text in 12-point, except for chapter titles, section heads or sub-heads, which can be distinguished from main body text in a larger font size.
9. Your table of contents should be supplied as plain text (not as automated/hyperlinked tables).

Translation of citations

The Oxford University Studies in the Enlightenment editorial policy on translations reflects our status as a bi-lingual publication series. Thus, authors writing in English may choose to quote from French-language sources either in the original French or translated into English; likewise, authors writing in French may choose to quote from English-language sources either in the original English or translated into French. Authors quoting from languages other than French or English should translate the quotation into the language of the text. The original for quotations translated in the text should be included in the footnote (or, if the translated quotation is rendered as a block quote in the text, then the original should be rendered as a block quote as well.) Authors who would like to propose a different policy for translations of quotations should discuss this with the General Editor.

Please specify whether translations are your own or in the case of an existing translation, please provide full citation information for the translation as well as the original source. Your approach to translations should be mentioned in a footnote at the first occurrence (e.g. 'All translations in this volume/article are my own unless otherwise indicated.') or if further explanation is required, in the preface or a notice in the front matter. Please specify as well if your citations have been modernised for spelling or punctuation.

Scholarly apparatus

Scholarly apparatus should take the form of footnotes at the bottom of the page rather than end notes at the end of the chapter. Footnote calls should be placed after punctuation (e.g .....as Haverkamp points out.[23]) When preparing your manuscript for submission, please use your documentation preparation software's automatic footnote facility (rather than typing out the footnote call and the footnote as part of the main text). For bibliographical references in footnotes, follow the relevant style sheet below.

Illustrations

Our production budget allows for up to 10 black/white illustrations for each volume. For works with more than 10 illustrations, the author or volume editor will be expected to provide a subsidy for the increased production cost, which is approximately £20 per image. Other arrangements concerning illustrations are possible; authors should raise this question with the General Editor at an early stage

in the editorial process to find the best solution for that volume. It is the responsibility of the author to obtain the necessary artwork and permissions for each image to be included in the book. The manuscript should include a list of illustrations, generally as a stand-alone page in the front matter. When submitting the image files, please complete the "Illustration Information Table" indicating image reference, placement in the manuscript, file name, and permission information. (A template for the table is reproduced below.)

1. Due to the size of image files, please do not email as attachments. Images may be uploaded (with the completed Illustration Information Table) to this link.
2. Images must be supplied as either TIFF or JPG files. Images should be supplied at a resolution of at least 300dpi (dots per inch) at the size they are to be reproduced in the published book.
3. Give each file a sequential name (e.g. 'Fig1.jpg', 'Fig2.tiff', etc.) rather than a descriptive name (e.g. 'map of Ohio in 1948.jpg', etc.).
4. Indicate at the point in your manuscript where the images should be placed (e.g. '[INSERT FIG1 HERE]').
5. Provide a brief, descriptive caption for each image in the body of your manuscript, giving any necessary source or credit information.
6. Permissions for images must be secured before the manuscript can be put into production. (See below, 'A guide to permissions'.)
7. Tables or diagrams should be supplied as editable files but submitted separately from the body of the text; with the placement indicated in the main manuscript (as per #3, above).
8. Unless agreed separately with the General Editor, all illustrations will be printed black and white. Therefore, color originals should be rendered into grayscale; in the case of color illustrations, please render as CMYK.

Reference format

The most common reference formatting issues are described in the style sheets below. In the case of references for works that require more specific referencing (e.g. texts of stage plays or verse), authors should use a clear and consistent reference format and indicate the format used in the front matter, as a standalone notation, in the preface, or in the first footnoted reference.

c. British English style guidance

Spelling

Use British English spellings:
-ise endings: legalise; standardise; theorise
-our spellings: behaviour; colour; honour
general: acknowledgement; judgement; towards (not toward); travelled

Punctuation and accents

The serial comma is not used: He taught in Vienna, Prague and Rome (not Vienna, Prague, and Rome).
Use single quotation marks: According to Jürgen Habermas, 'the status of the Church changed as a result of the Reformation.'
Use double quotation marks for a quotation within a quotation: Edith Hall concludes that 'The play failed, despite the ethical "improvements" that were made.'
The full stop precedes the closing quotation mark if what is contained within quotes can stand alone grammatically: One scholar has noted 'there was no longer anywhere for religious women to go.'
The full stop follows the closing quotation mark if what is contained within quotes cannot stand alone: One scholar has noted there was 'no longer anywhere for religious women to go'.
French guillemets (« ») are never used.
Use spaced en-rules for parenthetical dashes: The reaction – especially in Norway – was muted.
Use hyphens in number ranges: 15-20.
Initials are spaced and include a full stop: J. E. Tierney.
There is no initial capitalisation after a colon: Smollett asks: what does it mean for Scots to circulate across the globe but lose their homeland?
Accents are not used on French initials: the Ecole normale supérieure; *Les Epoques de la nature*.

Quotations

Prose quotations of under 60 words are included in the running text, using single quotation marks.
Prose quotations of 60+ words are separated out from the main text as block quotations.
Short verse quotations (two or three lines) are included in the running text. Line breaks can be indicated using slashes: 'Dear Princess, your hand implies an action, / Your heart I hope's too soft to execute.'
Longer verse quotations are separated out from the main text as block quotations.
Verse quotations in footnotes (regardless of length) are run into the footnote text. Line breaks can be indicated using slashes: Fielding suggests that women 'act' their martial anger: 'Can Female Modesty so rage, / To draw a Sword, and mount the Stage? / Will they their Sex entirely quit? / No, they have not so little Wit.'
Use Word auto-ellipses in square brackets if omitting material: 'Swift […] rooted his theology in a very straightforward acceptance of the basics of the faith.'
Ellipses are not used at the beginning or end of a quotation.
If italics are used for emphasis, indicate each time whether the italics are in the original or not (e.g. emphasis added). A general comment can be given in the front matter or introduction instead (e.g. The use of italics in quoted passages reflects the original unless otherwise stated).

Possessives

For names/words that end in -s, add an apostrophe only: James' research.
For French names, an -s is always used after the apostrophe: Descartes's work.

Dates

Dates should be given in UK style: 1 February 2000.
Centuries are written out in full: in the eighteenth century.
Use one system consistently for eras (use small caps): 150 BC; AD 150; 150 BCE.
Year spans are never elided: 1712-1778.

Titles

Book titles in English take an initial capital on the first main word and any preceding article, as well as proper nouns:
Cultivating music: the aspirations, interests, and limits of German musical culture
The History of England
The Structural transformation of the public sphere

Book titles in French take an initial capital on the first noun and any preceding article and adjective, as well as proper nouns:
Le Pouvoir des mots
Les Grands Moments de l'histoire de France

Alternative book titles in French take an initial capital on the first noun and any preceding adjective:
Physiologie des passions, ou Nouvelle Doctrine des sentiments moraux

Numbers

Numbers up to and including 100 should be spelled out.
Page ranges are elided to two digits, except where the second figure would start with 0: p.257-58, but p.207-208.
Numbers under 10,000 should not include a comma or space: 9999.

Figures and tables

Figures and tables should be single-numbered across the volume (monographs and edited volumes).
All figures and tables should be mentioned in the text: Examples of these official imprints can be found in Parisian and provincial archives (see Figure 9).
If a colour image is to be printed in black and white, colour must not be mentioned in the caption or discussion.

Capitalisation of names

Capitals are not used in hereditary and ecclesiastical English titles unless directly followed by the holder's name: the king of England or the king, but King George or George II (N.B. 'King' is not needed with the ordinal); the bishop of Leicester, but Bishop Francis; the duke of York, but Duke Richard.
French compound names should have all elements capitalised with the exception of de and d': Charles de Brosses, Nicolas Perrot d'Ablancourt, Mme Du Deffand, Nicolas Bricaire de La Dixmerie, Jacques Savary Des Brûlons. An exception to this rule is D'Alembert (because it is not a noble particle).
French personal titles appear with lower case initials, unless abbreviated: M. Legrand, Mme de Genlis, abbé, comte, duc, père, chevalier.

Footnotes

All items cited in a manuscript's footnotes should have a corresponding entry in the bibliography.

In monographs, full publication details should be given in a footnote at the first mention of a source, and short citations should be used for all subsequent mentions until the end of the book:

- First citation: Peter Womack, *Improvement and romance: constructing the myth of the Highlands* (London, 1989), p.4.
- All subsequent citations until the end of the book: Womack, *Improvement and romance*, p.5-19.

In edited volumes, full publication details should be given in a footnote at the first mention of a source in every article, and short citations should be used for all subsequent mentions within the same article:

- First citation: Peter Womack, *Improvement and romance: constructing the myth of the Highlands* (London, 1989), p.4.
- All subsequent citations within the same article: Womack, *Improvement and romance*, p.5-19.

Ibid., *op. cit.* and *loc. cit.* are never used.

For works published before 1800, the printer/publisher must be referenced in the initial citation:

James Fennel, *A Review of the proceedings at Paris during the last summer* (London, E. and T. Williams, 1792).

For works published in or after 1800, publisher names are not used:

Denis Diderot, *Paradoxe sur le comédien* (Paris, 1830).

US state abbreviations are included for all US cities of publication except New York City:

Terry Castle, *Clarissa's ciphers: meaning and disruption in Richardson's Clarissa* (Ithaca, NY, 2016).
Julie Ellison, *Cato's tears and the making of Anglo-American emotion* (Chicago, IL, 1999).
Pamela Gordon, *The Invention and gendering of Epicurus* (Ann Arbor, MI, 2012).

The initial citation must include the full page range for references to chapters/articles/sections within a wider work.

Bibliography

The bibliography must include all items cited in the footnotes: monographs, chapters from edited volumes, journal articles, archives and manuscripts. It can also include other relevant works not cited in the footnotes.

The name of the first author/editor should be reversed (surname first). Names of any subsequent authors/editors are not reversed:

Bedini, Silvio, *Thomas Jefferson and his copying machines* (Charlottesville, VA, 1984).
Bergenholtz, Henning, and Sven Tarp (ed.), *Manual of specialised lexicography: the preparation of specialised dictionaries* (Amsterdam, 1995).

Multiple works by the same author should be ordered alphabetically, not chronologically:

Raven, James, *Bookscape: geographies of printing and publishing in London before 1800* (London, 2014).
–, *The Business of books* (New Haven, CT, 2007).
–, *Publishing business in eighteenth-century England* (Woodbridge, 2000).

Works published without an author name are listed under the title ('Anon.' is not used):

Bergmännisches Wörterbuch (Chemnitz, Stößel, 1778).

Ignore spaces and punctuation when ordering author names alphabetically:

Dear, James
De Baere, Mary
DeClerk, Robert

'Mc' names should be alphabetized as if they were spelled 'Mac':

MacAlister
McConachie
McKee
MacMahon
Macqueer

The alphabetical ordering of titles disregards initial articles in titles:

Le Buffon classique de la jeunesse, ou Résumé d'histoire naturelle (Paris, 1837).
Buffon de la jeunesse (Rouen, 1873).
Le Buffon des demoiselles (Paris, 1819).
Buffon des enfans, ou Petite histoire naturelle des quadrupèdes (Paris, 1811).
Le Buffon illustré de la jeunesse: abrégé de l'histoire naturelle des animaux (Paris, 1893).

Entries by a single author should precede entries by that author and someone else:

Grenby, Matthew O., *The Child reader, 1700-1840* (Cambridge, 2011).
–, and Andrea Immel (ed.), *The Cambridge companion to children's literature* (New York, 2009).

All publication details should be given in English:

Places of publication: Brussels, London, Rome, Turin (not Bruxelles, Londres, Roma, Torino).
Editors: ed. (not éd.).
Translators: translated by (not traduit par).

Et al. is used where there are three or more authors/editors:

Barbier, Frédéric, *et al.*, *Dictionnaire des imprimeurs, libraires et gens du livre à Paris, 1701-1789* (Geneva, 2007).

References to *SVEC* / Oxford University Studies in the Enlightenment

SVEC, pre-2000: Simon Davies, *Paris and the provinces in prose fiction*, *SVEC* 214 (1982).
SVEC, from 2000 onwards: Nikolai Karamzin, *Letters of a Russian traveller*, ed. and translated by Andrew Kahn, *SVEC* 2003:04.
OUSE, prior to 1 August 2018: J. Smith, *The Pleasure of reading Voltaire*, Oxford University Studies in the Enlightenment (Oxford, Voltaire Foundation, 2014).
OUSE, from 1 August 2018 onwards: Denys Van Renen, *Nature and the new science in England, 1665-1726*, Oxford University Studies in the Enlightenment (Liverpool, Liverpool University Press / Voltaire Foundation, 2018).

Sample references for footnotes

Authored book: Isaac Barrow, *Sermons on various subjects*, 5 vols (London, 1823).
Book with two authors: Roy Porter and Mikuláš Teich, *The Enlightenment in national context* (Cambridge, 1981).
Edited book: *Eighteenth-century poetry: an anthology*, ed. John Sitter, 2nd edn, 2 vols (Cambridge, 2001).
Translation: Denis Diderot, *Rameau's nephew and other works*, ed. and translated by Jacques Barzun and Ralph H. Bowen (New York, 1956).
Book chapter: Daniel Lupton, 'Swift's idea of a Christian community', in *Swift as priest and satirist*, ed. Todd C. Parker, 2 vols (Newark, DE, 2009), vol.1, p.164-81.
Journal article: Heidi Bostic, 'The difference she makes: staging gender identity in Graffigny's *Phaza*', *Tulsa studies in women's literature* 29:2 (2010), p.291-309.
Online reference: Stéphane Van Damme, 'Education, sociability and written culture: the case of the Society of Jesus in France', *Les Dossiers du Grihl*, http://journals.openedition.org/dossiersgri hl/752 (last accessed 16 August 2018).
Pre-1800 work: J. H. S. Formey, *Histoire abrégée de la philosophie* (Amsterdam, H. Schneider, 1760).
Dissertation: Ian Higgins, 'The sentiments of a Church-of-England man: a study of Swift's politics', doctoral dissertation, University of Warwick, 1989.
Manuscript: Paris, Bibliothèque nationale de France, Fonds Joly de Fleury 2541, 'Mémoire des officiers de police du Châtelet', f.2*r*-15*v*.

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Authored book: Barrow, Isaac, *Sermons on various subjects*, 5 vols (London, 1823).
Book with two authors: Porter, Roy, and Mikuláš Teich, *The Enlightenment in national context* (Cambridge, 1981).
Edited book: Sitter, John (ed.), *Eighteenth-century poetry: an anthology*, 2nd edn, 2 vols (Cambridge, 2001).
Translation: Diderot, Denis, *Rameau's nephew and other works*, ed. and translated by Jacques Barzun and Ralph H. Bowen (New York, 1956).
Book chapter: Lupton, Daniel, 'Swift's idea of a Christian community', in *Swift as priest and satirist*, ed. Todd C. Parker, 2 vols (Newark, DE, 2009), vol.1, p.164-81.
Journal article: Bostic, Heidi, 'The difference she makes: staging gender identity in Graffigny's *Phaza*', *Tulsa studies in women's literature* 29:2 (2010), p.291-309.
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Manuscript: Paris, Bibliothèque nationale de France, Fonds Joly de Fleury 2541, 'Mémoire des officiers de police du Châtelet', f.2*r*-15*v*.

d. US English style guidance

Spelling

Use US English spellings:
- -ize endings: legalize; standardize; theorize
- -or spellings: behavior; color; honor
- general: acknowledgment; judgment; toward (not towards); traveled

Punctuation and accents

The serial comma is used: He taught in Vienna, Prague, and Rome (not Vienna, Prague and Rome).
Use double quotation marks: According to Jürgen Habermas, "the status of the Church changed as a result of the Reformation."
Use single quotation marks for a quotation within a quotation: Edith Hall concludes that "The play failed, despite the ethical 'improvements' that were made."
A full stop always precedes closing quotation marks: One scholar has noted there was "no longer anywhere for religious women to go."
French guillemets (« ») are never used.
Use unspaced em-rules for parenthetical dashes: The reaction—especially in Norway—was muted.
Use dashes in number ranges: 15–20.
Initials are spaced and include a full stop: J. E. Tierney.
There is no initial capitalisation after a colon: Smollett asks: what does it mean for Scots to circulate across the globe but lose their homeland?
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Use Word auto-ellipses in square brackets if omitting material: "Swift […] rooted his theology in a very straightforward acceptance of the basics of the faith."
Ellipses are not used at the beginning or end of a quotation.
If italics are used for emphasis, indicate each time whether the italics are in the original or not (e.g. emphasis added). A general comment can be given in the front matter or introduction instead (e.g. The use of italics in quoted passages reflects the original unless otherwise stated).

Possessives

For names/words that end in -s, add 's unless the final -s is silent: James's research; the marquis' mother.
For French names, 's is always used after the apostrophe: Descartes's work.

Dates

Dates should be given in US style: February 1, 2000.
Centuries are written out in full: in the eighteenth century.
Use one system consistently for eras (use small caps): 150 BC; AD 150; 150 BCE.
Year spans are never elided: 1712–1778.

Titles

Book titles in English take an initial capital on the first main word and any preceding article, as well as proper nouns:
Cultivating music: the aspirations, interests, and limits of German musical culture
The History of England
The Structural transformation of the public sphere

Book titles in French take an initial capital on the first noun and any preceding article and adjective, as well as proper nouns:
Le Pouvoir des mots
Les Grands Moments de l'histoire de France

Alternative book titles in French take an initial capital on the first noun and any preceding adjective:
Physiologie des passions, ou Nouvelle Doctrine des sentiments moraux

Numbers

Numbers up to and including 100 should be spelled out.
Page ranges are elided to two digits, except where the second figure would start with 0: p.257–58, but p.207–208.
Numbers under 10,000 should not include a comma or space: 9999.

Figures and tables

Figures and tables should be single-numbered across the volume (monographs and edited volumes).
All figures and tables should be mentioned in the text: Examples of these official imprints can be found in Parisian and provincial archives (see Figure 9).
If a colour image is to be printed in black and white, colour must not be mentioned in the caption or discussion.

Capitalisation of names

Capitals are not used in hereditary and ecclesiastical English titles unless directly followed by the holder's name: the king of England or the king, but King George or George II (N.B. "King" is not needed with the ordinal); the bishop of Leicester, but Bishop Francis; the duke of York, but Duke Richard.
French compound names should have all elements capitalised with the exception of de and d': Charles de Brosses, Nicolas Perrot d'Ablancourt, Mme Du Deffand, Nicolas Bricaire de La Dixmerie, Jacques Savary Des Brûlons. An exception to this rule is D'Alembert (because it is not a noble particle).
French personal titles appear with lower case initials, unless abbreviated: M. Legrand, Mme de Genlis, abbé, comte, duc, père, chevalier.

Footnotes

All items cited in a manuscript's footnotes should have a corresponding entry in the bibliography.

In monographs, full publication details should be given in a footnote at the first mention of a source, and short citations should be used for all subsequent mentions until the end of the book:

- First citation: Peter Womack, *Improvement and romance: constructing the myth of the Highlands* (London, 1989), p.4.
- All subsequent citations until the end of the book: Womack, *Improvement and romance*, p.5–19.

In edited volumes, full publication details should be given in a footnote at the first mention of a source in every article, and short citations should be used for all subsequent mentions within the same article:

- First citation: Peter Womack, *Improvement and romance: constructing the myth of the Highlands* (London, 1989), p.4.
- All subsequent citations within the same article: Womack, *Improvement and romance*, p.5–19.

Ibid., *op. cit.* and *loc. cit.* are never used.

For works published before 1800, the printer/publisher must be referenced in the initial citation:

James Fennel, *A Review of the proceedings at Paris during the last summer* (London, E. and T. Williams, 1792).

For works published in or after 1800, publisher names are not used:

Denis Diderot, *Paradoxe sur le comédien* (Paris, 1830).

US state abbreviations are included for all US cities of publication except New York City:

Terry Castle, *Clarissa's ciphers: meaning and disruption in Richardson's Clarissa* (Ithaca, NY, 2016).
Julie Ellison, *Cato's tears and the making of Anglo-American emotion* (Chicago, IL, 1999).
Pamela Gordon, *The Invention and gendering of Epicurus* (Ann Arbor, MI, 2012).

The initial citation must include the full page range for references to chapters/articles/sections within a wider work.

Bibliography

The bibliography must include all items cited in the footnotes: monographs, chapters from edited volumes, journal articles, archives and manuscripts. It can also include other relevant works not cited in the footnotes.

The name of the first author/editor should be reversed (surname first). Names of any subsequent authors/editors are not reversed:

Bedini, Silvio, *Thomas Jefferson and his copying machines* (Charlottesville, VA, 1984).
Bergenholtz, Henning, and Sven Tarp (ed.), *Manual of specialised lexicography: the preparation of specialised dictionaries* (Amsterdam, 1995).

Multiple works by the same author should be ordered alphabetically, not chronologically:

Raven, James, *Bookscape: geographies of printing and publishing in London before 1800* (London, 2014).
–, *The Business of books* (New Haven, CT, 2007).
–, *Publishing business in eighteenth-century England* (Woodbridge, 2000).

Works published without an author name are listed under the title ('Anon.' is not used):

Bergmännisches Wörterbuch (Chemnitz, Stößel, 1778).

Ignore spaces and punctuation when ordering author names alphabetically:

Dear, James
De Baere, Mary
DeClerk, Robert

"Mac" names should be alphabetized before "Mc" names:

MacAlister
MacMahon
Macqueer
McConachie
McKee

The alphabetical ordering of titles disregards initial articles in titles:

Le Buffon classique de la jeunesse, ou Résumé d'histoire naturelle (Paris, 1837).
Buffon de la jeunesse (Rouen, 1873).
Le Buffon des demoiselles (Paris, 1819).
Buffon des enfans, ou Petite histoire naturelle des quadrupèdes (Paris, 1811).
Le Buffon illustré de la jeunesse: abrégé de l'histoire naturelle des animaux (Paris, 1893).

Entries by a single author should precede entries by that author and someone else:

Grenby, Matthew O., *The Child reader, 1700–1840* (Cambridge, 2011).
–, and Andrea Immel (ed.), *The Cambridge companion to children's literature* (New York, 2009).

All publication details should be given in English:

Places of publication: Brussels, London, Rome, Turin (not Bruxelles, Londres, Roma, Torino).
Editors: ed. (not éd.).
Translators: translated by (not traduit par).

Et al. is used where there are three or more authors/editors:

Barbier, Frédéric, *et al.*, *Dictionnaire des imprimeurs, libraires et gens du livre à Paris, 1701–1789* (Geneva, 2007).

References to *SVEC* / Oxford University Studies in the Enlightenment

SVEC, pre-2000: Simon Davies, *Paris and the provinces in prose fiction*, *SVEC* 214 (1982).
SVEC, from 2000 onward: Nikolai Karamzin, *Letters of a Russian traveller*, ed. and translated by Andrew Kahn, *SVEC* 2003:04.
OUSE, prior to August 1, 2018: J. Smith, *The Pleasure of reading Voltaire*, Oxford University Studies in the Enlightenment (Oxford, Voltaire Foundation, 2014).
OUSE, from August 1, 2018 onward: Denys Van Renen, *Nature and the new science in England, 1665–1726*, Oxford University Studies in the Enlightenment (Liverpool, Liverpool University Press / Voltaire Foundation, 2018).

Sample references for footnotes

Authored book: Isaac Barrow, *Sermons on various subjects*, 5 vols. (London, 1823).
Book with two authors: Roy Porter and Mikuláš Teich, *The Enlightenment in national context* (Cambridge, 1981).
Edited book: *Eighteenth-century poetry: an anthology*, ed. John Sitter, 2nd ed., 2 vols. (Cambridge, 2001).
Translation: Denis Diderot, *Rameau's nephew and other works*, ed. and translated by Jacques Barzun and Ralph H. Bowen (New York, 1956).
Book chapter: Daniel Lupton, "Swift's idea of a Christian community," in *Swift as priest and satirist*, ed. Todd C. Parker, 2 vols. (Newark, DE, 2009), vol.1, p.164–81.
Journal article: Heidi Bostic, "The difference she makes: staging gender identity in Graffigny's *Phaza*," *Tulsa studies in women's literature* 29:2 (2010), p.291–309.
Online reference: Stéphane Van Damme, "Education, sociability and written culture: the case of the Society of Jesus in France," *Les Dossiers du Grihl*, http://journals.openedition.org/dossiersgri hl/752 (last accessed August 16, 2018).
Pre-1800 work: J. H. S. Formey, *Histoire abrégée de la philosophie* (Amsterdam, H. Schneider, 1760).
Dissertation: Ian Higgins, "The sentiments of a Church-of-England man: a study of Swift's politics," doctoral dissertation, University of Warwick, 1989.
Manuscript: Paris, Bibliothèque nationale de France, Fonds Joly de Fleury 2541, "Mémoire des officiers de police du Châtelet," f.2*r*–15*v*.

Sample references for bibliography

Authored book: Barrow, Isaac, *Sermons on various subjects*, 5 vols. (London, 1823).
Book with two authors: Porter, Roy, and Mikuláš Teich, *The Enlightenment in national context* (Cambridge, 1981).
Edited book: Sitter, John (ed.), *Eighteenth-century poetry: an anthology*, 2nd ed., 2 vols. (Cambridge, 2001).
Translation: Diderot, Denis, *Rameau's nephew and other works*, ed. and translated by Jacques Barzun and Ralph H. Bowen (New York, 1956).
Book chapter: Lupton, Daniel, "Swift's idea of a Christian community," in *Swift as priest and satirist*, ed. Todd C. Parker, 2 vols. (Newark, DE, 2009), vol.1, p.164–81.
Journal article: Bostic, Heidi, "The difference she makes: staging gender identity in Graffigny's *Phaza*," *Tulsa studies in women's literature* 29:2 (2010), p.291–309.
Online reference: Van Damme, Stéphane, "Education, sociability and written culture: the case of the Society of Jesus in France," *Les Dossiers du Grihl*, http://journals.openedition.org/dossiersgri hl/752 (last accessed August 16, 2018).
Pre-1800 work: Formey, J. H. S., *Histoire abrégée de la philosophie* (Amsterdam, H. Schneider, 1760).
Dissertation: Higgins, Ian, "The sentiments of a Church-of-England man: a study of Swift's politics," doctoral dissertation, University of Warwick, 1989.
Manuscript: Paris, Bibliothèque nationale de France, Fonds Joly de Fleury 2541, "Mémoire des officiers de police du Châtelet," f.2*r*–15*v*.

e. Français: règles de style et de présentation

Ponctuation et accents

Sauf pour le tiret, on ne met pas d'espace avant les signes de ponctuation.

On met un trait d'union plutôt qu'un tiret pour indiquer une plage de nombres (pages, années): p.15-20; 1780-1785.

On met des guillemets simples (‘ ’) pour encadrer les citations dans le corps du texte, et des guillemets doubles (“ ”) pour une citation de deuxième rang (citation au sein d'une citation).

On n'emploie jamais de guillemets 'à la française' (« »).

On ferme les guillemets avant la ponctuation finale si une citation est entièrement fondue dans le texte et ne constitue pas une phrase complète: La guillotine est accusée de repaître les yeux des Français ‘de spectacles sanglants’.

On ferme les guillemets avant la ponctuation finale si le début d'une citation est fondu dans le texte mais la citation se termine sur une phrase complète: Selon Montesquieu, la sûreté ‘n'est jamais plus attaquée que dans les accusations publiques ou privées. C'est donc de la bonté des lois criminelles que dépend principalement la liberté du citoyen’.

On ferme les guillemets après la ponctuation finale si une citation constitue une phrase complète: Panckoucke s'exclame: ‘Puisque ces hommes que vous punissez doivent être rendus à la société, ne les rendez ni vils, ni méchants.’

On met un espace entre les majuscules initiales: J. E. Tierney.

Les lettres majuscules ne prennent pas d'accents: l'Ecole normale supérieure; *Les Epoques de la nature*.

Citations

Les citations en prose de moins de 60 mots sont placées entre guillemets simples dans le corps du texte.

Les citations en prose de 60 mots ou plus sont détachées du corps du texte et ne sont pas encadrées de guillemets.

Les citations en vers (deux ou trois lignes) sont placées dans le corps du texte. Les retours à la ligne peuvent être représentés par des barres obliques: ‘Je chante ce héros qui régna sur la France / Et par droit de conquête et par droit de naissance.’

Les citations en vers de plus de deux ou trois lignes sont détachées du corps du texte, disposées en strophes sans guillemets.

Les citations en vers dans les notes (de n'importe quelle longueur) sont placées dans le corps du texte en bas de page. Les retours à la ligne peuvent être représentés par des barres obliques: Henri, plus noblement courageux, ‘Ne songe en ce danger qu'aux maux de sa patrie, / Tourne ses yeux vers elle, et, dans ses grands desseins / Semble accuser les vents d'arrêter ses destins’.

On met trois points de suspension entre crochets pour indiquer des mots non cités: ‘On voit ici […] un esprit de liberté que le gouvernement favorise.’

On ne met pas de points de suspension au début ou à la fin d'une citation.

Si l'italique est employé pour produire un effet d'emphase, on signale qui souligne: C'est Voltaire qui souligne; [nous soulignons]. On peut aussi indiquer de façon globale au début du texte: Sauf indication contraire, c'est moi qui souligne.

Dates

On n'abrège pas le nom des mois: 1er février 2000.

On écrit les siècles en toutes lettres: au dix-huitième siècle.

Calendrier révolutionnaire: le 4 fructidor An II.

On n'abrège pas un millésime: 1712-1778.

Majuscules dans les titres d'ouvrages

Pour les titres d'ouvrages en anglais, on met la majuscule au premier verbe, nom ou adjectif et à tout article qui précède:
Cultivating music: the aspirations, interests, and limits of German musical culture
The History of England
The Structural transformation of the public sphere
Pour les titres d'ouvrages en français, le premier substantif prend la majuscule ainsi que tout article et adjectif qui précède:
Le Pouvoir des mots
Les Grands Moments de l'histoire de France
Les titres alternatifs en français sont précédés d'une virgule; le premier substantif et tout adjectif qui précède prennent une majuscule:
Physiologie des passions, ou Nouvelle Doctrine des sentiments moraux

Nombres

Les nombres jusqu'à 100 s'écrivent en toutes lettres.
On réduit à deux chiffres les nombres au-dessus de 100 qui indiquent le terme d'une pagination: p.257-58; on évite cependant un nombre qui commence par 0: p.202-203.
Aucun espace ne doit figurer dans les nombres jusqu'à 9999.

Figures et tableaux

Les figures et tableaux sont numérotés de façon continue à travers le livre (pour les monographies ainsi que pour les volumes collectifs).
Chaque figure/tableau doit être cité dans le corps du texte: 'Londres devenait un centre important pour l'édition voltairienne (voir Figure 9).'
Si une figure en couleur doit être imprimée en noir et blanc, le texte et la légende ne doivent faire aucune mention des couleurs.

Emploi des majuscules pour les noms de personnes

Sauf pour de et d', les particules patronymiques en français se composent avec une capitale initiale: Charles de Brosses, Nicolas Perrot d'Ablancourt, Mme Du Deffand, Nicolas Bricaire de La Dixmerie, Jacques Savary Des Brûlons. Fait exception Jean D'Alembert (parce qu'il ne s'agit pas d'une particule de noblesse).
Les titres personnels se composent en minuscule, sauf s'ils sont abrégés: M. Legrand, Mme de Genlis, abbé, comte, duc, père, chevalier.

Notes en bas de page

Tout élément cité dans les notes en bas de page doit être représenté dans la bibliographie.
Dans les monographies, la première citation présente les détails complets de la source. Chaque citation ultérieure est abrégée (même si la première citation figure dans un chapitre précédent):
- Première citation: Jérôme Raveneau, *La Police à Paris: introduction* (Paris, 2019), p.4.
- Citations ultérieures: J. Raveneau, *La Police à Paris*, p.5-19.

Dans les volumes collectifs, on indique les détails complets à la première citation d'une source au sein d'un même article. On abrège les références suivantes jusqu'à la fin de l'article en question:
- Première citation: Jérôme Raveneau, *La Police à Paris: introduction* (Paris, 2019), p.4.
- Citations ultérieures au sein du même article: J. Raveneau, *La Police à Paris*, p.5-19.

On n'utilise jamais *ibid.*, *op. cit.*, *loc. cit.*

Pour les ouvrages parus avant 1800, la première citation doit comporter le nom de l'imprimeur/libraire:

Philippe Bridel, *Poésies helvétiennes* (Lausanne, Mourer, 1782).

Pour les ouvrages parus à partir de 1800, on n'indique pas le nom de l'imprimeur ou la maison d'édition:

Denis Diderot, *Paradoxe sur le comédien* (Paris, 1830).

Pour les lieux de parution aux Etats-Unis, on indique le nom de la ville ainsi que celui de l'état (sauf pour la ville de New York):

Terry Castle, *Clarissa's ciphers: meaning and disruption in Richardson's Clarissa* (Ithaca, NY, 2016).
Julie Ellison, *Cato's tears and the making of Anglo-American emotion* (Chicago, IL, 1999).
Pamela Gordon, *The Invention and gendering of Epicurus* (Ann Arbor, MI, 2012).

La première citation d'un chapitre, d'un article ou d'une partie d'ouvrage doit indiquer la pagination complète: Maurice Agulhon, 'La sociabilité est-elle objet d'histoire?', dans *Sociabilité et société bourgeoise en France, en Allemagne et en Suisse, 1750-1850*, éd. Etienne François (Paris, 1986), p.13-23.

Bibliographie

La bibliographie doit comporter tous les éléments cités dans les notes en bas de page: monographies, chapitres tirés d'ouvrages collectifs, articles de périodiques, archives, manuscrits. Elle peut également comporter d'autres sources utiles qui n'ont pas été directement citées.

On inverse le nom du premier auteur/éditeur. Les noms suivants ne sont pas inversés:

Bénichou, Paul, *Le Temps des prophètes: doctrines de l'âge romantique* (Paris, 1977).
Bensaude-Vincent, Bernadette, et Bruno Bernardi (éd.), *Rousseau et les sciences* (Paris, 2003).

On classe les ouvrages d'un même auteur par ordre alphabétique (pas chronologique):

Bacon, Francis, *Advancement of learning*, éd. Michael Kiernan (Oxford, 2000).
–, *Essai d'un traité sur la justice universelle, ou les Sources du droit, suivi de plusieurs opuscules*, traduit par Jean-Baptiste de Vauzelles (Paris, 1824).
–, *Essais de morale et de politique*, traduit par Antoine de La Salle (Paris, 1999).
–, *Neuf livres de la dignité et de l'accroissement des sciences*, traduit par G. de Golefer (Paris, J. Dugast, 1632).
–, *Œuvres de Bacon*, éd. Francis Marie Riaux, 2 vol. (Paris, 1843).
–, *La Sagesse mystérieuse des anciens*, traduit par J. Baudoin (Paris, Julliot, 1619).

Les ouvrages sans nom d'auteur sont classés par titre (on n'utilise pas 'Anon.'):

Bergmännisches Wörterbuch (Chemnitz, Stößel, 1778).

Le classement alphabétique ne tient pas compte des espaces:

Dear, James
De Baere, Mary
DeClerk, Robert

On classe les noms en 'Mc' comme s'ils étaient orthographiés 'Mac':

MacAlister
McConachie
McKee
MacMahon
Macqueer

Le classement alphabétique ne tient pas compte des articles (définis ou indéfinis) au début des titres:

Le Buffon classique de la jeunesse, ou Résumé d'histoire naturelle (Paris, 1837).
Buffon de la jeunesse (Rouen, 1873).
Le Buffon des demoiselles (Paris, 1819).
Buffon des enfans, ou Petite histoire naturelle des quadrupèdes (Paris, 1811).
Le Buffon illustré de la jeunesse: abrégé de l'histoire naturelle des animaux (Paris, 1893).

Les ouvrages d'un seul auteur doivent précéder ceux écrits par le même auteur et quelqu'un d'autre:

Delisle, Jean (éd.), *Portraits de traducteurs* (Ottawa, 1999).
– (éd.), *Portraits de traductrices* (Ottawa, 2002).
–, et Judith Woodsworth (éd.), *Les Traducteurs dans l'histoire* (Ottawa, 1995).

Tous les détails de parution doivent être en français:

Lieu de parution: Bruxelles, Londres, Rome, Turin (pas Brussels, London, Roma, Torino).
Editeur: éd. (pas ed.).
Traducteur: traduit par (pas translated by).

On utilise et autres quand il y a trois auteurs/éditeurs ou plus:

Barbier, Frédéric, et autres, *Dictionnaire des imprimeurs, libraires et gens du livre à Paris, 1701-1789* (Genève, 2007).

Referénces à la collection *SVEC* / Oxford University Studies in the Enlightenment

SVEC, avant 2000: Yves Touchefeu, *L'Antiquité et le christianisme dans la pensée de Jean-Jacques Rousseau*, *SVEC* 372 (1999).

SVEC, à partir de 2000: Florence Lotterie, *Progrès et perfectibilité: un dilemme des Lumières françaises (1755-1814)*, *SVEC* 2006:04.

OUSE, avant le 1er août 2018: Rémy Duthille, *Le Discours radical en Grande-Bretagne, 1768-1789*, Oxford University Studies in the Enlightenment (Oxford, Voltaire Foundation, 2017).

OUSE, à partir du 1er août 2018: Sylvie Kleiman-Lafon, *Antoine Lasalle, traducteur de Francis Bacon*, Oxford University Studies in the Enlightenment (Liverpool, Liverpool University Press / Voltaire Foundation, 2025).

Exemples de références: notes en bas de page

Monographie: Jacques-Charles Brunet, *Manuel du libraire*, 4e éd., 3 vol. (Paris, 1842).

Ouvrage rédigé par deux personnes: Roy Porter et Mikuláš Teich, *The Enlightenment in national context* (Cambridge, 1981).

Ouvrage collectif: *Eighteenth-century poetry: an anthology*, éd. John Sitter, 2e éd., 2 vol. (Cambridge, 2001).

Traduction: Denis Diderot, *Rameau's nephew and other works*, éd. et traduit par Jacques Barzun et Ralph H. Bowen (New York, 1956).

Chapitre d'ouvrage collectif: Christiane Berkvens-Stevelinck, 'Plumes huguenotes sur toile européenne', dans *La Plume et la toile: pouvoirs et réseaux de correspondance dans l'Europe des Lumières*, éd. Pierre-Yves Beaurepaire, 2 vol. (Arras, 2002), t.1, p.43-51.

Article de périodique: Jean-Luc Chappey et Antoine Lilti, 'Les demandes de pensions des écrivains, 1780-1820', *Revue d'histoire moderne et contemporaine* 57:4 (2010), p.156-84.

Document en ligne: Benoît Melançon, 'Ecrire en prison: le cas Sade' (2006), http://www.mapageweb.umontreal.ca/melancon/docs/Melancon_Sade_Winnipeg_2003.pdf (date de dernière consultation le 12 juin 2023).

Ouvrage paru avant 1800: J. H. S. Formey, *Histoire abrégée de la philosophie* (Amsterdam, H. Schneider, 1760).

Thèse: Sylvain Wenger, 'Innovation, industrialisation et institutions du savoir: une perspective genevoise (1750-1850)', thèse de doctorat, Université de Genève, 2016.

Manuscrit: Paris, Bibliothèque nationale de France, Fonds Joly de Fleury 2541, 'Mémoire des officiers de police du Châtelet', f.2*r*-15*v*.

Exemples de références: bibliographie

Monographie: Brunet, Jacques-Charles, *Manuel du libraire*, 4e éd., 3 vol. (Paris, 1842).

Ouvrage rédigé par deux personnes: Porter Roy et Mikuláš Teich, *The Enlightenment in national context* (Cambridge, 1981).

Ouvrage collectif: Sitter, John (éd.), *Eighteenth-century poetry: an anthology*, 2e éd., 2 vol. (Cambridge, 2001).

Traduction: Diderot, Denis, *Rameau's nephew and other works*, éd. et traduit par Jacques Barzun et Ralph H. Bowen (New York, 1956).

Chapitre d'ouvrage collectif: Berkvens-Stevelinck, Christiane, 'Plumes huguenotes sur toile européenne', dans *La Plume et la toile: pouvoirs et réseaux de correspondance dans l'Europe des Lumières*, éd. Pierre-Yves Beaurepaire, 2 vol. (Arras, 2002), t.1, p.43-51.

Article de périodique: Chappey, Jean-Luc, et Antoine Lilti, 'Les demandes de pensions des écrivains, 1780-

1820', *Revue d'histoire moderne et contemporaine* 57:4 (2010), p.156-84.

Document en ligne: Melançon, Benoît, 'Ecrire en prison: le cas Sade' (2006), http://www.mapageweb.umontreal.ca/melancon/docs/Melancon_Sade_Winnipeg_2003.pdf (date de dernière consultation le 12 juin 2023).

Ouvrage paru avant 1800: Formey, J. H. S., *Histoire abrégée de la philosophie* (Amsterdam, H. Schneider, 1760).

Thèse: Wenger, Sylvain, 'Innovation, industrialisation et institutions du savoir: une perspective genevoise (1750-1850)', thèse de doctorat, Université de Genève, 2016.

Manuscrit: Paris, Bibliothèque nationale de France, Fonds Joly de Fleury 2541, 'Mémoire des officiers de police du Châtelet', f.2*r*-15*v*.

f. Sample permission request letter

Dear ********

I am presently writing a book for Oxford University Studies in the Enlightenment, which is published by Liverpool University Press for the Voltaire Foundation of the University of Oxford. The work is entitled **********, and I would be most grateful if you would grant permission for the following material to appear within it:

Name of book (or journal article / illustration /photograph etc.):
Author (or artist, photographer, cartographer etc.): Date
published (or exhibited etc.):
I would like to use [describe the material you want to use from their publication, including page number if text with an approximate number of words, or the figure number and page number if it is an illustration or graph. You should also include a copy of what you want to use. The more specific the better as it makes it easy for the publisher of copyright holder to the find the material.]
This material will appear as originally published in the following book: (If the material is to be altered or amended in any way then please rephrase this sentence and provide details about the changes that will be made.)
Present working title:
Author:
Publisher: Liverpool University Press Approximate
publication date:
I request nonexclusive world rights including electronic rights in English language only and for all editions. I would be most grateful if you could take into account when considering a permission fee that the material would be appearing in a scholarly publication with a small print run by a university press. I would also use an appropriate citation to acknowledge your publication; however, if you have a preferred form of acknowledgment then please let me know.
I would be most grateful if you would confirm that I have your permission to use the above material in my forthcoming publication. For your convenience, you can use this letter to grant permission by signing below and returning in the self-addressed envelope enclosed.
Thank you for your consideration and I look forward to hearing from you in due course.

Yours sincerely

(Sign and print your name)

***

[Name of Publishing Company] hereby grants permission to use the above material:

_____ Date:_____
(sign)
_____ Title: _____
(print)

g. Illustration information table

OSE manuscript number: ####
Author name:
Name of editor (for edited books only):
Title of chapter (for edited books only):

Figure reference *(e.g. Fig1)*	**Placement** *(e.g. Ch.2, p. 8)*	**Filename (***e.g. picture.tiff)*	**Permission details** *(name or org, date permission rec'd, terms of permission)*

h. Guide to preparing the index

The purpose of the index is to provide readers with a quick reference to parts of the text that are of specific interest. Indices can be of people (bibliographical index), or a mixture of people, themes, places – it really depends on the nature of the volume being indexed.

What to index

- Significant persons discussed and mentioned.
    - Note: it is not necessary to index the names of modern (current) scholars as this risks flooding the index.
- Institutions, themes, significant places, significant events.
    - Mentions that are points of reference need not be indexed: 'many years after the Edit de Nantes' does not normally require an entry under Edit de Nantes.
- Works (book titles, plays, poems etc) always come under the author entry, unless the discussion focuses on the work and not the author, or the author is unknown. Entries such as these are never entered twice.
- Avoid tautological entries with only one page number, which really belong under some broader concept and would look better as a subhead there.
- As such we recommend a maximum of three level headings
- Keep the headwords simple and avoid rewriting the book in the index by introducing concepts/adjectival entries that have not been mentioned elsewhere.

Style of the index

- Themes etc. should start with a lower-case letter
- To index figures, list them at the end of the index entry using the format fig.1.1, fig.1.2
- All entries should appear in alphabetical order. Sub-entries should appear in alphabetical order under the main entry. Please note:

    d' and de listed under name not under D Du
    Peyrou listed under D
    Le Tourneur listed under L
    Van under V
- Names must be in full, and persons referred to in the text as 'évêque d'Annecy' must be indexed under their names.
- Spans of reference (p.17-24) should be used only if the person occurs on each of those pages p.17 to p.24.
- Footnotes are indexed by the page number followed by 'n', for example 5n. If the indexed entry appears both in the text and the footnote, simply cite the page number.
- There should only ever be a maximum of two sub-entries, e.g.

    Boccaccio, Giovanni, 31, 100, 227n
        Decameron, 4 dissemination in German, England and
            France, 253
- Where entries appear throughout a page or span of pages, insert *passim*, e.g. Comédie-Française, 3, 7, 10-54 *passim*, 72n, 76-77, 82, 86, 89
- use *see also* and *see* to take the reader to a related entry or the main entry, e.g.

    Comédiens du roi, see Comédie-Française

Sample index entries

Aaron, 33
Abbt, Thomas, 131
Abel, Jacob Friedrich, 60
absolutism, 18-19, 135, 173-74, 251-53, 273

Académie française, 81-85, 89-99, 148, 153
Adorno, Theodor W., 1, 220, 223-24, 232, 236, 240, 242
Briefe und Briefwechsel, 223
Minima moralia, 230
–, and Max Horkheimer
Dialektik der Aufklärung, 266, 282
Dialectic of Enlightenment, 109, 223-24, 229-32, 236, 239-40, 266
agnostics, 106, 110-11, 114, 116
Alfieri, Vittorio, 111
Allgemeine deutsche Real-Encyklopädie für die gebildeten Stände, 206
Arendt, Hannah, 1, 189, 220, 264
'The Enlightenment and the Jewish question', 187, 221
Origins of totalitarianism, 266
Argenson, René-Louis de Voyer, marquis d', 253
Aufklärung, *see* concepts of Enlightenment, etc.

Bacon, Francis, 103-105, 111-12
Barante, Amable Guillaume Prosper Brugière, baron de, 82
Bayle, Pierre, 3n, 252, 255
Berlin, Isaiah, 101, 111, 114
Four lectures on Russian historicism, 183
Three critics of the Enlightenment, 119, 122
Berlin Academy of Sciences, 123-25, 130-34, 297

Calas affair, 148
Catherine the Great, empress of Russia, xi, 155-60, 162-71, 173-83, 250-51
Nakaz, 163-66
Les Plans et les statuts, 174
Catholicism, 14, 17n, 29, 45, 115, 148-49, 207, 219
Chateaubriand, François-René, vicomte de, 95
concepts of Enlightenment, etc.
Aufklärung, xi, 1-4, 21-23, 46-49, 51-55, 57-73, 79, 107-108, 114, 117, 120, 123, 125-27, 129-31, 133-38, 141, 146, 153-54, 161, 183, 188-90, 191n, 195-96, 202-21, 244, 245n, 285, 286n, 287, 290-95, 300
Counter-Enlightenment, 101, 112, 118-19, 253
Enlightenment, xi, 1-4, 21-23, 32-33, 38, 40, 42-44, 101-106, 111, 142, 145-46, 148, 150-53, 155, 160-61, 211, 229-31, 247n, 249-62, 264-66, 268-70, 272-75, 277-83, 289-90, 292-98, 301-305
Italian, 254
Radical, 254-56
Russian (*prosveshchenie*), 155, 157, 159-63, 164-65, 168-84
Scottish, 59, 102, 117
enlightenment, 229-31, 233, 238-40, 290
lumière, 141-44, 153
lumières, 25n, 87-88, 142, 144-46, 151, 153
Condillac, Etienne Bonnot de, 16-17, 19, 85, 132