CUP Guide for Authors

PRESENTATION OF THE TYPESCRIPT

Email your typescript as a Microsoft Word attachment. Do not send a Word document for each individual chapter; the entire book should be collated into one Word document. The typescript must be double-line spaced, and include 'preliminary' pages (i.e. the half-title, the title, the contents etc). Numbering of the pages must be consecutive from the beginning of the text to the end, not chapter by chapter. The preliminary pages must be numbered separately, using roman numerals.

Do not add page references to the Contents list, as these will become redundant once the work is typeset. Do not use Tables to format sections such as the Contents. In fact keep all such 'styling' to a minimum.

Prelims

Order the prelims as follows (not all of the latter half of this list will be present in every book):

- half-title (recto)

- half-title verso (e.g. 'by the same author')

- title-page (recto)

- title-page verso (publication details, ISBN, etc.)

- dedication/epigraph (recto)

- contents list (recto) [and please use **Chapter 1** (*not* Chapter One), etc]

- list of illustrations (recto)

- list of abbreviations (recto)

- foreword (recto)

- preface (recto)

- acknowledgements (recto)

- *not*e on text (recto)

- introduction (recto, numbered in Arabic as part of main text)

Divisions of the text

Chapter titles should be kept short and each main word begins with a capital letter. If there is a sub-heading in the title following a colon, capitals should only be used for the first word after the colon (and for proper nouns and anything else that is usually capitalised). For example:

Chapter 1

The Birth of the Nation: A new exploration of the Irish Civil War and its aftermath

Similarly, all headings within the chapter should have initial capitals in main words but any sub-heading after a colon should only use capitals for the first word after the colon (and for proper nouns and anything else that is usually capitalised).

Tables and tabular copy

These should be supplied as Microsoft Word documents, separate from the main text, and identified with their recommended positions clearly marked in the text. Bar charts need to be supplied as image files.

Number tables as Table 1.1 (in Chapter 1), Table 2.1 (in Chapter 2), etc. If there are tables in the Introduction, either (a) change 'Introduction' to 'Chapter 1' or (b) number the tables so that they start at 'Table 1' for *each chapter*, including the Introduction.

Quotations (extracts)

- 'Short' quotations of less than fifty words should be run on within the text.

- 'Long' quotations – more than approximately fifty words – should be indicated in the text by allowing one line above and below the extract and by indenting the quote by 1cm on the left and right side. Such display quotations should not have quotation marks at the beginning and end of the passage.

- Poems and quotations of verse are also usually 'displayed' if there is more than one complete line.

- Interpolations in an extract by someone other than the author of the quotation should be enclosed [in square brackets].

- Quotations will be followed exactly for capitalisation, italics, punctuation and spelling.

- Use an ellipsis to indicate omitted matter, and insert a space before and after each ellipsis.

- Italics within quotations which are not the author's own should be signalled as such with an endnote: 'my italics' or 'my emphasis'.

Punctuation in quotations

The position of punctuation in relation to closing quotation marks is often contentious, and depends on whether the sentence quoted is a complete one.

- Where the full sentence is enclosed in quote marks the full stop is always placed *before* the closing quote mark:

'People struggle,' he writes, 'not because there is something fundamentally wrong with them, but because they face, or have faced, real difficulties in their lives.'

- When fragments of sentences are quoted all punctuation – except an exclamation mark, question mark or parenthesis belonging only to the quotation – should be placed *after* the closing quote mark:

  He writes that people struggle 'not because there is something fundamentally wrong with them, but because they face, or have faced, real difficulties in their lives'.

- However, there may be instances where a full-sentence quotation can 'run in' to the narrative, in which case it is acceptable to put the final punctuation inside the full stop:

  ... after which Myles notes that 'The press advertisements, which were in English, were headed by the letters GAA in Irish characters'.

  Joe Lee notes that 'the annuities controversy provided the focal point of Anglo-Irish conflict in 1932. The issue fused emotional and economic appeal in an optimum electoral manner for de Valera'.

Cross-references

These should be indicated in the text, in most cases within parentheses by '(see p. 000)'

Paragraphs

The first paragraph in a chapter after a subheading should be full out to the margin. All subsequent paragraphs should be indented.

Endnotes

- Use endnotes rather than footnotes.

- Endnotes should be at the end of the document, separated by chapter. Notes should begin at 1 for each chapter.

- Each note should end with a full stop.

- Use ampersand rather than 'and' in publisher names, e.g. Faber & Faber, Gill & Macmillan. (See 'Recommended Style Guide' for use of ampersands in the text generally.)

- Use Ibid. (roman, with full point) for any reference that is the same as the reference *immediately* preceding it. If the reference is the same but with different page numbers, use: Ibid., p. xxx.

- Use an en-rule for date spans and page spans, and elide to the fewest number of figures: 1988–91; pp. 47–8 (*not* 47–48).

Use the following formats:

<u>Single author work</u>:

Anthony Cronin, *No Laughing Matter: The life and times of Flann O'Brien* (Dublin: New Island, 1989), pp. 188–92.

... and all subsequent references to this work should take the format:

Cronin, *No Laughing Matter*, p. 47.

Multi-author work:

Michael Foy and Brian Barton, *The Easter Rising* (Stroud: Sutton Publishing, 2000).

Journal article:

Arthur Broomfield, 'The Conversion of William Kirkwood', *Journal of the Short Story in English*, vol. 5, no. 14, 2009, pp. 217–25.

Chapter in a book:

Anthony Coughlan, 'Ireland's Marxist Historians', in Ciaran Brady (ed.), *Interpreting Irish History: The debate on historical revisionism* (Dublin: Irish Academic Press, 1994), pp. 288–305.

Unpublished thesis:

Joseph Ryan, 'Nationalism and Irish Music', unpublished PhD thesis, Maynooth University, 1991.

Bibliography

- The bibliography should come at the end of the book, after the endnotes.
- A triple em dash (followed by a comma) should replace the author name for subsequent entries by the same author. Note also there is no full stop at the end of entries.

Use the following formats:

Single author work:

Cronin, Anthony, *No Laughing Matter: The life and times of Flann O'Brien* (Dublin: New Island, 1989)

McGahern, John, *The Collected Stories* (London: Faber & Faber, 1993)

More than one work by the same author:

Cronin, Anthony, *No Laughing Matter: The life and times of Flann O'Brien* (Dublin: New Island, 1989)

———, *The Fall* (Dublin: New Island, 2010)

Multi-author work:

Foy, Michael, and Brian Barton, *The Easter Rising* (Stroud: Sutton Publishing, 2000)

Journal article:

Broomfield, Arthur, 'The Conversion of William Kirkwood', *Journal of the Short Story in English*, vol. 5, no. 14, 2009, pp. 217–25

Chapter in a book:

Coughlan, Anthony, 'Ireland's Marxist Historians', in Ciaran Brady (ed.), *Interpreting Irish History: The debate on historical revisionism* (Dublin: Irish Academic Press, 1994), pp. 288–305

Unpublished thesis:

Ryan, Joseph, 'Nationalism and Irish Music', unpublished PhD thesis, Maynooth University, 1991

RECEIPT OF THE COPY-EDITED TEXT AND REPLYING TO QUERIES

When the text is returned to you by the copy-editor, please review the changes made (Track Changes) and 'accept' or 'reject' accordingly. Note, however, that these changes will almost exclusively involve correction of obvious errors and also amendments to the text to bring it into line with CUP house style (capitalisation, punctuation, etc; see **Recommended Style Guide** below), so those changes should be 'accepted'.

Queries will be in the form of 'Comments' in the right-hand margin. Please insert your query reply into the 'Comment' box and the copy-editor will then make any necessary amendments to the text.

As the 'Comment' feature is not available for endnotes, queries in this part of the file will be inserted at the relevant place in the endnote, put within square brackets and highlighted green. Please put your reply within the same brackets and, once again, the copy-editor will make any necessary amendments to the text.

Multi-author works

In the case of multi-author works, the copy-edited file will be returned to the **editor** of the volume. It is imperative that the editor makes the final call on all queries at this stage, as sending them back to the individual authors can result in significant delays that will disrupt the production schedule.

Recommended Style Guide

The stylistic conventions set out below are provided to give consistency throughout the typescript and through CUP publications. **Before submitting your text**, for speed and accuracy, consistency and efficiency do please check that the House Style has been observed throughout.

A

abbreviations/acronyms: avoid unnecessary use of abbreviations, and ensure any unfamiliar ones are explained at the first occurrence, in brackets after the first usage, or in a list in the prelims, e.g. Cork University Press (CUP). No full points in abbreviations or acronyms and no apostrophes in plurals: e.g. RTÉ, BBC, NATO, NGOs (*not* NGO's). Omit full point after Mr, Mrs, Dr and other contractions ending with final letter of the word. Punctuate Rev.
Do not use abbreviations at the start of a sentence. Do not abbreviate the months of the year, even in endnotes.

accents: retain accents in foreign expressions such as *tête-à-tête*, *raison d'être*, *bête noir*, *pièce de résistance* (italics) and when accents make a difference to pronunciation (e.g. words ending in *é* such as café, blasé, fiancé/fiancée, protégé, résumé); but accents are unnecessary for words that have become fully Anglicised, e.g. debacle, debris, denouement, elite, naive, regime, role. Retain accents on initial capitals (e.g. *L'Éducation sentimentale*)

acknowledgements (*not* acknowledgments)

AD (Anno Domini: regular (not small) caps, and before the date): in AD 457 [compare with BC: in 457 BC]

ageing (*not* aging – US)

All Saints' Day (apostrophe)

a.m. / p.m. (e.g. 10 a.m. / 5 p.m.)

American spellings: retain US spelling of places (e.g. Pearl Harbor, Lincoln Center)

amid (preferred to amidst)

among (preferred to amongst)

ampersands: avoid except: in the names of companies that use them, e.g. Marks & Spencer, or where it has become accepted through use, e.g. B&B, A&E [Please also use ampersand in all publisher names, e.g. Gill & Macmillan, Faber & Faber, Simon & Schuster)

apostrophe: When a noun ending in 's' is used adjectivally, the apostrophe may be omitted; e.g. 'The Thirty Years War'.

Do not insert an apostrophe in plurals such as 'the 1880s', 'TDs', but an apostrophe should be inserted to represent a possessive, e.g. 'the TD's house'.

Never use the possessive 's' where there will be s's e.g. Augustus's, Jones's, Yeats's. Should be Augustus', Jones', Yeats'.

April Fool's Day (singular, apostrophe)

analyse (*not* -yze)

ancien régime (italics, accent)

Anglicise (cap.)

appendices (*not* appendixes – which is the plural of the anatomical organ)

anti-Semitic (hyphen, cap. 'S')

army (lower case, e.g. **the Irish army**; **the British army**). *See also* **navy**

artefact (*not* artifact)

article titles: enclose within single quotation marks (*see also* 'Notes and Bibliography' section below)

ascendancy (lower case; e.g. **the Protestant ascendancy**)

au fait (roman)

avant-garde (roman, hyphen, noun and adj.)

B

barracks (lower case, e.g. Beggars Bush barracks)

battalion (lower case, e.g. the 5th battalion)

benefited/benefiting (*not* -tted/-tting)

bête noir (roman)

BC (Before Christ: regular (not small) caps) [*see also* era abbreviations]

Bible, books of: use roman, without quotation marks (1 Chronicles, Acts 8:5)

biblical (lower case)

blasé (roman, accent)

bloc (as in Soviet bloc, power bloc)

blond (male)/**blonde** (female)

brackets: use round brackets to enclose digressions, explanations, glosses, and translations, and also ancillary information such as cross-references and dates.

Use square brackets to enclose interpolations by any third party in quoted matter:

- He wrote to his brother to say that 'whatever indications to the contrary he [the prime minister] may have given, my position remains the same'.

C

***c.* (*circa*)** (italic; with a space before the figure, e.g. *c*. 1565)

café (accent)

capitalisation: capitals should be kept to an absolute minimum within the text and not used for ornamentation, emphasis, or as a sign of respect of status:

- the Catholic Church (*but* 'the church was very powerful in Ireland in the 1950s')

- the archbishop of Dublin (*but* Archbishop Martin)

- the government

- the president (*but* President Higgins)

- the taoiseach

- the prime minister (*but* Prime Minister Johnson)

- the minister for education

- the crown/the state

- the Civil War (when relating to a particular civil war, but lower-case otherwise, e.g. 'fears that a civil war might break out'); the War of Independence

- the king/the queen; the king of Spain; the queen of England (*but* Queen Elizabeth)

- socialism

- Cubism, Impressionism

- Marxism, communism, Stalinism

- the duke of Norfolk; the duchess of Kent; the earl of Kildare

- the pope

- the French ambassador

- the Irish embassy

- 'The Gaelic Athletic Association was founded in 1884. The aims of the association **[note lower case]** were ...'

- Connolly Station; Shannon Airport; the Abbey Theatre; the Shelbourne Hotel

centuries: hyphenate when using centuries adjectivally ('an eighteenth-century wig', 'an early seventeenth-century text'); always use words, not numerals, e.g. the nineteenth century (*not* 19th)

chapter titles: *use* **Chapter 1**, etc (*not* **Chapter One**)

church, the (the institution): 'the church and the state in Ireland...' Only use upper case for a specific church organisation, e.g. the Catholic Church, the Church of Ireland]

civil service/civil servants (lower case)

Civil War, the [when referring to a particular civil war]

cliché (roman)

Co. (Company) [*see also* County]

coexist/coexistence (one word)

combating/combated (*not* combatting/combatted)

communism/communist (lower case)

compass points: use hyphens, e.g. north-east, south-west; capitalise when referring to a titular geographical/political region, e.g. Western Australia, the East, the West, but northern France

comprise (*not* -ize)

compromise (*not* -ize)

Conservative: cap. when referring to the British political party and other specific groups so called; lower case when referring to a general political complexion ('he was proud of his conservative heritage') and for other meanings ('he was conservative in dress')

continent/continental (meaning specifically Europe/European: lower case)

constitution: lower case except when the official title, e.g. the Constitution of Ireland (Bunreacht na hÉireann); *but* the Irish constitution; the 1937 constitution

contractions: no full point in contractions such as Mr, Mrs, Dr, St (Saint), Ltd; but insert full point Rev. (Reverend)

cortège (roman, accent)

Counter-Reformation (the historical religious reform movement: caps, hyphen)

County (County Cork; *not* Co. Cork)

coup de grâce (italic, circumflex)

coup d'état (roman, accent)

court martial (noun, two words)/**court-martial** (verb, hyphen)

cross-references These should be indicated in the text, in most cases within parentheses by '(see p. 000)'

cul-de-sac (roman, hyphens; plural **culs-de-sac**)

curriculum vitae (roman; plural **curricula vitae**; abbreviate to **CV**)

D

dashes: use a spaced en-rule **(–)**, *not* a hyphen (-) for date and page spans, or where 'to' is meant, e.g. 1939–45, pp. 145–6, Monday–Friday, Dover–Calais, the Rome–Berlin Axis

date ranges: *see* dashes

dates: in the order day, month, year, no punctuation (25 October 1948) but use a comma to separate days from dates (Thursday, 11 December 1906). *See also* **number/date ranges**

debacle (roman, no accents)

decades: the 1960s, the 1640s, the 1870s, *but* when shortening, write as the Sixties, the Nineties, etc.

de facto (roman)

denouement (roman, no accent)

department: lower case, unless referring to a specific department, e.g. the Department of Foreign Affairs (otherwise: 'she worked in the department for ten years')

displayed quotations: use displayed quotations (i.e. broken off from the main text, line space above and below) for quotes of more than approximately 50–60 words; do *not* enclose in quote marks, though any quotes contained within the displayed matter should be enclosed

within single quotes (double within single if necessary) in the normal way (*see* **quotation marks**)

dominions (lower case; former name for Commonwealth countries: 'Ireland was given dominion status')

Dr (no full point)

driving licence (*not* driver's licence)

E

ed. (editor/edited)/**eds** (editors)

edn/edns (edition/editions)

e.g.

ellipses: insert a space before and following an ellipsis, to indicate omitted matter

enfant terrible (italic)

en masse (roman)

ennui (roman)

en passant (roman)

en route (roman)

enterprise (*not* -ize)

era abbreviations: small caps, no full points: BC (Before Christ), AD (Anno Domini), Note that AD precedes the year, BC follows it: AD 975, 50 BC.

et al. (roman, full point)

etc. (comma before)

exclamation marks: use sparingly!

F

façade (roman, cedilla)

fait accompli (italics)

Famine, the initial cap when referring to the Great Famine (Ireland) of 1846–51. Otherwise initial lower: 'They were warned that such a policy would result in famine.'

Fellow (upper case, e.g. a Fellow of the Royal Society)

fiancé/fiancée (accent)

figures: number as Figure 1.1 (in Chapter 1), Figure 2.1 (in Chapter 2), etc. If there are figures in the Introduction, either (a) change 'Introduction' to 'Chapter 1' or (b) number the figures so that they start at 'Figure 1' for *each chapter*, including the Introduction. (*See also* **tables**)

fin de siècle (italics; adj. *fin-de-siècle*)

First World War (*not* World War One)

focused (*not* focussed)

folio: abbreviation **fo.**, plural **fos** (no point)

foot: alternates acceptably with the normal plural *feet* when used as a unit of height or length, hyphenated when used attributively (a 10-foot ladder)

fractions: spell out in running text (e.g. two-thirds); use fractions with imperial measurements, decimal points for metric measurements: 1½ feet; 2.5 metres

ft (foot/feet)

fulfilment/fulfilled/fulfilling

G

geological periods: capitalise, e.g. Carboniferous, Pleistocene, Jurassic

Gothic (architecture, literature, etc., cap.)

government, the: lower case, e.g. the Irish government

granddaughter

great-aunt

H

Hague, The (cap. for definite article)

hardline (adj., one word)

heaven (lower case)

hell (lower case)

historical periods: capitalize, e.g. the Bronze Age, the Middle Ages, the Renaissance

Hundred Years War (no apostrophe)

hyphens: Use hyphens in compound adjectives e.g. middle-class people, but *not* the middle classes; in compounds in which the first element ends with a vowel e.g. aero-elastic, radio-isotope.

Hyphens should <u>not</u> be used when an adverb qualifies an adjective and the sense is already clear e.g. 'a beautifully furnished house'.

I

ibid.

i.e.

*Iliad***, the** (italic, roman article): see also **Odyssey**

illustrations: *see* **figures**

in. (inch/inches: full point)

initials of personal names: use full points, and no spaces between: J.R.R. Tolkien, but *RTÉ, BBC*

instalment (one *l*) but **installation**

internet (lower case)

italics: use italics for the titles of books, journals, newspapers, plays, films, operas, record albums/CDs, television and radio programmes, and the titles of paintings and other works of art. Also use italics for names of ships, trains, aircraft, etc. (the *Enola Gay*, HMS *Ark Royal*).

-ize/-ization endings: (use -ise/-isation, except in quoted text)

J

jail (*not* gaol, except in historical contexts)

judgement (use judgment, except for a formal legal ruling)

K

kg (kilogram/s)

king/queen: lower case unless referring to a particular monarch, *so* the king, the queen, *but* Queen Elizabeth

L

laissez faire (roman)

Latin abbreviations: where possible, use English equivalents (e.g. 'namely' rather than 'viz.') and do *not* begin a sentence with e.g. or i.e. except in *not*es

Left, the: cap. in the sense of a collective political leaning ('The hard Left swung into action'), but lower case in a general sense (a swing to the left was entirely predictable'); similarly, for **Right**

license/licence: in British English **license** is the verb, **licence** the noun

long-drawn-out (adj., two hyphens)

loyalist/loyalism (lower case)

Ltd

M

M. (Monsieur: full point)

matinée (accent)

medieval

mêlée (roman, accents)

Middle Ages (caps)

milieu (roman)

mm (millimetre/s)

months: Do not abbreviate the months of the year, even in endnotes.

Mr/Mrs (no points)

N

n. (*not*e)

naive/naively/naivety (roman, no accent)

nationalist/nationalism (lower case)

navy (lower case, unless as part of an official name, e.g. **the Royal Navy**. *But* **the navy**; **the**

      British navy)

Nazi/Nazism (cap.)

newspapers: Note that *The* is part of the title of *The Irish Times*, but not the *Irish*

Independent. For example:

'an article in *The Irish Times*…'

'an article in the *Irish Independent*...'

but use 'according to the *Irish Times* journalist...'

no./nos (number/numbers)

numbers: use words for numbers below 100 (one, ten, thirty-six, seventy-five), figures for numbers above 100 (195, 750), but do *not* mix the two (say '80 to 100' rather than 'eighty to 100'). On the other hand, combine words and figures for clarity when two sets of figures are mixed ('three 20-page documents') and in collective numbers use either 'from 50 to 60' or '50–60', *not* 'from 50–60'. Generally use figures when referring to specific measurements and quantities and with all abbreviated forms of units (e.g. 12 feet long, 10 kilometres, 11 a.m.) but spell out approximate/indefinite numbers ('The village was about twenty miles away'). It is often advisable to insert a comma in numbers of 1,000 or more to avoid possible confusion with dates.

number/date ranges: use an en-rule and elide to the fewest number of figures, e.g. 42–3 (*not* 42–43), 185–9 (*not* 185–189), 'the years 1645–8' (*not* '1645–1648'), but retain the '1' in the group 10 to 19 in each hundred, e.g. 15–16 (*not* 15–6), 411–19 (*not* 411–9), 1914–18 (*not* 1914–8). However, key dates before the Christian era in full to avoid ambiguity, e.g. Aristotle (384–322 BC) (*not* 384–22 BC). Do *not* elide different centuries: 1862–1936 (*not* 1862–936).

O

oath of allegiance (lower case)

online (one word)

onto: one word except where *on* is an independent adverb ('They drove onto the beach' but 'They continued on to the beach')

ordinal numbers: spell out ('This is the third time I've told you')

P

p./pp. (page/pages)

papal (lower case; but the **Papal States**)

par excellence (italics)

passé (roman)

passim (italics)

percentages: in the form 25 per cent (*not* 25% or percent)

pièce de résistance (accents/roman)

pied-à-terre (roman, hyphens; plural **pieds-à-terre**)

play references: title/act/scene/line references in the form *Romeo and Juliet*, III. iii. 29–51

p.m. for example, 3 p.m.

poem titles: single quotation marks for short poems, individual cantos, or books within long poems (e.g. 'Ode on a Grecian Urn'); italics for long poems divided into books/cantos (e.g. *Paradise Lost*)

possessives:

- singular nouns that do *not* end in *s*: Mary's, the taxi's door, the cat's whiskers
- plural nouns ending in *s*: our neighbours' house, three weeks' time, the babies' nanny
- irregular plural nouns, i.e. that do *not* end in *s*: children's, women's
- singular nouns ending in *s* or *z* sounds combined with *sake*: for goodness' sake, for appearance' sake, for conscience' sake
- places of business: at the doctor's, the newsagent's, the butcher's
- surnames ending in *s*, do not add *'s*: Dickens' novels, Keats' poems

practise/practice: in British English **practise** is the verb, **practice** the noun

pre-decimal currency: key as 7*s.* 6*d.*/£5. 15*s.* 10*d.*

president (lower case, unless referring to a particular president ('the president said' *but* 'President Higgins said')

prime minister, the (lower case, unless referring to a particular prime minister ('the prime minister said' ... *but* 'Prime Minister Johnson said')

Privy Council (caps)

professor: (lower case, unless referring to a particular professor ('John Smith, professor of history at UCC' *but* 'Professor John Smith said')

protégé (roman, two accents)

Q

queen (lower case, unless referring to a particular queen ('the queen said', *but* 'Queen Elizabeth said')

quotation marks: use single quote marks, and double within single. See the following examples:

- Where the full sentence is enclosed in quote marks the full stop is always placed *before* the closing quote mark:

'People struggle,' he writes, 'not because there is something fundamentally wrong with them, but because they face, or have faced, real difficulties in their lives.'

- When fragments of sentences are quoted all punctuation – except an exclamation mark, question mark or parenthesis belonging only to the quotation – should be placed *after* the closing quote mark:

He writes that people struggle 'not because there is something fundamentally wrong with them, but because they face, or have faced, real difficulties in their lives'.

- However, there can be instances where a full-sentence quotation can 'blend in' to the narrative, in which case it is acceptable to put the final punctuation inside the full stop:

- ... after which Myles notes that 'The press advertisements, which were in English, were headed by the letters GAA in Irish characters'.

  - 'What is the use of a book,' thought Alice, 'without pictures or conversations?'
  - Two weeks later he left Madrid 'to escape this intolerable heat'.
  - At the bottom of the letter was written the single word 'Remember'.

R

raison d'être (roman)

rapprochement (roman)

recherché (roman)

references: (see 'Notes and Bibliography' section below)

regime (no accent)

regiment (lower case, e.g. the 99th regiment)

Renaissance (referring to the historical period, cap. Otherwise, lower case, e.g. 'a renaissance of interest in classical subjects')

republic (lower case; e.g. **the Irish republic**. Upper case only when it is the official name of a country, e.g. **the Republic of Ireland**)

republican/republicanism (lower case)

résumé (roman, two accents)

revival (lower case, e.g. the Gaelic revival; the literary revival)

Right, the: *see also* **Left**

rising (upper case when giving the full name, e.g. the Easter Rising, the 1916 Rising; but otherwise lower case, e.g. 'the rising began on Easter Monday')

risqué (roman)

rogues' gallery (*not* rogue's)

S

Second World War, the (*not* World War Two)

sic (thus or so) (italic)

skilful/skilfully (one *l*)

socialism/socialist (lower case)

soirée (roman, accent)

song titles: roman, in single quotes ('Hey Jude')

St (Saint: no full point) / **St.** (Street: full point)

St Andrews (no apostrophe)

state, the: (e.g. church and state, the state of Texas)

subheadings: first word initial upper case and all other words initial lower case, e.g. The next phase

T

tables: number as Table 1.1 (in Chapter 1), Table 2.1 (in Chapter 2), etc. If there are tables in the Introduction, either (a) change 'Introduction' to 'Chapter 1' or (b) number the tables so that they start at 'Table 1' for *each chapter*, including the Introduction. (*See also* **figures**)

Any source detail (acknowledgement) should be placed at the foot of the table – before any notes to the table.

T-shirt

tête-à-tête (accents/roman)

Thirty Years War (no apostrophe)

time of day: in the form 'half past four' (no hyphens), six o'clock (exact hour), 4.30 (hours and minutes), or 10.30 a.m.

titles of rank: lower case (e.g. the archbishop of Dublin, the duke of Wellington, the earl of Gloucester, the prime minister), the minister for education

tr. (translated)

trade union: plural **trade unions** (*not* trades unions)

tranquillity (*not* tranquility – US)

treaty (e.g. the Anglo-Irish treaty; the treaty of Versailles; the treaty negotiations)

Trinity College Dublin (no comma)

U

union: lower case, as in the union between Ireland and Britain

unionist/unionism (e.g. the unionist majority in Northern Ireland) (see also **loyalist, nationalist, republican**)

University College Dublin (no comma)

V

vice versa (roman)

vis-à-vis (roman, accent, hyphens)

viz. (roman, full point)

vol./vols (volume/volumes)

W

War of Independence, the

website (one word)

wellington boots (lower case)

west/western: use **the West** to denote the part of the world that includes North America, western, northern and southern Europe; *but* **western Europe; western values (**ditto for **east/eastern)**

while (preferred to whilst)

whisky (Scotch; plural **whiskies**); **whiskey** (Irish and US)

wilful (*not* willful)

World War One/Two: *use* First World War, Second World War

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Artwork means all forms of illustration employed to support the text – diagrams, line art, paintings, and photographs. 'Finished artwork' describes artwork which is complete in all details, and is ready for reproduction.

The ideal position of the illustrations should be clearly indicated in the text. Some books may have very few illustrations and need not, therefore, be numbered or identified in the printed book. Such illustrative material must still, however, be identified and 'keyed' into the text for eventual position.

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ii) relevant manuscript page number

iii) subject of, or reason for, illustration

iv) source, if known, of illustration and the holder of the copyright

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