

# Humanities-Ebooks: Insights Authors' Handbook

## 1. Introduction: Insights Style and Guidelines

### 1.1 General Guidelines

Guidelines for each category of Insights can be found online in a separate web page for each category by following this link:

<http://www.humanities-ebooks.co.uk/humanities-insights.html>

Please remember that your Insight will be used by college and high school students in many cultures, and that many tutors will penalize students for using inappropriate registers, sentence fragments, incomplete references, and casual use of conventions which have specific meanings ... such as the incorrectly used ellipsis in this sentence. Your work should be lively and readable by non-specialists—you should avoid unexplained jargon, knowing allusiveness, or Jamesian obliquity [such as ‘Jamesian obliquity’]—but you should write in complete sentences, present quotations in correct style, indent paragraphs conventionally, and punctuate punctiliously. Please avoid starting ‘sentences’ with co-ordinating conjunctions (e.g. Because), *or using any register or degree of informality that you would not expect to find in a dissertation.*

### 1.2 MHRA Style

For all aspects of usage not covered in this document we recommend that authors go to the MHRA site and download a free copy of their current Style Guide:

<http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>

### 1.3 Preparing your ‘typescript’

Your contract with Humanities-Ebooks requires that your book is submitted in a file template provided by the publisher, and that all typographical layout and usage conform to the HEB style sheet or the MHRA style sheet. The ‘default assumption’ is that with the exception of the processes listed below, your file should be ready for conversion and publication when sent to the General Editor or the publisher.

If you are used to CRC standards of presentation (camera ready copy) or have good IT skills this should not present any difficulties. If not, you may want to ask an IT-proficient secretary to make sure that the requirements of the template and of this checklist have been applied consistently.

The process for handling your typescript is as follows. If it belongs to a series it should be sent in the first instance to the relevant General Editor of the *Insights* or the *Monograph* series who may suggest some modification of content or presentation, or query any departures from House Style. *You should check with your Editor whether a print out is required.*

When any editorial changes have been dealt with to the mutual satisfaction of author and editor, the file will be forwarded to the publisher for production.

The publisher will then perform these tasks:

- a final check for consistent layout (such as identical ‘drops’ to chapter headings)
- fine-tuning of typography to deal with problematic page endings (such as widows and orphans) or excessive word spacing requiring hyphenation
- a check that all chapter and main section headings are in the styles (Header 1 and Header 2) that are automatically ‘bookmarked’ and included in the table of contents)
- final sizing and placing of any images
- optimization of the appearance of any tables
- conversion to PDF
- addition of a ‘cover’ and copyright page with ISBN

- provision and editing of bookmarks (for navigation)
- styling and activation of *internal* hyperlinks
- setting the opening defaults, page transition rules for the Ebook
- setting permissions (limiting what the reader is allowed to do with your book) and applying encryption

Otherwise it is your responsibility to ensure that all aspects of your book are in conformity with (a) the rest of this **Handbook** (which contains precise guidance on variant spellings, abbreviations, punctuation, typographical conventions and so forth), (b) the **Insights Template** (see **2.1 below**), and (c), for other aspects of usage, MHRA style.

Typescripts which do not conform to the Template and the Style Sheet may be returned to the Author or corrected at the Author's expense, *at the discretion of the General Editor or the Publisher*, any such charges being set against the author's eventual income. To avoid this eventuality, please carry out the checks advised in **Part 10** of this Handbook, or engage someone with appropriate computer skills to perform them.

Better still, please cultivate the typing habits outlined in Part 2.

## **1.4 Proof-reading**

Once your book has been received and edited in Word it will be converted to an InDesign CS4 or CS5 file, with superior typography, and exported as a pdf proof.. You will be ask to proof-read the Pdf and return a list of corrections in a Word file (there is no point trying to correct the pdf itself as this will be discarded).

The corrected InDesign file will then be used to generate up to **four different versions**: the master file from which the Pdf ebook will be generated; a second file with a different front end, for conversion to Kindle, a third version (if requested) for a paperback version, and a fourth version (if this seems viable) for conversion to ePub. See note at the end of this Handbook.

## 2. Word-processing your book

### 2.1 The Template

Your book must be submitted using the latest Humanities Insights Word Template which is available from Richard Gravil.

This template includes a number of specified styles, which incorporate appropriate font sizes, indents and line spaces (except for the line spaces these are illustrated below.) Do not use any other styles in your document. To avoid importing styles when pasting in from another document, use the command ‘paste special’ rather than ‘paste’ and select ‘text only’. To apply the styles go to the **Format** menu; select ‘**Styles and Formatting**’; and in the right hand column select ‘**available styles**’. In Office 2010 select ‘Change Styles’. After that, the style box in your toolbar *should* show only the twelve recommended styles in the template.

### 2.2 Pre-emptive typing habits

Because the template can easily become contaminated by importing styles along with pasted text it is best to type your work from scratch in the Word Template, with the Styles and Formatting menu open at ‘Available Styles’. And keep the following points in mind:

1. Headings in the template include their own line spacing. You should not need to insert any line spaces /carriage returns at all, except for stanza breaks in poetry quotations.
2. At the end of a chapter please use a **page break** command (CTRL+Enter).
3. **NEVER use the space bar for any kind of formatting.** As all extraneous spaces (that is other than a *single space* between words and a *single space* after a full stop) will be removed as the first step in preparing the final book, any layout achieved by using spaces will disappear.
4. All text in your Ebook should be in **Normal** or **Normal First** style unless it is a header, a hyperlink, a quotation, a footnote, or part of a bibliography.

5. Most authors will need to use a [tab](#) in one circumstance only: after the numerical reference in a footnote. Kindle and ePub conversions do not recognise tabs.
6. For numbered, bulleted or lettered lists please use the automatic word facility (within normal style or prose quotation style, q.v.) to ensure that they are all in the same layout. **But DO NOT use automatic numbering for numbered headings.**
7. Always use the appropriate quotation style ([prose quotation](#), [poetry quotation](#) or [free verse](#)) for any quotation that is not run-on within your text. These styles provide the correct indent and type size. **Do not add extra line spaces between paragraphs or before and after quotation blocks (except between stanzas in quoted poetry).** Despite their names, poetry quotation and free verse may be useful in other contexts.
8. Use only one space after a full stop / period. And never type a full stop without a space, for instance in names like W. H. Auden or W. G. Collingwood. [It is of course desirable to use hard spaces in such cases].
9. *Never* use the space bar or tabs for paragraph indents.
10. In poetry layouts: use [en and em spaces for complicated patterns of indents](#) (Insert > Symbols > Special Characters) rather than the space bar or tabs.

## 2.3 Tables

If your book requires complicated layout for items such as chronologies, please make sure that these are presented using tables (with as many columns and rows as you need) not tabs or spaces. If you are not familiar with constructing tables it would be helpful if you could send a sample to the Publisher at an early date so that he can provide you with a format to use. See also section 2.2.

## 2.4 Headings and Sub-heading

Do not type headings entirely in capitals or include any punctuation

(other a question mark) at the end of headings. The first line of a text or after a sub-head is never indented. Sub-heads are a useful aid to navigation in electronic format and they appear as bookmarks in the navigation panel of the final product. For that reason, please try to avoid sections without headings, or with just numerals. And please use Heading 1 and Heading 2 only for headings that are to appear in the navigation panel. You should number chapter headings, and may number sub-heads if you choose, as this helps to achieve clarity in the Bookmarking of your document (i.e. the electronic index).

## 2.5 Page numbers and running heads

The template provides page numbers. You do not need to add one. Text for Humanities Insights should be submitted as one file, with a simple running head: (e.g. Literature Insights: *Mary Barton*).

## 2.6 References

Your work must be fully referenced, but please remember that you are writing for students and it follows that what you write should need less referencing (and should involve less reliance on secondary sources) than a scholarly article. Please use MHRA referencing style for *History Insights*. You may use MHRA or MLA for *Literature Insights*, and should use Harvard for *Philosophy Insights*. If using MLA style the list of works cited will be bookmarked but please make sure that your parenthetical references always include page numbers. If using MHRA, please make use of short, unambiguous parenthetical references wherever practicable for successive references to the same work, to avoid cluttering the page with footnotes. Footnotes should be used very sparingly in *Insights* titles. All footnotes must be electronically embedded as illustrated below.<sup>1</sup>

---

<sup>1</sup> To insert a footnote go: Insert > References > Footnote. Select 'Bottom of Page', 'Format 1, 2, 3', and 'Numbering restarts each page'.

## 2.7 Languages other than English

Quotations in foreign languages must be accompanied by translations (in parentheses) and non-Latin characters must be transliterated.

## 2.8 Typefaces and Colour

BLOCK CAPITALS, SMALL CAPITALS (where they appear in antiquarian quotations), *italic*, and **bold** should be employed where required. Do not use traditional instructions to printers, such as underlining to indicate italics. In Insights titles you *may* find it useful to use **dark blue** (the heading colour) to pick out poem or chapter titles where they occur in your text.

## 2.9 Illustration

You are welcome to find appropriate visual enhancements for your text, provided that copyright clearance has been obtained and, if need be, paid for. Pictures should be in the form of modestly sized jpeg files. It is easy to downsize images to about 100–150k by using a picture editor so that the image opens to the size required – e.g. a quarter or a half page. In the case of artworks it may be that someone reading on a larger device would appreciate higher resolution. Please supply these as separate files and send as attachments, rather pasting into an email. You can, of course, include hyperlinks to online audio or video resources.

## 2.10 Cross-References

Cross-references should be avoided, but any essential ones should be to section numbers, not page numbers.

## 3. Hyperlinks, Tables, Lists and Bibliographies

### 3.1 Hyperlinks

#### *Internal Hyperlinks*

Early Humanities-Ebooks titles contained internal hyperlinks. These are not really viable now that we are producing for print, pdf and ePub versions. Where authors wish to gloss a remark with further information, of a few lines, or provide extensive background materials there are four options:

(a) use the ‘Examples’ style to set off the comment in a different font and colour from your main text, so that it looks like an interjection.

(b) use footnotes to gloss unusual terms or provide brief biographical or historical information. In the Pdf or any print version these will appear at the foot of the page. In Kindle versions they will probably be clustered at the end of a chapter and it is fairly easy for the reader to navigate to and back from footnotes. But it is prohibitively expensive to convert heavily footnoted books to ePub.

(c) place the information in a simple one-cell table

(d) use [Appendices](#) for longer items. These will be bookmarked in the Pdf and of course included in the t.o.c. of Kindle and print versions.

#### *External Hyperlinks*

If you copy a URL from your browser, or type and activate it by clicking ‘enter’ it should appear automatically in hyperlink style and function properly, even after conversion to PDF. Remember that although it is *possible* in an eBook for most of the URL to be hidden behind a hyperlinked phrase, for print purposes it is necessary for the full URL to be shown. Try to avoid placing hyperlinks in *footnotes* (this creates serious problems when the InDesign file is created) or

typing full URLs into continuous text as this is likely to create problems of layout. You can insert external hyperlinks through your document if you wish, or you can collect them as part of your bibliography. If the URL breaks across a line it *may* cease to function when converted into PDF, and if it doesn't break it may throw out the line spacing. To avoid this problem, you can compose your text so as to introduce the URL or URLs centred on a separate line or lines, as for a quotation, e.g. For the Somme offensive, see:

<http://www.geocities.com/Athens/Acropolis/2354/somme.html>

### 3.2 Tables

If your book requires complicated layout for items such as chronologies, please make sure that these are presented using tables (with as many columns and rows as you need). **Do not use tabs or spaces.** Please alert your editor if you have some complicated layout requirements so that we can provide a layout before your draft is finished.

An example suitable for a Chronology is shown below. To create this table, go [Table > Insert Table > Three columns + three rows > Autofit to contents](#):

1904	February	Event
	March	
1911		

The publisher will then apply a prettier style to your tables, for instance:

Year	Month	Event
1904	February	beginning of war of Jenkins's Ear
	March	End of War of Jenkins's Ear.
1911		

Please punctuate consistently within lists or tables. If some entries begin with capitals (for other than proper names) all should begin with capitals. If some end with a punctuation mark they should all end with a punctuation mark. Note the multiple errors **highlighted** in the example above. Punctuation should not be necessary, unless your entries include more than one sentence.

### 3.3 Lists

Please use the Word toolbar to create numbered or bulleted lists, so that formatting of successive lists will be consistent. If you wish to use punctuation in lists (again this is not usually necessary), please ensure that punctuation is consistent. Contrariwise, please make sure the numbered headers are typed rather than autoformatted (it is easy to end up with a mixture of typed and autoformatted numbers, some of which may disappear when your book is threaded through another program).

### 3.4 Bibliographies / Reading Lists

Please use **either** MHRA **or** MLA style for bibliographies and ensure that all entries contain the same information (author, title, place of publication, publisher, date).

MHRA style is essentially punctuated as one sentence and uses parentheses:

Dessen, Alan C., ed., *Essays on Dramatic Technique*, 2nd edition, revised (Evanston: Northwestern University Press, 1981).

MLA style is essentially punctuated as three or four sentences (with a fourth sentence for details of the edition where applicable) and without parentheses:

Dessen, Alan C., ed. *Essays on Dramatic Technique*, 2nd edn, revised. Evanston: Northwestern University Press, 1981.

The preferred abbreviation for edited by is ed., not (Ed.), and certainly not 'ed. by' and that for edition is edn without a period as in: 2nd edn (Cambridge: Cambridge University Press, 1973).

## 4. Spelling

### 4.1 Variant Spelling

For Humanities Insights the language used is British English. British spelling should be as given in the OED and the MHRA style sheet. For words ending in -ise or -ize please use the -ize form except where derivation requires -ise (e.g. advertise, advise, apprise, chastise, comprise, compromise, demise, despise, devise, enterprise, excise, exercise, franchise, improvise, incise, premise, revise, supervise, surmise, surprise).

### 4.2 Quotations

The spelling of quotations is always that of the book or edition referred to. Please follow MHRA practice for modernization.

### 4.3 The Possessive

Use the apostrophe + s for the possessive of proper names ending in s, z or us and French names ending in an unpronounced s, x, or z: Alvarez's, Cervantes's, Dickens's, Jones's, Keats's, Thomas's, Claudius's, Camus's, Herodotus's, Jesus's, Darius's, Rabelais's, Descartes's, Malraux's, Ramuz's. For 'Moses' and *Greek* names ending in '-es' use an apostrophe alone: Moses', Demosthenes', Sophocles', Xerxes'.

### 4.4 Slavonic Names

Russian and other Slavonic names should be given in the form recommended by the *Oxford Writers' Dictionary*, e.g. Dostoevsky, Shostakovich, Tolstoy, Yevtushenko, Tchaikovsky, Chekhov, Gogol,

Gorky, Ilya.

*For Accents, Hyphenation, Place-Names, Personal Names (including classical names, popes, saints, foreign kings and queens, etc.) please see the MHRA Style Sheet.*

## 5. Abbreviations

### 5.1 General

Never begin a sentence or a footnote with an abbreviation, and avoid abbreviations as far as possible in passages of continuous prose (terms like page and line should be spelt out, other than in parenthetical references). Extensively used abbreviations should be clearly listed at the beginning of your book.

### 5.2 Titles

Abbreviated titles should normally take the form of a short title, not initials: use *Ordeal*, not *TOGF*, for *The Ordeal of Gilbert Feverel*.

### 5.3 In Footnotes

Avoid beginning a note with 'e.g.', 'i.e.', or 'pp.' which must always remain in lower case. Write out 'For example,' 'That is,' or 'Pages'.

### 5.4 Use of Full Stop

Contractions ending with the same letter as the full form, including plurals (e.g. Mr, Dr, Mrs, Ms, Mme, St, vols, nos [ numbers]), edn [edition], 2nd, do not need a full stop. Abbreviations, such as M. [Monsieur], p., pp., a.m., vol., and no. [number], do.

Standard works of reference and journals known by their initials—*OED*, *DNB*, *MLR*, *PMLA*, *TLS*, *EETS*, *ANTS*—do not need stops. Nor do MS or MSS (for manuscripts) or countries and organizations: USA, USSR, UK, BM, BL, PRO, MHRA, UNESCO

## 5.5 Common abbreviations

Follow MHRA style for such words as bus, phone, the twenties (i.e. 1920s).

## 5.6 American States

Use the postal abbreviation: e.g. CA, MA, MO, ND, FL.

# 6. Punctuation, Capitals, Italics, etc

## 6.1 Abutted EN and EM Dashes

**Do not use hyphens when expressing page spans, date spans, or place spans.** The short dash ('en rule': which you will find in Word by going [Insert>Symbol>Special Characters](#)) is used in such expressions as the England–Australia test match; the London–Leeds motorway; the 1939–45 war; pp. 81–101. [not London-Leeds, 1939-45, 81-101].

Long dashes—'em rules'—may be used, as here, for parenthetical statements or to denote a break in a sentence—but commas, colons, or parentheses are often more appropriate. If you wish, you may preserve the old-fashioned alternative – like this – (i.e. space, en-dash, space) in quoted matter.

Use a double em dash (——) followed by a stop and space to indicate 'ditto' in bibliographies and similar lists, where authors' names apply to more than one work:

Williams, Raymond. *Culture and Society* ...  
     ———. *The Long Revolution* ...

## 6.2 Parentheses and Brackets

If one parenthetical statement lies within another, use brackets within parentheses, as in (His presidential address [1967] made this point clearly.)

The place of publication and date may be enclosed in brackets,

when the rest of a footnote citation appears in parentheses: (John Jones, *Autobiography* [Boston, MA: 1910], 233–45).

Brackets should also be used [as here] for interpolations.

### 6.3 Punctuation in Headings

Punctuation marks (other than “?”) should be omitted at the end of headings and subheadings, or after items in lists.

### 6.4 Punctuation with Italics

Only italicise punctuation marks when they form part of a title. Who wrote Conrad's *Typhoon*? But who wrote *Westward Ho!* ?

### 6.5 Ellipses

For quoted points in an original text, in such writers as Whitman, please use spaced stops: . . . *but with a hard (non-breaking) space between each stop* [usually CTRL+Shift+space].

For quoted ellipses use an ellipsis from the Word ‘Insert’ menu (special characters): . . .

To indicate that you have omitted material from a quotation, please use an ellipsis within brackets [...] and preserve the original punctuation.

In shortened quotations there is no need to bracket any change you make to an initial letter (capital to lower case or vice versa).

It is not customary to use an ellipsis at either the beginning or the end of a quotation.

For Quotation Marks and Exclamation Marks please see the MHRA Style Sheet.

### 6.6 Capitals

Consult the MHRA style sheet regarding initial capitals in the names of places, persons, months, days, and nationalities; the titles of laws, plans, wars, treaties, legal cases, and institutions; unique events and periods; the parts of books when referred to specifically (Chapter 9,

Part 1); the points of the compass, when used to indicate a specific area (the North of England), a political concept (the West), or as part of an official name; titles of dignitaries; sobriquets (the Iron Duke); the names of periods or movements derived from proper names; book titles in different languages; and accented capitals.

## 6.7 Italics

In general follow the advice in the MHRA style sheet. Avoid excessive use of italics for emphasis. Do not italicize such thoroughly adopted foreign words as *dilettante*, *cliché*, *debris*, *résumé*, or abbreviations (other than *sic*). Do italicize titles of films, named pieces of music or paintings (*Swan Lake*, *The Haywain*) and book titles, other than 'the Bible', 'the Koran', and 'the Talmud', and books of the Bible. The titles of poems, songs, essays, unpublished theses, and chapters in books should normally be in roman type enclosed within single quotation marks. Authors of independent monographs may choose to italicize poem titles if they prefer this practice. Titles of other works which appear within an italicized title should be printed in italics and enclosed within single quotation marks: e.g. *Essays on 'Under the Volcano'*

## 6.8 Dates

Dates should be given in the form 'Friday, 23 April 1564'. The name of the month should always appear in full between the day ('23' not '23rd') and the year.

*For periods, centuries, eras, decades, numbers, dates (e.g. 1792–1750 BC), roman numerals, currency, weights and measures, see MHRA.*

## 7. Quotations

Short quotations should be enclosed in single quotation marks and run on with the main text. Line divisions in verse should be divided by a spaced forward slash ( / ) (with a space either side of the slash). A *series* of short quotations may be indented as for long quotations. For a quotation within a quotation, double quotation marks should be used. Long quotations (prose quotations of more than about forty words of prose, or consisting of more than one paragraph, and verse quotations of more than two lines) should be indented using the appropriate Template style (Prose Quotation, Poetry Quotation or Free Verse).

### 7.1 Punctuation of quotations

If a short quotation is used to end a sentence, the final full stop should be outside the closing quotation mark unless the quotation is *both* a complete sentence *and* preceded by a punctuation mark, as it is in: ‘Her parting shot was, “Well, I hope you both enjoy yourselves.”’

Any comma or semi-colon that forms part of your sentence, and is not in the quoted matter, should also be outside the quotation mark: ‘The gloom’, he responded, ‘has deepened.’ BUT ‘The gloom, in my opinion,’ he responded, ‘has deepened.’

The first line of a prose quotation is not normally indented, unless it is a line of dialogue. Verse quotations should follow the lineation and indentation of the original (the en space and em space are useful for this). For all such quotations the appropriate style in the *Humanities Ebooks Template* should be used. Please supply a photocopy of any poetry quotation involving a complex pattern of indentations.

Long quotations should normally end with a full point unless the original has a question mark or exclamation mark. The initial letter of the first word of a quotation should be changed to or from a capital if this is more appropriate in the context. It is not necessary to bracket such changes.

## 7.2 Parenthetical references

In run-on quotations the final punctuation follows the closing parenthesis: ‘... utter humiliation’ (Book 6, Chapter 52). In indented quotations, a parenthetical reference is placed outside the closing full point, and requires no punctuation.

utter humiliation. (Book 6, Chapter 52)

## 7.3 Omissions

Omissions within prose quotations should be marked by an ellipsis within brackets [...] using the ellipsis symbol in the Insert menu, NOT separate stops: (Go <Insert><Symbol><Special Characters>). Omitted lines of verse should be marked by an ellipsis, also within brackets, *on a separate line*. Ellipses are not used at the beginning or end of a quotation.

*For layout of quotations from plays see the MHRA Style Sheet.*

## 7.4 References

Where possible please use the modern form of reference to primary works, in Arabic numerals only. It is now commonly understood that *Hamlet* 3.2.45 means Act 3, Scene 2, line 45; or that *Prelude* 10.234–45 means book 10 lines 234 to 45; or that *CL* 2: 435n means *Collected Letters*, volume 2, page 235, note. Use of p. or pp. in references is superfluous: Smith, 134 is highly unlikely to mean anything other than Smith, page 134.

## 8. Copyright and Permissions

It is the responsibility of an author to obtain permission for the quotation of any copyright material if such permission is necessary (see Permissions, below). Copyright in a literary, dramatic, musical or artistic work (including a photograph or a translation) lasts until 70

years after the death of the author *and may last longer if steps have been taken to extend copyright.*

A useful but incomplete copyright search engine (for instance, you will find Max Beerbohm but not Geoffrey Hill) is maintained by the Harry Ransom Research Center and Reading University Library at <http://tyler.hrc.utexas.edu/>

Since you are publishing online it is necessary to acquire world rights, and where American publishers are concerned any quotation from a poem that is still in copyright requires permission and may involve reproduction fees. Complete items such as tables, illustrations, and poems or consecutive lines from poems, if still in copyright, must not be reproduced without permission.

## 8.1. Permissions

The Fair Dealing Clause of the Copyright Act specifies that, within limits, quotations in a critical work may be reproduced free-of-charge, and without the permission of the copyright-holder, if they are directly criticized or commented upon. The Society of Authors advises that “the provisions of fair dealing for criticism or review may only be applied to quotations reproduced in order to illustrate comments about the literary work itself. *Fair dealing does not cover the quotation of material in order to comment on the author, or, in the case of biographies, the subject.*” It is important to keep an eye on the length and importance of the quotations, the ratio of quotation to commentary, and to ask yourself whether your quotations are, as the Society puts it, there to save you work. The following quotation is probably not fair dealing, but I make the assumption that my transgression is for the public good:

“Some years ago The Society of Authors and the Publishers Association stated that they would usually regard as fair dealing the use of:

a single extract of up to 400 words or a series of extracts

(of which none exceeds 300 words) to a total of 800 words from a prose work  
or extracts to a total of 40 lines from a poem, provided that this did not exceed a quarter of the poem

The words **MUST** be quoted in the context of criticism or review.

NOTE: While this statement does not have the force of law, it carried considerable weight with a judge experienced in copyright in a leading infringement case. It does not mean, however, that a quotation for purposes of criticism or review in excess of these limits cannot rank as fair dealing in some circumstances”

If *Mary Barton* were in copyright, which of course it isn't, the following passage in my *Literature Insight* would *not* count as fair dealing:

One of Barton's strongest speeches enunciates a labour theory of value:

“You'll say, (at least many a one does) that they'n gotten capital an' we'n gotten none. I say, our labour's our capital, and we ought to draw interest on that. They get interest on their capital somehow a' this time, while ourn is lying idle, else how could they all live as they do?”

And to Wilson's predictable objection (on behalf of the middle-class reader) that the masters suffer too, Barton replies reasonably enough, ‘Han they ever seen a child o' their'n die for want of food?’

But unless I delude myself, the following *would*:

The very next paragraph tells us why John Barton was among these ‘earnest men’ who remember their wrongs. His mother had died in poverty. As a good workman he was pretty certain

of steady employment but: ‘he spent what he got with the confidence (you may also call it improvidence) of one who was willing, and believed himself able, to supply all his want by his own exertions.’ Parentheses in the novel, as here, often signal a reading instruction (Jane Austen and Dickens use the same technique). In Gaskell’s case, they imply unease, and draw attention to a process of negotiation. The quotation could be describing the confidence of a self-reliant man, not a wastrel, yet she now *permits* the reader—‘(you)’—to call his generous behaviour ‘improvidence’. If this were an isolated case, it would be insignificant. But the strategy of this novel, repeatedly, is to establish a point of maximum identification with John Barton before testing the relevance of a middle-class cliché such as ‘improvidence’.

## 8.2 Conclusion

Authors of *Humanities Insights* on copyright novels should avoid using quotations where paraphrase would do just as well, and should ensure that the ratio of directly pertinent critical comment to quoted matter is at least 2:1. Provided that you follow these guidelines you may use a series of extracts from a novel (of which none exceeds 300 words) up to a total of 800 words, without permission. With poetry, one must be more cautious. For in-copyright poets it is necessary to assume that the reader has a copy of the poem open, so that it is never necessary to quote more than 25% of any poem *or more than 40 complete lines, in total, from the oeuvre.*

## 9. Debugging Your Typescript

As explained in Part 1, the Humanities-Ebooks profit-sharing mechanism is based on the assumption that your ‘typescript’ will be presented in a form that is almost ready for conversion into PDF. Only the steps specified in 1.3 above will be performed in house. Any extensive correction required may be charged to authors (with sums being set against earnings). To avoid such problems please

observe the following sections.

## 9.1 Check the Template Styles

When you have finished drafting your book you should compare the appearance with any sample that is already available online and check the status of styles within your document.

To check your document, open **Format>Styles and Formatting** and click on **Show 'Available Styles'**. If more than fourteen styles are listed you may need to delete those that should not be there, and go through your document re-applying the correct styles as illustrated at the start of the **Template**. If any of your Normal or Prose Quotation text is left aligned rather than justified, or if the margins have changed, the style may have become corrupt and you may need to redefine (as well as reapply) the formatting. The easiest way to deal with corruption of Normal style is to select all your text and paste it in to a new copy of the template file.

Then (with 'Available Styles' visible)

1. Make sure that all your text (other than bulleted lists, numbered lists, or tables) is in Normal or Normal First style, and that all your quotations are in Normal, Prose Quotation, Poetry Quotation, Free Verse or Example.
2. Make sure that your footnotes are in the correct font [Arial 9], justified, and with a hanging indent. Only the reference numeral should be in **Footnote Reference** style (blue and bold superscript). The text should be in Footnote Text style (Arial 9). Insert a tab after the numeral, so that your footnotes look like the one below.<sup>1</sup>
3. Make sure that all headers are Heading 1, Heading 2 or

---

<sup>1</sup> In footnotes the numeral (which should appear automatically in *Footnote Reference* style) is superscript and emboldened. The *Footnote Text* style is Arial 12 point regular. Using a tab after the reference numeral ensures that all text is neatly aligned.

Heading 3 [blue and Times New Roman].

4. Make sure that you have applied Bibliography style to your Bibliography. This has a hanging indent and a line space ).
5. Check that any anchor phrases for hyperlinks are in hyperlink style (see below for submission of hyperlink materials).

Next, please go through the following processes to weed out drafting errors and typographical inconsistencies.

## 9.2 Find and replace (where applicable)

1. Use find and replace [edit>replace] to replace all single quotation marks ‘ and all double quotation marks “ (this will ensure that they are all in the same style—Word often mixes quotation mark styles). Then check for any initial apostrophes that have been changed by this process, e.g. from ’mid to ‘mid.
2. Use find and replace to change all hyphens to en-dashes except in hyphenated words. You must use **en-dashes** for page references or date spans such as 23–24 or 1914–18, and **em-dashes**—without spaces—for parentheses or sentence breaks [Insert>Symbol>Special Characters]. To ensure that that you do not change legitimate hyphens, do not choose ‘replace all’; go through systematically, and for each instance choose ‘replace’ or ‘find next’.
3. Use find and replace to ensure that there are no **double spaces** (in correct typographical practice a full stop is followed by ONE space) anywhere in your document [replace **space / space** by **space**] or double commas or full stops.
4. Use find and replace to replace any punctuation marks preceded by a space [ , . ; : ?] by the punctuation mark alone. It is easier to see what you are doing if you use the ‘show’ command (the ¶ sign in your toolbar).
5. Ellipses. Use find and replace to replace three stops or spaced stops by the ellipsis symbol ... [Insert>Symbols>Special Characters]. Add a fourth stop if you need one because the omission included a full stop [n.b. the ellipsis symbol should

have a space either side].

6. Use find and replace to remove any comma before a parenthesis, (as here). To do this, type the symbols for comma/space/openparenthesis in the *Find* box, and space/openparenthesis' in the *Replace* box.

### 9.3 Visual Checks

First, activate the 'show' tool [i.e. click on ¶ in your tool-bar], so that you can see the hidden typography. Then:

1. Remove any spaces at the start of lines or headings, or any punctuation at the end of headings, or spaces between parentheses and what they enclose.
2. Check that your space bar has not been used for paragraph indents or layout in quotations *or anywhere else* (layout within quotations should be achieved by using **en and em spaces**, available within the Insert>Symbol>Special Characters menu [these spaces are the width of one character or two characters and give you maximum flexibility for complex verse layouts]).
3. Check that there are no **line spaces** anywhere in your document other than those before and after verse quotation-blocks. Appropriate line spaces are incorporated in the prose quotation style and all the Header styles.
4. Remove any **line spaces between paragraphs**, and check that the first line of each new paragraph [other than the first in a new section] is indented.
5. Check that any numbered or bulleted lists are consistent in layout (please use the automatic layout in your toolbar rather than typing in the numbers), and consistently punctuated, and that any implied grammar is also consistent.
6. Check that any complex layout involving columns has been achieved by use of tables [which are easy to adjust in-house], *not* by tabs and spaces [which aren't].

## 9.4 Corrections

1. Run a spell-check (within limits, spell-checks are quite good at finding typos)
2. Check that you have italicized titles, but *not punctuation marks* (unless they are part of a title) or page numbers.
3. Ensure that your sentences end with a full stop.
4. *Consider* any grammar queried by your program.
5. Amend any sentence fragments.
6. Rectify any drafting short-hand, such as abbreviations, initials for names, or informal punctuation.
7. Ensure that you have not underlined any spaces (except within underlined phrases).
8. Check that your bibliography is consistent with MLA style or MHRA style and that your punctuation is consistent. The abbreviation for ‘editor’ or ‘edited by’ is ed. [without capitals or brackets]. That for edition is edn [without a period]. Do not abbreviate such publishers as OUP.

## 9.5 Hyperlinks

If using links to museums or art galleries please ensure that you have followed follow their instructions as regards acknowledging the institution, as well as providing the URL. Please test your hyperlinks to see that they are ‘live’.

# 10. What to Send

## 10.1 The File Itself

Please make sure that your final file includes as its first three items:

1. a Note on the Author (at the start of your document)
2. any required Acknowledgements
3. a Table of Contents (this will be replaced by an electronically generated one, but yours will be used to check the automatic

one)

## 10.2 Addenda

Please include, as non-printing addenda, the following:

1. copies of all permissions for use of copyright material (with but separate from your document)
2. a one-page blurb for your book, including keywords [see below]

## 10.3 The Blurb

When a potential purchaser clicks on the name or thumbnail of your book, s/he will be taken first to a one page description of the book, which should be designed to persuade the browser to buy it. If your text is persuasive enough the potential buyer will click the familiar ‘add to Cart’ button).

The blurb should be submitted with your file, but may be emailed direct to the publisher before or after the book, should not exceed 280 words, and should include:

1. a one sentence statement encapsulating your Insight.
2. either a brief table of contents or a paragraph calling attention to the main features of your approach (what you think makes your book unique or especially useful) or a combination thereof.
3. in the case of poets, a list of the poems your Insight actually discusses.
4. a note on yourself (which may be identical to the one in the book)
5. the book’s vital statistics: e.g. word length, 5 illustrations; internal hyperlinks, external hyperlinks, audio clips.
6. Up to 12 well-chosen key words (see below)

Hopefully, your General Editor may be able to add a sentence or two of any pre-publication praise the book has received from an expert reader – or you may be able to solicit such an endorsement yourself.

## 10.4 Keywords / Metadata

Search engines crawl the web looking for ‘metadata’, keywords that indicate whether your book should appear on a list of hits. Choice of the right keywords is vital. These words will be hidden in the metadata of your ‘product page’ and will be visible to search engines (including our own website search tool) but not visible on the page.

The keywords and phrases you choose should:

- include your name and the title of your book
- *be highly specific* (‘Bathsheba Everdene’, or ‘The Critique of Pure Reason’ or ‘The Realms of the Gods’ are more likely to be valuable than women characters or German thought or Realms or Gods)
- be words or phrases that a potential customer is likely to enter
- ***and they absolutely must appear also in the description you have provided in the blurb*** (Search Engines reckon that if the keywords don’t match the page content something fishy is going on)

Please provide about 12 high quality terms and separate them by commas. To check whether a search term is ‘high quality’, try searching it in Google. Generally speaking, the more hits you get, the more useless the search term is likely to be. In an Insight on *Go Down, Moses* and *Big Woods*, for instance, there is no point listing ‘Moses’ or ‘Woods’ or ‘Bear’. ‘Yoknapatawpha County’ and ‘Delta Autumn’ are likely to be more useful, and ‘A Bear Hunt’, since a sensible searcher will also key in Faulkner. Obviously, in a book on Shakespeare’s *Hamlet* one can hardly avoid using both terms....

## 10.5 A Cover Image

Images do sell books. If you are able to provide a cover image (a photograph you have taken yourself, or which you know to be in the public domain, or for which you have sought and obtained permission) please do so. We do have a Fotolia account and once in a while we are able to locate royalty free images such as those on the cover of *Catch-22*, *Chaga*, and *Laughing at the Darkness*.

## 10.6 Links

We are working hard to ensure that Google and other search engines produce results on page one of any search, but we cannot do it ourselves. Perhaps the biggest single factor in deciding whether your book appears on page 1 or page 31 of Google results is the number of *one-way links* to Humanities-Ebooks.co.uk from other places on the web—e.g. from your personal website, your university web page, any associations you belong to, online journals, and so on.

*And finally ...*

If in doubt (or if you find errors in this style sheet) please contact:

[richardgravil@hotmail.com](mailto:richardgravil@hotmail.com)

## POSTSCRIPT: ePub Conversion

At present (September 2012) ePub files for sale through the iStore, Barnes & Noble and elsewhere have to be manually and expensively converted, and we can only do this (a) for files that seem likely to cover the conversion costs within twelve months (we estimate that Amazon accounts for about 70% of the market, so returns from the additional format may not be very significant), or (b) if the author is prepared to advance a sum to cover those costs. A 100 page *Insight* can cost between £70 and £160 to convert and distribute to the iStore—the variation accounted for by the number of footnotes.