

**The Oxford Ritual Studies Series
Guidelines for Authors
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Proposals

When submitting proposals, please follow the outline provided in “Guidelines for Submitting Book Proposals” available from the series editors or Oxford University Press. Below are additional considerations specific to the Oxford Ritual Studies Series (ORS).

Range of Topics

The ORS publishes works by scholars from around the world on ritual of all kinds. Submissions are invited from writers in emerging fields as well as mainline academic disciplines. Interdisciplinary approaches are welcome.

The focus of each book must be clearly on ritual, that is, specific rites, ritual processes, ritual systems, or theories and methods for studying ritual. Volumes may concentrate on specific instances of ritual or on general issues in the study of ritual.

There is no geographical, chronological, or methodological restriction on the topic. As long as they address the concerns of contemporary readers, books may be historical or contemporary. They may be textually based, field-research based, image-based or employ multiple kinds of data.

Audience

Books should address an international, English-speaking readership of educated, non-specialist readers, including students. Informed by careful scholarly research, these works must be engagingly written. A major aim of the Oxford Ritual Studies Series is to cultivate a diverse, cross-cultural audience, some of whom may value traditional ritual while others may be impatient with ritual or unable to make sense of it. Both the authors and readers of the series will be a diverse group, so think carefully about seemingly innocent terms such as “we,” “scholars,” “people,” “Americans,” “Europe,” “the West” and so on.

Students of ritual will be among the readers of these volumes. Therefore, consider how your book might be used in the classroom. Writing for the university classroom use does not mean that you should talk down to readers or imitate the style of textbooks. It does mean that you should aim for economy of expression and clarity of language. Although you should not write primarily in the first person, feel free to do so when appropriate. Speak from your own experience as well as from the literature and your own research.

Although we want to address students in classrooms, do not assume an exclusively 18-to-22-year-old audience. Instead, imagine one that is mixed with regard to age, ethnicity, class, religious affiliation, and gender. Part of our goal is to enlarge readers' assumptions about ritual by introducing practices and viewpoints from outside the bounds of their habitual experience.

Consider including end matter that would enhance the usefulness of your volume for the classroom, for instance, glossaries, brief annotated bibliographies, or filmographies, but do not unnecessarily inflate the book. Appendices count in the total number of words you are allowed.

World English

The writing must be impeccable, so if English is not your native tongue, we strongly encourage you to have your work edited by someone for whom it is. Although the press provides additional editorial resources to support the international aspirations of the Oxford Ritual Studies Series, it does not engage in the substantial re-writing of manuscripts.

Even though publication is through the New York office of Oxford University Press, so-called “Oxford” English is only one among many variants of English. This is an international series, with an international group of editors; therefore, we hope the various strains of world English can be “heard” in these books, so we will try to facilitate this variety while maintaining high writing standards.

Monographs and Collections

The series gives priority to monographs but will consider essay collections if they are carefully edited, well introduced, and skillfully integrated. The more an edited volume resembles a loose collection of conference proceedings, the less likely we are to publish it.

Descriptions

Descriptions of rites are essential to the study of ritual, but descriptions of rites can quickly become tedious. Since you will seldom be able to present fully detailed descriptions, consider describing evocative portions in detail, while merely summarizing others. Descriptions of rites work best when ritual actors are rendered specific by the use of telling details and when contexts are evocatively, rather than exhaustively, sketched.

Context

The elements of ritual that you examine will make most sense to readers if they are framed, set in some kind of context, most typically social or historical. However, resist the temptation to let the contexts displace ritual as the center of your attention.

Theories, Methods, Definitions

The Oxford Ritual Studies Series favors no particular theory, method, or definition of ritual. Although the books in the series can be theoretical, methodological, or definitional, they must avoid jargon-driven writing. Unless you are writing a primarily theoretical book, we recommend including terse definitions and brief discussions of persistent definition problems. You may, of course, use technical terms, but think carefully about which ones are important enough to be in the text and which ought to appear in the notes. If are writing a book that is primarily theoretical or methodological, make it intelligible to interdisciplinary circles.

Arts, Sciences, Theology

There are no disciplinary restrictions; manuscripts from any faculty (arts, science, law, medicine, music, and so on) will be considered. However, exclusively in-house religious works are not included in the series mandate. Theological works on religious liturgies will be considered *provided* they are conversant with ritual studies scholarship and not aimed at an exclusively denominational, or in-house, audience.

Argument

Reportage and description alone are insufficient. Writers should develop an edge, pursue an explicit argument supported by multiple, vividly described examples of ritual. The argument should invite or provoke readers into considering the importance, dangers, or dynamics of ritual. We value books adept at braiding argument, narrative, dialogue, and other genres into compelling accounts of how ritual functions (or fails to function).

Avoid formats that are either explicitly or implicitly mere lists: “There is this, and then there is that” or “This happens and then that happens.” Work to develop an argument for the whole book, as well as for each chapter. Don't hesitate to challenge readers' assumptions. Raise and pursue questions that your readers expect to be raised, but then go beyond their questions to raise others that they may not have considered.

Narrative

Finding or constructing narratives or first-person accounts of the rites you are presenting can help engage readers. Avoid too many generic or merely prescriptive accounts. When possible, locate and present embodied, named ritual actors. Although the literature is replete with no-name actors and this-happened-then-this-happened style accounts, try to present embodied voices. Keep in mind too that ritual descriptions including behind-the-scenes views are more interesting than those that present only well scrubbed public personae.

Length, Word Count

Each volume will contain between 90,000—120,000 words (therefore, about 250-300 pages in print), including notes and bibliography.

Deadlines

There are no set deadlines for the submission of proposals. Proposals are evaluated as they are received. Please allow at least three months for the review process. We will contact you as soon as we have had a chance to evaluate your manuscript or proposal.

Illustrative Materials

If your book would benefit from the use of audio or visual material, please make your needs explicit, describing fully what you would like to do. Black and white photos may be included. Because of the high cost, we discourage the use of in-text color photos. On occasions when a manuscript would benefit from a supplementary web site, CD, or DVD, the press is willing to consider such proposals.

The press prefers to scan photos if you have them. If you have only digital files, they should be a minimum of 300 dpi and preferably in tiff rather than jpg format. The higher the resolution the better, since the press can always reduce it if necessary.

The press will contribute up to a maximum of \$1000 to help defray the costs of producing illustrative materials, and, if necessary, an additional \$1000 in permissions costs. Begin at the outset to secure permissions for using illustrative materials. Waiting until later will slow down publication. The press provides advice regarding permissions but does not do the work of securing permissions for you.

Style and Documentation

*The following guidelines are for use **after** a manuscript has been accepted for publication. Use it as a check list. If your manuscript (including notes and bibliography) is not submitted in the proper format, it will be returned to you for revision, thus delaying publication.*

1. Submit your manuscript electronically in Microsoft Word. Be sure the document is free of all review mark-up, tracked changes, and comments.
2. Single-space throughout. Do not double-space.
3. Leave no double spaces between words in the entire document, not even after periods.
4. Justify left. Do not use full justification.
5. Center titles. Set headings in bold, flush left. Leave a single blank line before and after a title or heading, and use heading-style (not sentence-style capitalization). Do not number headings.
6. Create paragraphs by using a hard return followed by a tab, *not* two hard returns. Do not double-space between paragraphs.

7. Page numbers should be top right. Do not use a running head or other headings and footers.
8. Pages should be American letter size, that is, 8.5 x 11 inches (21.59 x 27.94 cm). Margins should be 1" (2.54 cm.) left, right, top, and bottom.
9. For interdisciplinary, international writing: The first time you use an author's name provide the *full name* with an identifier. In subsequent uses, you can revert to the last name. Example of first use: "French sociologist Pierre Bourdieu." Example of subsequent use: "Bourdieu." If the person lived in some time other than the current century provide dates. Example, "the French mathematician and religious philosopher Blaise Pascal (1623-1662)."
10. If you use complex diacritics or foreign-language characters, use a 12-point Unicode font, for instance, Lucinda Sans Unicode, Arial Unicode MS, or Gandhari Unicode, and tell us which font you have used. For more information on Unicode fonts go here: <http://www.alanwood.net/unicode/fonts.html> and here: <http://www.unicode.org/resources/fonts.html>
11. Use Word's endnote mode, collecting endnotes in front of (not after) your bibliography. After the conclusion of your book, *first* come the notes, and *then* the bibliography. Word defaults the other way. If you don't know how to change this order, go here: <http://blogs.techrepublic.com.com/msoffice/?p=529>
12. Do not use either footnotes or social-science (author/date) style documentation with references in parentheses in the text. Instead, use humanities style endnotes formatted according to the current edition of the *Chicago Manual of Style*. If notes and bibliography are not in the proper format, submissions will be returned to authors for revision. If you or your library do not own this manual, a shortened version can be found here: http://www.chicagomanualofstyle.org/tools_citationguide.html

13. For numbering endnotes, use Arabic, not Roman, numerals. In the text, endnote numbers should appear as superscripts, but in the notes themselves, they should be regular Arabic numbers followed by a period and space.
14. A bibliography consisting *only* of sources cited should follow the notes. Include *full names* of authors; do not substitute initials for first names. Put a blank line between entries. There must be no hard returns or tabs within a bibliographical entry.
15. Since our press is the New York office of Oxford University Press, the series uses American spelling. Please select “English (U.S.)” when you set your language option. Use “double” quotation marks, not ‘single’ ones. Use single quotation marks *only* for a quotation within a quotation.
 - 15.1. An easy guide to national spelling differences:
<http://www3.telus.net/linguisticsissues/BritishCanadianAmerican.htm>
 - 15.2. A more detailed discussion of such differences:
http://en.wikipedia.org/wiki/American_and_British_English_spelling_differences
16. Include an abstract for the entire book; also one for each chapter. These may be used to describe or publicize your book.
17. Include an author’s biographical note (in prose, not as a list) of no more than 150 words. Include your name, position, institutional affiliation (if any), area of academic specialization, sample recent publication(s).
18. Use “double” quotation marks, not ‘single’ ones. Use single quotation marks only for a quotation within a quotation. Do not use *ibid*; instead, repeat the citation (see Chicago Manual of Style).
19. When referring to web sites in the body of the chapter, use their titles, not their addresses. Put all web addresses in endnotes, not in parentheses.

20. Delete unnecessary references, e.g., those that refer in a vague way to an author loosely associated with the topic you are writing about.
21. Figures should be numbered, accompanied by a caption, and laid into their proper places in each chapter. These may be low resolution (for example, those with a “jpg” extension). In addition, high resolution (for example, those with a “tif” extension) versions should be collected into a separate folder for each chapter.
22. Number each chapter’s illustrations using the following style: For in-text illustrations of any and all kinds: “Fig.” chapter, followed by number. Thus: “Fig. 2.3” refers to the third figure in chapter 2.
23. Anchor photos and other kinds of illustrations to the text (not the page) so they do not float. Otherwise, the slightest change in formatting will knock them out of place.
24. Make explicit parenthetical links between the text and figures, e.g., (see Fig. 2.3). Do the same with references to a DVD if you are including one, e.g., (see DVD 3). Readers should have to guess which words connect with which illustrations.
25. For illustrations of any and all kinds on a DVD use “DVD” followed by item number. Thus: “DVD 3” refers to the third DVD item, and “DVD 3: 4’ 45” refers to item three, four minutes and 45 seconds into that item.
26. To facilitate handling, please use these formats for naming files and folders:

Chapters: 1, fights with rites, ritual media conflict, smith and jones.doc [chapter number, short chapter title, short book title, authors in alphabetical order .extension]

Illustration folder: 1, ritual media conflict, text figs

Illustration files: 1, ritual media conflict, text fig 2, short title of figure.tif [or whatever the extension is]

DVD folder: 1, ritual media conflict, dvd items

DVD files: 1, ritual media conflict, dvd fig 2, short title.flv [or whatever the extension is]

Permission folder: permissions, title of book

Permissions files: 1, permission for [item] by [name].pdf [*Note: permission slips should be signed and scanned as a pdf file.*]

27. Use tables such as the following for listing figures and DVD items:

Figures

Chapter	Number	Title	Notes

DVD Items

Number	Title	Notes

Permissions

Number	Granted by	Notes

28. For permissions use the following form, filled out as required and edited to fit the materials:

Oxford University Press Permissions Request

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I am preparing a book [and DVD, if applicable] of approximately [number] pages, tentatively titled [*title*], to be published by Oxford University Press, Inc., in [year] and hereby request nonexclusive world rights to publish in this work and its future editions the following material:

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Title/description of selection:

Source/title [e.g., book, web site]:

Copyright date:

Text selection:

From page _____, line _____, beginning with _____

To page _____, line _____, ending with _____

Approximate number of words _____ or pages _____

Table number(s) _____ on page(s) _____

Figure/illustration number(s) _____ on page(s) _____

If possible, please provide a glossy print of the figure(s) for reproduction.

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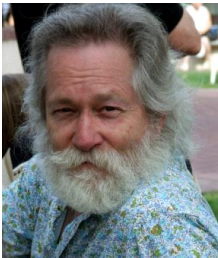
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About the Editors

The series editors are at your disposal. Although you may work more closely with one of us, all of us will eventually see your manuscript. As you write, feel free to query one or more of us about matters of form and content. We welcome comments about the direction and content of the Oxford Ritual Studies Series, including suggestions regarding other potential topics or authors.



Ron Grimes is Professor of Ritual Studies in the Faculty of Religious Studies at Radboud University Nijmegen, the Netherlands. He was formerly Professor of Religion and Culture at Wilfrid Laurier University. The fields of his interest are: ritual studies, religion and the performing arts, field research in the study of religion, and indigenous religions in the Americas. With colleagues he initiated the Ritual Studies Group of the American Academy of Religion, founded the *Journal of Ritual Studies*, and convened the Religious Studies Field Research Group. Grimes is the author of several books on ritual, most recently, *Rite Out of Place: Ritual, Media, and the Arts* (Oxford University Press). Among his other works are *Deeply into the Bone: Re-Inventing Rites of Passage* (University of California Press), *Readings in Ritual Studies* (Prentice Hall), *Reading, Writing, and Ritualizing* (Pastoral Press), *Ritual Criticism*, and *Beginnings in Ritual Studies* (both by University of South Carolina Press).



Ute Hüsken is Professor of Sanskrit at the University of Oslo (Norway). Hüsken was trained as an Indian and Tibetan studies scholar and as a cultural anthropologist. She teaches religion and politics in South Asia, Sanskrit, Pali, ancient and contemporary Buddhism, Hinduism, and Jainism. Since 2005 Hüsken has been the head of the project, “Initiation, Priestly Ordination, Temple Festivals, and Ritual Traditions in the South Indian Temple City of Kancipuram.” Until recently she was member of the

executive committee of “Dynamics of Ritual,” a collaborative research center at the University of Heidelberg (Germany). From 2000 to 2007 Hüsken also lectured there in the Department of Classical Indology. She is co-chair of the steering committee of the Ritual Studies Group of the American Academy of Religion. Hüsken has published several articles and edited two volumes on ritual. She is the editor of *When Rituals Go Wrong: Mistakes, Failure, and the Dynamics of Ritual* (Brill 2007) and co-editor of *Words and Deeds: Hindu and Buddhist Rituals in South Asia* (Harrassowitz 2005). Her book-with-DVD, *Vishnu’s Children: Prenatal Lifecycle Rituals in South India* (Harrassowitz) will be published in 2008. Currently, she is writing a book on the acquisition of ritual competence in Hindu traditions.



Eric Venbrux is Professor of Anthropology at Radboud University Nijmegen, the Netherlands. He teaches courses on the anthropology of religion, material religion, research methods, indigenous spirituality, oral traditions, Pacific studies and ritual studies.

Previously he has been a Senior Research Fellow of the Royal Netherlands Academy of Arts and Sciences, guest lecturer in the Design Academy Eindhoven, and researcher on folk narrative at the Meertens Institute in Amsterdam. Currently, Venbrux is leader of the research program "Refiguring Death Rites: Post-Secular Material Religion in the Netherlands," funded by the Netherlands Organization for Scientific Research. He conducted anthropological fieldwork in Switzerland, Australia and the Netherlands. Venbrux has published numerous articles on ritual, the visual and verbal arts, and material culture. He is the author of *A Death in the Tiwi Islands: Conflict, Ritual and Social Life in an Australian Aboriginal Community* (Cambridge University Press) and lead editor of various collections on world art, including *Exploring World Art* (Waveland Press). Venbrux is working on a book on ritual change.