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# Introduction

Please find below instructions for the submission of your manuscript and all materials that belong to it, and information on the Style Guide for your manuscript.

## Submission

Please submit your manuscript at the attention of your Commissioning Editor.

* Your manuscript and all accessory material will be checked against our metadata management system and the agreements made concerning extent, number of images/figures, etc.
* Your manuscript will then be handed over to Desk Editing and Production, who will contact you about the manuscript preparation and production schedule and will make arrangements with you regarding the various steps in this process. You will be asked, for example, to check the first and second proofs of the laid-out text. You may also be required to deliver (a list of terms for) an index (on the index, see also section 5 below).

# Submitting files

1. We only accept complete and final manuscripts. Manuscripts that are not complete or that are not submitted in the right format, cannot be processed.
2. Submit text files in MS Word. When using a less common format, please check with your main contact at AUP if the format is acceptable. (For files for visual material, see section 3.)
3. If you have agreed to submit your manuscript as a print-ready PDF, you will be supplied with specific guidelines.
4. Please use a Unicode font (e.g. Times) for all languages and scripts you are using.
5. If there is a significant number of special characters in your text, let us know as early as possible. We will then consult with the typesetter assigned to your project to determine the best font for you to use – this way, you will be working in a compatible font before you submit the final files, and this will ensure that we avoid having to change fonts and files at a later stage.
6. If your book contains a large amount of non-Roman characters, please supply a PDF along with the Word document when submitting the text, so that we may check the font reflects what is intended.

# Visual material

1. As a rule, we expect you to supply all the visual material which we agreed with you to include in your book.
2. The costs for procuring images can often be reduced by finding an external subsidy. Always specify the use, e.g. a scholarly monograph with limited print run. Check whether a specific format for acknowledgement is required.
3. Make sure you have **permission** to use the visual material in your book. Make sure that you start clearing permissions as soon as possible, as it often takes much longer than expected. You need permission specified for the print publication, the e-book, and (if applicable) the online Open Access-publication. In addition, explicit permission is needed to use an image for the cover. (For permissions, see also section 4.)
4. Submit images, graphs, figures, maps etc. as **separate files**. They should be numbered consecutively; indicate in the text where exactly you want these to be inserted with so-called **place markers**.
5. Submit all images, graphs, figures, maps etc. in their **original format** (not manipulated) and not as a MS Word file, nor pasted in the manuscript file.
6. Create **tables** in MS Word in the manuscript, using the ‘insert table’ function. Do not use spaces to create a table. If they need to be created in, for example, Excel, then deliver them as an Excel file with the figures.
7. Include with your visual material:

* copies of the permissions you have received, *and*
* a list of illustrations / captions / credit lines.

## File formats and resolution

In order for your book to look as good as it deserves, AUP does reserve the right to reject any visual material that does not meet the quality requirements.

1. ***Digital images***must be **at least 300 DPI (*dots per inch*) / PPI (*points per inch*) and have a minimum format of 10 x 15 cm or 1180 x 1700 pixels**.

* TIF, EPS and JPG files are all suitable, but
* *BITMAP files will not be accepted.*
* Images downloaded from the Internet are as a rule not intended for print and will therefore not be accepted.
* If you take pictures for the book yourself, set the camera on the highest resolution and do not include any text.

1. ***Graphs*** *(charts, diagrams, figures)*

* EPS and Excel-files are suitable, in grayscale.

1. ***Line Art*** *(line drawing, cartoon, map)*

* Use a **graphic design program** such as [not an exclusive list] Adobe Illustrator, CorelDRAW, Corel Exchange, Computer Graphics metafile, AutoCAD, Windows Metafile, (free software: ) Inkscape.
* For line artwork the minimum resolution is 600 DPI / PPI.

1. ***Printed black-and-white photographs***(original photos, book illustrations etc.) must have sufficient colour contrast and size (at least 10 x 15 cm, preferably larger – see also details above under *Digital images*).
2. ***Slides*** are generally suitable. Production will confirm whether the quality of the slide is up to standard. (General rule: PowerPoint is better than MS Word.)

## Checklist for image quality

1. If you enlarge the image by 400% on your screen, the image should still look good.
2. Print the image on scale and print it with a width of 11 cm. and check the result.
3. In case of lower DPI value and/or a smaller format than requested, you can use the following rule of thumb:

image width ‘as is’ divided by DPI value

* + - result is image width in inches as it will be printed in the book – this should still be acceptable and not ‘stamp size’

Example: the image is 1000 pixels/dots wide and the resolution is 300 DPI 🡪 the image can be printed with a width of 1000/300 = 3.33 inch = (3.33 x 2.54=) 8.47 cm. This is smallish but OK for our texts of 11 cm. wide (on a 15 cm wide page).

1. Do not try and upgrade or manipulate an image yourself.

If you have any doubts, please contact your Commissioning Editor, who will consult Production.

## Colour and grayscale

1. If we agreed with you to include colour illustrations in your book, be they figures or images, then please indicate clearly which ones need to be set in colour.
2. Convert all other illustrations to grayscale before submitting them.

## Place markers and captions

1. Mark clearly in the text where each illustration needs to be inserted. This will be the approximate place where the typesetter will insert the illustration as exact placing can only be determined at the time of typesetting. **Make sure that the illustrations are clearly numbered and that the same number is used in the text and in any list of illustrations, as well as in the captions / credit lines**.
2. For example: [PLACE ILLUSTRATION 1 HERE]
3. Supply captions with the place markers in the text or in the list of illustrations. Make sure to add the required credit line from the copyright holder, the creator, and the supplier of (the permission for use of) the image/illustration (see section 4 below).

## Reproductive size

By default, we reproduce all images and figures on half a book page. Only if otherwise specified on the original proposal form for your publication, can we reproduce images and figures full-page. Smaller than half-page is always possible, and in the case of low resolution even required. Please inform us which illustration needs to be reproduced at what size. If you would like to deviate from your original proposal form, please ask your Commissioning Editor what they can do to reasonably stay within the agreed production values.

## Cover image

Even if your book does not have any image, it might have an image for the cover. All guidelines above also apply to cover images, except that colour images are allowed by default.

* One thing that is very important, is the **portrait right**: try and avoid images with people on them or works of art, film posters or screen shots (by themselves or embedded in larger pictures). If you do want such an image on your cover, then make absolutely sure you have permission to do so from all stakeholders. (See also section 4 below.)
* If you cannot find a suitable illustration of sufficient quality for your cover, you may use the database of Hollandse Hoogte (HH), <https://hollandse-hoogte.nl/> , for the reduced fee of 100 euros. Ask the reference number from your commissioning editor.

# Rights

## Visual material

1. It is the author’s responsibility to secure permission from the copyright holder to use any approved illustrative material that is not their own (whether re-drawn / photographed or not).

For every illustration, there are several stakeholders:

* + the supplier
  + the proprietor
  + the creator
  + the creator of the photo / reproduction
  + the copyright holder.

Some of these roles may have merged in some cases, but not always. The proprietor may also be the supplier and the copyright holder, as well as the creator of the photo / reproduction, but not necessarily. It may also be the case that the proprietor (e.g. a museum) has bought off the rights of the creator of the reproduction.

1. In some cases the use of an illustration may be considered to fall under **‘citation right’** in Dutch law, but it is better to clarify this officially in advance.

The ‘citation right’ for visual material can only be invoked when all three of the following conditions are met:

* + image must be printed in b/w
  + image must be included in different dimensions than the original (bxh)
  + the image must actually be treated / discussed in the text

1. Please note that **‘fair use’ does not exist** in Dutch law as such.
2. It is important to realize that of illustrations taken from another book, the publisher of that book is not always the copyright holder.
3. If people are depicted on the image, they have to give permission too (**right of portrait**).
4. The same is true for the depiction of **art works**, films, pieces of literature etc. or even film posters. (For example, a photograph of an interviewee with an artist with one of their works of art in the background and a page of their book on a computer screen.)
5. Please note that **explicit permission** is needed for
   1. the use of an image on the cover of your book;
   2. the use of material in the print edition of your book, as well as
   3. electronic editions (e.g. e-books and a *Look inside this book*) and, if applicable,
   4. an online Open Access-edition.

## Texts

1. A quotation or citation is the way you tell your readers that certain material in your work came from another source. It also gives your readers the information necessary to find that source again. Giving credit to the original author by citing sources is the only way to use other people's work without plagiarizing. There are universally accepted **guidelines for the use of quotations** from other people’s works; when in doubt, seek permission from the copyright holder.

* For extensive quotations of text (‘extensive’ is generally taken to mean more than 100 words), always ask permission.
* This section also applies to quotations in a language other than the original.

1. ‘Citation right’ (without asking permission) may be invoked provided that:
   1. the work quoted from has been lawfully disclosed to the public;
   2. the quotation is in accordance with what is generally regarded as reasonably acceptable and the number and size of the quoted parts are justified by the purpose to be achieved – a scholarly treatise is such a justifiable purpose;
   3. the moral rights of the author are observed; and
   4. a complete reference to the source, including the author’s name and the translator’s name, if applicable, is given.
2. Make sure to add:

* the required credit line from the copyright holder of the quoted source, in addition to the complete reference;
* the relevant CC-BY-licence (with a link to this licence), if applicable; and
* the relevant URL to the online source, if applicable.

# Index

1. You can start compiling your index as soon as your typescript is complete. While you won’t be able to attribute page numbers until the proofs are available, you can begin to compile lists of entries, and have your index well underway by the time page numbers are available.

Please note: Do not send us a list of index entries with your manuscript, as we cannot do anything with it before the page numbers have been added. We ask you to add the page numbers yourself, usually on the basis of the second typeset proofs – the numbering is not done automatically.

1. Some books benefit from having multiple indices. You (together with the Commissioning Editor) might decide, for example, that an Index of Names or an Index of Subjects, instead of or in addition to a General Index, will be useful for your readers. Otherwise, compile one index only.
2. Just use one sublevel as a maximum.
3. You can also create an index by using the index function in MS Word: the so-called “XE-codes”. If you do so, the page numbers will be added automatically and you will only have to check them.

Important:

* In using the index function, do not start terms with an article, as they will be sorted under the ‘t’ of ‘the’ or the ‘a’ of ‘a(n)’.
* Also, complex sorting rules in the index function cannot be processed by the typesetting software. Just mark each term without the article.

1. See also our Guide ‘Compiling an Index’ on the author page of our website.

# Layout

1. A professional typesetting company will be converting your manuscript to a file that is ready for print. They will apply our house-style when doing so (font, margins, headings, etc.), therefore your manuscript needs only to have the **minimum of formatting** when you send it in. Only use italics and bold. Other than that, please refrain from using layout.
2. Add headings where relevant. If you use headers, make sure these are recognizable as such. If you have more than one level, there should be a clear and consistently used distinction between them. Please avoid a profusion of numerical levels such as 1.1.1.3.
3. Please do not use automated numbering and bullets. They will not correctly be formatted by the typesetting software. MS Word will insist, but please revert any lists and bullets Word inserts.
4. Use tabs for new paragraphs (not spaces). Use blank lines only when absolutely necessary.
5. Replace double spaces by a single space.
6. A single space (not two) should follow full-stops at the end of sentences; a single space should follow commas, colons, and other punctuation marks.

# AUP Style

## Body text

##### Spelling

1. Spelling should conform to British practice and follow the *Oxford English Dictionary*. [Currently the 3rd edition.] Commonwealth spelling (as given in the Oxford English Dictionary and its derivatives) is preferred (e.g. honour, defence, centre, travelling, etc.). If you wish to use American spellings, please agree this in advance with your Commissioning Editor and follow the *Merriam-Webster Dictionary.*
2. For words ending in –ize or –ise, the –ize form is preferred; but note where other words demand –ise (e.g. advertise, exercise) and the case of ‘analyse’.
3. Use the native form of the place-name, except in some cases where the English form can be retained (examples): Prague, Vienna, Florence, The Hague.
4. Be consistent in spelling and transcribing foreign names (for instance, either ‘Dostoyevsky’ or ‘Dostoevskii’, but not both).

##### Capitalization

1. Places, persons, days, and months take capitals; nationalities and nouns deriving from people or languages are capitalized (e.g. Latinate, the Lombards).
2. Historical periods are capitalized (e.g. Middle Ages, the Reformation).
3. Nouns and adjectives of movements derived from personal nouns are capitalized (e.g. Christian, Platonism); but note biblical, not Biblical; satanic, not Satanic.
4. Unique events and periods take capitals (e.g. the Last Judgement, the Peasants’ Revolt).
5. Capitalize references to particular parts of a book (e.g. Chapter 1; Appendix 2; Part ii, Figure 8).
6. Official titles should be capitalized where the reference is to a specific person (e.g. The Archbishop of Canterbury, Bishop Wilberforce; and subsequently the Archbishop, the Bishop).
7. Titles should not be capitalized where the reference is general (e.g. The King was having trouble with the bishops).
8. In most European languages (except English), titles of books and other publications are set as in regular prose, with an initial capital.
9. For journals (and article titles in journals), follow the preferred capitals style of the journal.
10. Seasons of the year are not capitalized (e.g. in spring 1349); nor are points of the compass (north of England, northern England), except when they indicate an official name or specific concept (South America, the Western world).
11. In titles and subtitles of works in English the following are capitalized:
    * The initial letters of the first word;
    * all nouns, pronouns (except the relative ‘that’), adjectives, verbs, adverbs, and subordinating conjunctions.

The following are not capitalized:

* + articles, possessive determiners (‘my’, etc.), prepositions, and the co-ordinating conjunctions ‘and’, ‘but’, ‘or’, and ‘nor’.

##### Punctuation

1. Punctuation generally goes outside quotation marks.
2. Commas should appear before the final ‘and’ / ‘or’ in a list of three or more items (e.g. truth, grace, and beauty).
3. Names ending in –s or other sybillant take the ’s (e.g. Jesus’s, Berlioz’s); classical or classicizing names with –es endings have no s (e.g. Moses’ leadership, Sophocles’ plays).
4. The plural of 860 is 860s, not 860’s.
5. Hyphenation is used where the first of two or more words is used adjectively (e.g. ‘a tenth-century manuscript’ versus ‘in the tenth century’). You may find these referred to as compound adjectives or compound modifiers. Where one of the words is an adverb ending in –ly, do not hyphenate (e.g. ‘a handsomely bound codex’). Only use n-dashes, not m-dashes.

AUP normally uses the Merriam-Webster dictionary (freely available online) as guidance for hyphenation, particularly at ends of lines.

##### Quotations

1. Direct and short quotations: use single quotation marks; double quotation marks only within single quotation marks (e.g. 'This is the "best" way.')
2. Translate quotation marks from different systems or languages (e.g. « … » or „…“) into the forms used here.
3. Be consistent when using quotation marks:

* Quotations within a sentence do not include the final punctuation mark, e.g. Smith said that ‘this was the best way’.15
* Quotations that form a complete sentence include the final punctuation mark, e.g. ‘This is the best way.’16

1. Place ellipses within square brackets when they indicate omitted text from a quotation (e.g. […]); if the beginning of the sentence is omitted following the ellipses, begin with a capital letter; do not use ellipses at the beginning of a quotation or at the end, unless there is a specific reason.
2. Place ellipses in the body text between spaces.
3. Larger sections of quoted text should be set off from the running text by a blank line before and after the quoted text, and the text should be indented on the left side. No quotation marks are needed.

##### Italics

1. Place single words or short phrases in a foreign language in italics (direct quotations or more substantial quotations in Roman and between single quotation marks (in-text) or set off with blank lines and an indent – see previous section).
2. In the case of foreign words, an English translation may immediately follow in normal type, surrounded by single quotation marks and in parentheses (e.g. ‘the distinction between *exhortatio* (‘exhortation’) and *praedicatio* (‘preaching’) became very important in thirteenth-century discussions about lay preaching’).

The other way around is allowed too, as long as it is consistently used throughout the manuscript: give the English translation without quotation marks followed by the foreign term in italics and in parentheses (e.g. ‘the distinction between exhortation (*exhortatio*) and preaching(*praedicatio*)became very important in thirteenth-century discussions about lay preaching’).

1. Use italics for titles of books and journals; titles of articles should be in Roman and placed between single quotation marks.
2. Use Roman for punctuation following italicized text if the main sentence is in Roman.
3. The use of bold type is discouraged, unless there is a very clear reason for using bold and it is used sparingly.

##### Numbers

1. For both cardinal and ordinal numbers: only numbers under twenty should be written out as words (so, nineteen but 345). You may depart from this rule when numerals or numbers form the main part of the text.
2. No comma in numbers up to 9999; 10,000 and higher include comma for every three digits (e.g. 1,330,865).
3. Use Arabic for percentages and spell out percent (e.g., 50 per cent). You may depart from this rule when percentages form the main part of the text (50% – without a space).
4. Set dates as 23 April 1999 with no internal punctuation unless the day of the week is used: Friday, 8 February 1890.
5. In lifespans repeat the century : 1244-1289 and not 1244-89.
6. Similary in page ranges repeat the tens and hundreds: 33-38 and 121-157, not 33-8 and 121-57.

##### Abbreviations

1. Only use abbreviations when it is strictly necessary.
2. Do not use: *id., ibid., loc. cit.*, NOR *idem, ibidem, loco citato*, etc.
3. *c.* [not ca.].
4. b. (birth / born) d. (died).
5. Use full-stops / periods after Mr., Dr., ad., vols., eds.; and with e.g., i.e., vol., fol., no., ed., vol., pp., trans., and so on.
6. Abbreviations without any full-stops should be in small caps (e.g. us / unesco)
7. Avoid starting sentences and footnotes with abbreviations: For example, not e.g.

## Notes and References

### Notes

1. Whether to use footnotes or endnotes is to be agreed upon with the Commissioning Editor.
2. Note reference numbers should be located in the main text at the end of a sentence and after the punctuation; they should be marked with a superscript number. Create them using the ‘insert footnote/insert endnote’ function of MS Word so as to make sure there is a digital link between reference number and note and the two stay together no matter the work you do on the text file.
3. Submit notes using Arabic numerals.

### References

1. **References**, including bibliographical citations, should be placed:
   * + Within the body of the text *or* in the notes;
     + In the list of Works Cited / Bibliography at the end of each chapter/essay;
     + and if desired also in a Bibliography at the end of the entire book.
2. Give **abbreviations** in full in the first occasion in each chapter/essay.

A List of Abbreviations is allowed, but please note that a list of abbreviations won’t be available to digital versions of individual chapters/essays and other connotations. Therefore it’s best for each individual chapter/essay to spell out all abbreviations that it uses in full in the (first) notes or to include a list of abbreviations in each chapter/essay.

##### References within the body of the text *or* notes

1. The first citation of a work or author does NOT require a complete bibliographical reference, since the complete reference will be made solely in the Bibliography or list of Works Cited at the end of the chapter/essay. This allows you to provide shortened forms for each reference, and facilitates the task of ensuring that each reference is cited entirely consistently throughout your work (e.g. if you use the **Author-Date system** and wish to cite more than one work by an author, the reference should be in the form of: Chitty, 2002a, p. 1; if only one work by an author is cited, the reference should be: Chitty, p. 1; if you use the **Surname-Short Form system** that is common in the Humanities, then the equivalent form would be: Chitty, Developing Standards, p. 1).
2. Divide your Bibliography into subsections (or not) as is habitual in your field of research: Primary Sources and Secondary Sources, or Online-only Sources/Databases and Printed Sources, or Archival Material, Newspapers, Text Editions, Video Recordings, Filmography, …
3. Always use page number or page ranges in your bibliographical references in order to allow readers to chase them.
   * Use p. / pp.
   * Repeat the tens and hundreds: 33-38 and 121-157, not 33-8 and 121-57.
4. Do not use: *id., ibid., loc. cit.*, NOR *idem, ibidem, loco citato*, etc.

##### References in the list or Works Cited / Bibliography

**All in all, internal consistency is the cardinal rule, even if you want to deviate from the guidelines given here.**

**Especially in edited collections, all contributions should be consistent with regard to notes, references, spelling, …**

1. The complete bibliographical citation will only be provided in the list of Works Cited or the Bibliography per chapter/essay.
2. References are listed in alphabetical order by author’s surname. If you have cited more than one work by the same author, you should arrange them by date, the earliest first and alphabetically within the same year. Repeat the author’s name for each citation.
3. Italicize the titles of books and journals.
4. Provide either the initials or the forenames of the cited authors, consistently in each list of Works Cited/Bibliography.
5. Don't use a space to separate each initial, e.g. B.C. Cummings, not B. C. Cummings.
6. Name both the publisher and the primary place of publication.
7. References: choose one style; books in series follow the style of the series. The general rule is to use the system that is most accepted in your field of research and be consistent throughout the entire manuscript.
8. Be consistent in the citation of a particular work.

Some examples:

###### Monograph:

- Law, Vivien, *The History of Linguistics in Europe. From Plato to 1600* (Cambridge: Cambridge University Press, 2015).

[footnote reference: Law 2015, p. 72, or Law, *The History of Linguistics*, p. 72].

OR

-Law, V., *The History of Linguistics in Europe. From Plato to 1600* (Cambridge: Cambridge University Press, 2015).

###### Multi-volume monograph:

- Chadwick, Henry Munro [or: H. Munro] and Nora [or: N.] Kershaw Chadwick, *The Growth of Literature*, 3 vols. (Cambridge: Cambridge University Press, 1932-1940; repr. 1986), III.

[footnote reference: Chadwick and Chadwick 1932-1940 [1986], III, p. 72, or Chadwick and Chadwick, *The Growth of Literature*, III, p. 72].

###### Multi-authored, multi-volume work:

-*Dictionary of the Middle Ages*, ed. by Joseph R. Strayer and others, 13 vols (New York: Scribner, 1982−1989), VI (1985).

[footnote reference: *Dictionary of the Middle Ages*, VI, p. 26.]

###### Edited or translated work:

- Von Hofmannsthal, Hugo, *Sämtliche Werke*, ed. by Rudolf Hirsch and others (Frankfurt a. M.: Fischer, 1975-), XIII: *Dramen*, ed. by Roland Haltmeier (1986).

[replace ‘ed. by’ with ‘trans. by’ or ‘rev. by’ where necessary]

[footnote reference: Von Hofmannsthal 1986, *Sämtliche Werke* XIII, p. 50, or Von Hofmannsthal, *Sämtliche Werke* XIII: *Dramen*, p. 50.]

###### Chapter or article in a book:

*-* Bogdanow, Fanni, ‘The Suite du Merlin and the Post-Vulgate Roman du Graal’, in *Arthurian Literature in the Middle Ages. A Collaborative History*, ed. by Roger Sherman Loomis (Oxford: Clarendon Press, 1959), pp. 325-335.

[footnote reference: Bogdanow 1959, p. 329, or Bogdanow, ‘The Suite du Merlin’, p. 329.]

###### Journal article:

*-* Cook, Robert F.,‘Baudouin de Sebourc: un poème édifiant?’, *Olifant*, 14 (1989), pp. 115-135.

[footnote reference: Cook 1989, p. 129, or Cook, ‘Baudouin de Sebourc’, p. 129.]

###### Article in a newspaper or magazine:

*-* Amette, Jacques-Pierre, ‘Thé et désespoir’, *Le Point*, 8 October 1989, p. 18.

[footnote reference: Amette 8 October 1989, p. 18, or Amette, ‘Thé et désespoir’, p. 18.]

###### Online sources

NB when consulting an online version of an article/book/source that also exists in print in the same format, especially with the same page numbers, please refer to this Work as the one in print. Do not list it as an online source. Add what additional metadata you think helpful to the reader to locate a version of this publication.

When including online sources in your bibliography:

* Include a DOI (Digital Object Identifier). If a DOI is not available, then include a URL (Uniform Research Locator). DOIs are more stable than URLs.
* Type DOIs and URLs as plain text (= not as hyperlink).
* For URLs: use the address that appears in the browser’s address bar when viewing the article/source.
* For URLs: add a date accessed.