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Library of the Written Word

INTRODUCTION

Welcome to Brill's *Library of the Written Word* Guide for authors and volume editors. The *Library of the Written Word* is an international peer-reviewed book series that publishes monographs, edited volumes, source materials and bibliographies on a variety of subjects, related to the history of the book, magazines and newspapers. The series consists of three subseries, each one covering a particular period: *The Manuscript World*, *The Handpress World*, and *The Industrial World*. The series invites studies in codicology, palaeography, typography, economic history of the trade and the technology of printing. Analytical bibliographies as well as editions of key sources can be included, and studies on the cultural and political role and impact of the written word are also welcome. Where possible, the economic aspects of the book trade should be included in studies published in this series. In these guidelines, you will find the necessary information for submission of manuscript proposals. You will also find information about the preparation of your manuscript and about the production process of your book.

PART ONE — MANUSCRIPT PROPOSAL

Submitting a manuscript proposal

As an important player in the market for high quality academic publishing, Brill is happy to consider proposals for books, journals and reference works, both in print and electronic form. In order for Brill to judge the merits of each project and its proposed audience, certain issues need to be addressed. For detailed information on our publishing programmes, please consult the Author Gateway on our website (www.brill.com/author-gateway/publishing-books-brill). Please use the following suggestions and questions as guidelines for submitting your proposal.

The Work

To help Brill understand the merits of your work, the proposal should contain the following elements:

1. *Aims & Scope* A detailed statement of purpose (3-5 pages) explaining the objective and significance of the work.
2. *Table of Contents* An annotated outline, including an abstract of each chapter.



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3. *Length* An estimate of the length of the project **in words** (number of words including footnotes, number of illustrations b/w, maps and tables).
4. *Time schedule* The proposed submission date of the completed manuscript.
5. *Exclusivity* An indication of whether you are submitting your proposal to a number of prospective publishers. As a rule, Brill will not start formal review rounds when your work is being considered by another publisher.
6. *CV and List of Publications*

In addition:

For a **monograph**, provide a sample chapter or a description of the contents of each chapter. If the text is based on a doctoral dissertation, the editors will ask to see the whole dissertation.

For an **edited collection** please include the names and affiliations of the contributors. Please also include a brief description of each contribution (300 words).

For a **source collection** or bibliography, a sample indicating the method of description. This should also be included with respect to a monograph with a bibliographical component or appendix.

Marketing

In undertaking a publishing project, a publisher (and therefore, an author or editor) must consider the market for a proposed work. In your prospectus, please address the following questions:

- How would you describe the intended audience for your work?
- Is the market primarily institutional or are there also individuals who are interested in purchasing a copy of the Work?
- How does this work fit in with what is already available (in terms of Brill's own list or that of other publishing houses)?

Based on the nature of the project, you may use the questions below as a guide in constructing your proposal.

1. Who will be the likely readers of this material?
2. How will they use the material?
3. Does the approach taken in the book represent a departure from, or extension of, conventional wisdom? How will this contribute to the discipline?
5. What academic societies or sections of major societies will be most interested in this work?
6. What professional groups will be most interested in this work?



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What happens next?

If we think a proposal may be suitable for the LWW, it is sent for review to the editorial board of the series. All manuscripts are peer-reviewed by independent readers. We aim to send you a report within three months of the submission of the proposal.

Contact

For practical matters regarding manuscript review, manuscript preparation, contracts, proof-reading and book production, please contact Ivo Romein in Brill's history department:
romein@brill.com



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PART TWO — GUIDE TO MANUSCRIPT PREPARATION

Once your manuscript proposal has been accepted for further consideration or publication, the manuscript should be in sound editorial shape before being delivered to Brill. If you are a non-native speaker of the English language, it is highly recommended to have the English of your manuscript checked by someone who is.

Your manuscript should be printed out on white paper, on one side only. Use 12 point type (preferably Times New Roman).

Lines should be double-spaced. All manuscript pages should be numbered consecutively. (the prelims in roman, the main text in Arabic).

Use the standard word template and do not modify margins, tabs, or introduce additional indentations or hanging paragraphs. These are difficult to spot or eradicate, particularly in edited collections.

Apart from pagination, do NOT introduce extraneous material into the header or footer (your name, running titles).

Do NOT right justify.

File format and transmission

Your manuscript should be accompanied by electronic copy of all pages. Each chapter should be a separate file with a clear name. Please use www.wetransfer.com, email, or a USB-stick. Retain a separate backup of all files in their final version...

Submit in WORD format (not PDF, Open Office etc). The final files should be sent in .DOC, or .DOCX format.

Please retain a copy of the printed manuscript.

Style considerations

An author's priority should be consistency. Spelling should be consistent throughout; the structure of your manuscript (chapters, heading and subheadings) should be clear.



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Chapter headings

Number chapters (with monographs or edited collections). A numbered list of chapters should be provided on the table of contents. Heading at the top of chapter, e.g. 'Chapter 2' (Arabic not roman).

Dates

Should be rendered thus: 24 November 1562

Footnotes

Footnotes: use footnotes rather than endnotes, in 10 point. Use the same type-face as for the main text (Preferably Times New Roman). No space after or line break between footnotes.

Footnote numbering should be per chapter. Do NOT use a continuous range of footnotes for the whole book.

Footnote reference numbers in the main text should follow any punctuation mark(s) – that is outside the comma or full point. Avoid mid-sentence footnotes and if necessary group at the end of the sentence (but not at the end of the paragraph).

The series uses the full reference, short reference system (NOT author, date).

Examples:

For monographs, for the first reference:

Elizabeth L. Eisenstein, *Divine art, infernal machine. The reception of printing in the West from first impressions to the sense of an ending* (Philadelphia, University of Pennsylvania, 2011) , pp. 213-242.

For further references:

Eisenstein, *Divine art*, pp. 213-242.

For articles in Journals

Frederic J. Baumgartner, 'Henry II and the Papal Conclave of 1549', *Sixteenth Century Journal*, 16 (1985), pp. 301-314.

Baumgartner, 'Henry II and the Papal Conclave', pp. 301-314.



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For articles in edited collections

C.A.J. Armstrong, 'Some examples of the distribution and speed of news in England at the time of the wars of the Roses', in R.W. Hunt etc. (eds.), *Studies in Medieval History presented to Frederick Maurice Powicke* (Oxford, Oxford University Press, 1948), pp. 429-454.

Armstrong, 'Some examples', pp. 429-454.

For source collections:

Thomas, M. Halsey (ed.), *The diary of Samuel Sewall* (2 vols., New York, Farrar, 1973), I. 245-247.

Diary of Samuel Sewall, I. 245-247.

Bibliography

As above, but with the surname preceding the first name (and in 12 point):

Eisenstein, Elizabeth L., *Divine art, infernal machine. The reception of printing in the West from first impressions to the sense of an ending* (Philadelphia, University of Pennsylvania, 2011), pp. 213-242

Paragraphs

The first line of a paragraph should be indented, except after a blank line, a (sub)heading or a 'block quotation' (for a definition of the latter, see below).

Use a tab, not spaces for indentation.

Normally, paragraphs should *not* be separated by insertion of a white line.

Quotations

Single quotation marks are used to distinguish words, concepts or short phrases under discussion.

Direct quotations of fewer than twenty-five words should be enclosed in double quotation marks (“ ”) and run on in the text.



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Larger sections of quoted text (i.e. anything over two lines): set these off from other text by adding a blank line above and below the section, and indent the block of text on the left. These larger sections, or ‘block quotations’, should not be enclosed in quotation marks.

Illisions should be indicated thus: (three full points for an illision within a sentence, four for the end of a sentence) without brackets.

Subheadings

Please make sure that each level of subheadings is clear from the copy. If necessary, indicate the level of a subheading in the left margin of the printout by writing ‘L1’, ‘L2’, ‘L3’. The use of more than two levels of subheadings is discouraged.

A volume should be consistent in the use of sub-headings, even a volume made up of articles by different contributors. In this case editors should indicate to contributors whether they should use sub-headings, numbers (II, III, IV), or a combination of the two.

Figures and illustrations

Figures and illustrations should be numbered consecutively through the volume (in the case of a monograph) or through the chapter (in the case of edited collections).

For edited collections, use the form 4.1, 4.2 etc for the figures in chapter 4.

Figures should be described as ‘figures’ not ‘graphs’ or ‘tables’.

There should be one list of illustrations, and one list of maps and figures for the whole volume, included in the preliminaries.

Captions in all cases should be below the illustration or figure

Please give attention to consistency with respect to borders or framing of graphs and figures.

For text which is to be italicised in print use proper *italics* rather than underlining.

Do not use **bold** or combined *underlined italics*.



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Manuscript checklist

Although the subject matter determines a book's structure to a large extent, any monograph or edited volume will conform to the following general structure, and you are advised to adhere to it. This list contains some items that are optional: these are marked with an *. Please note that the page layout of pp. i-iv will be done by Brill; however, we do need *exact* title page information.

Front matter

Prelims [preliminary pages]. Pagination in roman numerals (top right hand of page).

- Dedication Page* [the verso of this will usually be blank]
- Table of Contents
- List of Illustrations* [including credit lines]
- List of Maps and figures*
- Foreword*
- Preface*
- Acknowledgements* [should include all permissions for using copyrighted material]
- List of Abbreviations*
- List of Contributors*

Main text

Pagination in Arabic numerals (top right hand of page)

- Introduction
- Part Title*
- Chapters [numbered sequentially, even when a book is divided into parts; pagination should be sequential throughout]
- Running Headlines (containing 50 characters max. per running headline)
- Appendices*
- Bibliography and/or List of works cited

Technical details

Illustrations, maps, diagrams



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All images should be delivered in electronic format (JPG or TIFF) as separate files and NOT be inserted in the text files (this leads to significant loss of quality in the typography stage). All should be clearly numbered while you mention [insert illustration X here], bold and centred, in the appropriate place in the text.

Line drawings (i.e. images consisting of black and white only, without grey shades or colours) should have a *minimum* resolution of 600 dpi. [dots per inch] at 100% reproduction size. Photographs or grey-scale images should have a minimum resolution of 300 dpi at 100% reproduction size.

A list of captions to illustrations, diagrams, maps et cetera should be included. Numbers should indicate clearly to which photograph each caption belongs. Credit lines and permissions should be included in the captions.

Non-Western Scripts and Unicode

Brill authors frequently need to include text in non-“western” scripts and/or special characters not normally available on desktop computers, e.g. Greek, Hebrew, Cyrillic, Coptic, Arabic and Syriac. In some cases the original scripts are not considered necessary but transliterations are used instead. It is vital that you contact Brill at the earliest opportunity if you need these scripts or special characters and cannot supply them yourself. Using Brill’s own all-encompassing font, the Brill, will be useful. You can download it for free at www.brill.com/author-gateway/brill-fonts.

Permissions

If you need to quote extensively from other works or wish to include other copyrighted material, you should seek permission (in writing) from the copyright holder. In most cases this will be the publisher of the original work; the author or originator of the original material should be asked for permission as well. Authors are responsible for taking care of reproduction fees, if any. Permission should be requested for reproduction of any of the following:

- extensive quotations of text; it is very hard to define ‘extensive’ exactly, so when in doubt, ask for permission;
- any quotation from a poem, a song, a newspaper article, or unpublished sources, whether in whole *or in part*;
- any illustration (drawing, table, map) — whether redrawn or not
- any photograph



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In your letter to the original publisher's Rights and Permissions Department the following information should be provided:

- the nature of your own work (e.g., a scholarly monograph with a limited print run) and its title
- the publisher — Brill Academic Publishers
- 'world rights' are requested and all formats
- exact references to the original publication
- the approximate number of words you wish to quote

It is a good idea to ask for the exact form of acknowledgement required.

Delivery

Please send your physical manuscript neatly wrapped by airmail or courier.

Label on package:

BRILL ACADEMIC PUBLISHERS ATTN: IVO ROMEIN, HISTORY DEPT P.O. Box 9000 2300 PA LEIDEN THE NETHERLANDS

When you are posting your manuscript and illustrations, it is important that you do *not* give a commercial value on the green Custom's slip as this will seriously delay delivery and may incur taxes which need to be paid on delivery causing all kind of logistic problems upon receipt. If you are worried about parcels with illustrations going astray, we suggest that you use a courier service such as Fed-Ex, or send the parcel by registered mail.