BREPOLS ⚓ PUBLISHERS

Guidelines for Authors

This document provides guidelines for preparing your typescript for publication in a volume within the English-language series on Medieval and Early Modern Studies. This guide includes:

1. ***Summary of Copyediting and Production Process** –* providing an overview of the steps between submission of a Typescript to final printing.

2. ***Formatting your Typescript** –* how to format your Typescript including guidance on delivery format, footnotes, and fonts.

3. ***Essential Information*** that should be supplied, including specific notes for:
   o contributions in journal issues;
   o contributions in essay collections;
   o monographs.

4. ***MHRA Style Guide Crib Sheet** –* a summary of the MHRA style sheet, divided by citations, language, spelling, etc. We request all authors compose their Typescript as closely as possible to this sheet.

When the definitive text of a book is delivered to Brepols, a Brepols assistant will make sure that the files are adequate for our pre-press team to work through smoothly and quickly. Therefore, please try to format your essay or book as closely to these specifications as possible, in order to expedite the production process.

1. *Summary of Copyediting and Production Process*

i. *Delivery of 'definitive typescript' to Brepols –* at this initial stage, a Brepols assistant will make sure:

- The peer review process has been completed and the files have signed-off approval of an Editorial Board;
- All text-files and images are available and in their **definitive** state (i.e. considered publishable, and no further changes are to come, and no files are missing);
- Perform some standard checks on the files and images. If a volume, or individual essay, is seriously divergent from our style sheet, we may ask for some remedial work by the author(s) in order to ensure that the book can be turned around on schedule and does not delay other volumes;
- Once these checks and any revisions are completed, the files are then passed to our editing team for copyediting.

ii.   *Pre-press, phase 1 ('pre-editing')* – a freelance 'pre-editor' will then perform the bulk of the preparation of the files by:

- Checking and correcting each bibliography to our style sheet and inserting standardised short forms in the footnotes;
- Tidying the files such as standardising punctuation;
- Applying a standard template, so that stylistic features such as italics and quotations are tagged for print and online outputs.

Authors will be contacted during this period to confirm the work being done, and there may be some queries regarding the citations.

iii.   *Pre-press, phase 2 ('copyediting')* – the files will be proofread and checked against style sheet for spelling, grammar, personal and place names, and similar. Author proofs will be provided at end of this process. This is your final chance to make changes to the text itself.

iv.   *Pre-press, phase 3 ('typesetting')* – preparation of files for printing, both conventional and online. Typeset printer files will be supplied for a final check for any egregious errors or gremlins. The volume is then printed.

Assuming that there are no major problems with the files such as major inadequacies or inconsistencies in the citations or missing images, etc., the turn-around from the start of Pre-press work (item ii above) to completion of typesetting (iv) should be 6-9 months.

2. Formatting your Typescript

Please supply text files electronically (by email or CD) in separate, clearly labelled chapters (eg NMS55-Smith.doc or EER6-Chapter 2.doc). These text files should not include any embedded images (please see the document 'Images in Brepols Publications' for more information on the supply of images). A hard copy is not required; nor is a pdf required except in the case where we might need to check the fonts (see below) or where you have particular requirements for the presentation of block quotations.

Footnotes/Endnotes should be supplied using your word processing software's standard note-making function, so that each note is embedded and connected to the text and can be automatically converted during copyediting.

Do **NOT** include any **track changes** or comments in the file as this will cause confusion. All files should be in their final state.

A note on **fonts**: Brepols' copyeditors will transpose any text they work on into a special font (Garamond Premier Pro), chosen because it is attractive, but also offers character-sets covering almost all historical alphabets that we meet. In doing so, they will embed all text, special characters, and so forth, to make the whole document ready for digital printing. As a result, it is very important that the font of the text supplied be standardised and that any special characters are clearly marked.

As far as possible, non-Roman alphabets and other characters should be written using **the same font** used in writing the rest of your book/chapter/article and you should select a common font (e.g. Times New Roman, Garamond, Arial). This means that if you are writing in say Times New Roman, you should use the same font for writing passages in Greek, Arabic, Middle English, and so on. This can be achieved using the 'Insert-Symbol' option.

For alphabets or characters that are not available in the font you are using, a place-holder and key system can be used. Place-holders are characters that aren't used in regular prose, such as dollar signs ($$) and the 'at' (@) symbol. The related key should indicate the characters that replace the place-holder character, for example:

> And also ri$$t bileeue þat I mai remoue hillis,

> **KEY:** $$ - represents the yogh (ȝ)

NOTE: If there are a significant amount of special characters in your text and the place-holder system might be a problem, please contact us as soon as possible to get advice on the best way to proceed.

3. *Essential Information* that should be supplied

All volumes: in order to expedite the copyediting process and to make all publications adaptable to variable formats such as ebooks, pay-per-view, with all necessary hyperlinks, we will publish a full bibliography per chapter with standardised short forms in the footnotes. This means that all essays in collections, essays in journals, and monographs, should provide a full bibliography for every work cited. This should be at the end of the chapter (or the end of the monograph), divided by:

- Manuscript and Archival Sources [including other unedited material];
- Primary Sources;
- Secondary Works.

Please see below for further instructions regarding the information that we require, according to volume type:

i. *Contributions in **Essay Collections***:

Each article should include a short biography of 15-30 words listing the author's professional affiliation and email address. This should be provided on the first page underneath the title / before the start of the essay. This information will be printed as an unnumbered footnote.

Each essay in the collection should include a full bibliography. This means that all essays should provide a full bibliography for every work cited in the essay. This should be at the end of the chapter, divided by Manuscript and Archival Sources, Primary Sources, and Secondary Works.

ii.   *Contributions in **Journal Issues***

Each article should include:
- professional affiliation and email address;
- abstract of 80-130 words;
- 5-10 keywords.

This should be provided on the first page underneath the title or before the start of the essay. This information will be printed as an unnumbered footnote on the first page.

Each essay in the journal should include a full bibliography. This means that all essays should provide a full bibliography for every work cited in the essay. This should be at the end of the chapter, divided by Manuscript and Archival Sources, Primary Sources, and Secondary Works.

iii.   ***Monographs***

Please provide a full bibliography for every work cited in the book. This should be divided by Manuscript and Archival Sources, Primary Sources, and Secondary Works.

Normally, this should be provided as a single document at the end of the text. In certain cases, where a monograph is divided into distinct chapters that discuss distinct subjects, you can provide a bibliography per chapter.

4. *Style Sheet: Citations and Spelling*

For the majority of series in which English is the sole or primary language of publication the following Style Sheet should be followed: *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses*, 2nd edn (London: Modern Humanities Research Association, 2008). ISBN 978-0-947623-76-0. viii + 95 pp.

We recommend that all monograph authors and editors of miscellany collections use this Style Book. You can access or download an up-to-date, searchable version at:
http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

Printed copies can also be obtained inexpensively direct from the printers, W.S. Maney & Son Ltd., Hudson Road, LEEDS LS9 7DL, UK; tel: +44 (113) 249-7481; fax: +44 (113) 248-6983 [email: maney@maney.co.uk]

However, the following 'cribsheet' is a more straightforward, simplified digest for authors, with certain additional information on place-names and abbreviations applicable to Brepols publications.

The sections below relate to:
- Spacing
- Spelling & Proper-Names
- Punctuation
- Capitalization
- Quotations
- Numbers

- Italics, Roman & Boldface
- Abbreviations
- Footnotes
- References (with examples)

SPACING:

- 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.

- A space should separate each initial of an author or editor's surname (e.g. B. C. Cummings, not B.C. Cummings).

- Use the Tab bar not the Space bar for indentations, especially at the opening of paragraphs.

SPELLING & PROPER-NAMES:

- Commonwealth and UK spelling (as given in the Oxford English Dictionary and its derivatives) is preferred (e.g. honour, defence, centre, travelling etc).

- 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'.

- Use the native form of the place-name, except in some cases where the English form can be retained (see list below for some examples):

East-Central Europe
Prague, Warsaw

Italy
Florence, Milan, Naples, Rome, Venice

Germany, Switzerland and Austria
Cologne, Munich, Vienna

Low Countries
Antwerp, Brussels, The Hague

Iberian peninsula
Lisbon, Seville

Scandinavia
Copenhagen

- For countries using Greek and Cyrillic scripts (which should always be Romanized), use Belgrade, Moscow, Warsaw; likewise Bucharest can be Anglicized.

- Regions should remain in their English forms (e.g. Flanders) where these forms are very well known. However, do not over-Anglicize (Sjælland, not Sealand).

PUNCTUATION:

- Punctuation generally goes outside quotation marks.

- Commas should appear before the final 'and' / 'or' in a list of three or more items (e.g. truth, grace, and beauty).

- No punctuation, other than question marks, should occur at the end of headings or subheadings.

- Use single quotation marks; double quotation marks only within single quotation marks; translate quotation marks from different systems or languages (e.g. «…» or „…") into the forms used here.

- 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.

- Names ending in –s or other sibilants take the 's (e.g. Jesus's, Berlioz's); names with –es endings have no s (e.g. Moses' leadership, Sophocles' plays).

- The plural of 860 is 860s, not 860's.

- 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'); where one of the words is an adverb ending in –ly, do not hyphenate (e.g. 'a handsomely bound codex').

CAPITALIZATION:

- Places, persons, days, and months take capitals; nationalities and nouns deriving from people or languages are capitalized (e.g. Latinate, the Lombards).

- Historical periods are capitalized (e.g. Middle Ages, the Reformation).

- Nouns and adjectives of movements derived from personal nouns are capitalized (e.g. Christian, Platonism); but note biblical, not Biblical; satanic, not Satanic.

- Unique events and periods take capitals (e.g. the Last Judgement, the Peasants' Revolt).

- Capitalize references to particular parts of a book (e.g. Chapter 1; Appendix 2; Part ii, Figure 8).

- The Archbishop of Canterbury; Bishop Wilberforce; subsequent references to that person after the initial one retain the capital: the Bishop; otherwise, the pope; the bishop.

- In most European languages (except English, French and Romance languages, Latin, and certain Slavonic languages), titles are set as per regular prose, with an initial capital.

- In ancient and medieval Latin works, as well as most Romance languages, only the first word and proper nouns are capitalized (e.g. *De civitate Dei*).

- For journals, follow the preferred capitals style of the journal.

- 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).

- In titles of works in English the following are capitalized:

    1. The initial letters of the first word;

    2. All nouns, pronouns (except the relative 'that'), adjectives, verbs, adverbs, and subordinating conjunctions.

    The following are NOT capitalized:

    3. Articles, possessive determiners ('my', etc.), prepositions, and the co-ordinating conjunctions 'and', 'but', 'or', and 'nor'.

QUOTATIONS:

- Quotations from a primary source should be presented initially in the original language; directly following, a translation should be provided in modern English within parentheses.

- Separate line breaks for verse citations in consecutive text with a |.

- Set long quotations as block quotations: more than forty words of prose, or more than two lines of verse; do not enclose within quotation marks.

NUMBERS:

- Spell out numbers one up to one hundred; use Arabic for 101+ except when beginning a sentence; spell out approximate numbers over one hundred (i.e., two thousand).

- Use Arabic for percentages and spell out percent (i.e., 50 percent).

- Use Arabic numerals for chapter numbers, journal numbers, series numbers, figure and plate numbers.

- Use Roman numerals, small capitals, for volume numbers, book numbers, and other major subdivisions of books or long poems, and for acts in plays; small capitals for xvie siècle, siglo; use large capitals for monarch titles (Edward IV).

- Inclusive numbers falling within the same hundred should include the last two figures: 13-15, 44-48, 104-08, 100–22, 1933-39.

- No comma in numbers up to 9999; 10,000 and higher include comma for every three digits (e.g. 1,330,865).

- Set dates as 23 April 1999, 21 January 1564/5.

- Money expressed in pounds, shilling and/or pence should appear as £197 12s. 6d.; the symbols for pound/lira, dollar, yen, deutschmark and florin/guilder are £, $, ¥, DM and fl; for other currencies the symbol or abbreviation follows the number, e.g. 15 DKr.

- In non-statistical contexts, express weights and measures in words (e.g. 'He carried an ounce of sugar'); in statistical contexts express as figures with the appropriate abbreviations (e.g. 1 kg, 3½ in., 45 mm, 100 lb).

ITALICS, ROMAN & BOLDFACE:

- Single words or short phrases in a foreign language in italics; direct quotations or more substantial quotations in Roman.

- Words, letters, or phrases individually discussed should be in italics, with a definition following in single quotation.

  > E.g.   He glosses *pale* as 'fenced land, park'.

- Use italics for titles of books, journals; but do not use for dissertations or journal / book series.

- Italics for: *sic*, *c*.

- Do not use italics for cf., ibid., e.g., et al., etc., passim, viz. [but note that 'idem' is not allowed].

- Use Roman for punctuation following italicized text if the main sentence is in Roman.

- Do not set titles in Roman when they are part of a title; instead, use single quotation marks (*A Study of 'Romeo and Juliet' in American Theatre*).

- Use Roman for religious works such as 'the Bible', 'the Koran', and 'the Talmud', and do not place individual books of the Bible in italics or within quotation marks (e.g. II Corinthians 5. 13-15).

ABBREVIATIONS:

- Follow two-letter postal abbreviations for US states; but for other place-names, note Vic. for Victoria, Ont. for Ontario.

- Do not use loc. cit. or op. cit.

- *c*. [not ca.].

- b. (birth / born) d. (died).

- Do not use full-stops / periods after Mr, St, Dr, USA, UK, ad, vols, fols, nos, eds, edn, pls.

- Do not use full-stops / periods in abbreviated standard reference works, journals, or series: OED, MLR, EETS.

- Do use full-stops / periods with e.g., i.e., vol., fol., no., ed., pl., p., repr., ps., vol., pp., trans., viz. and so on.

- Avoid starting sentences and footnotes with abbreviations: For example, not e.g.

- MS and MSS for manuscript shelf-mark citations and references; but otherwise the word 'manuscript' in full.

FOOTNOTES:

- Footnote reference numbers should be located in the main text at the end of a sentence; they should be marked with a superscript number.

- Do not use a footnote number in a title or heading; if a note is required use an asterisk.

- Citations in the footnotes can be abbreviated provided that the full reference is available in a bibliography, but make sure the reference is clear and standardized throughout.

REFERENCES: BIBLIOGRAPHY AND RELATED SHORT FORMS

- Publisher as well as place of publication required.

- Provide full references to series, and series numbers.

- Supply forenames for names of people cited (but for obvious exceptions such as J.R.R. Tolkien).

- The examples below provide template examples for formatting of references, both in the full bibliography and the related footnote references.

For a monograph, follow examples:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
Arens, Hans, *Aristotle's Theory of Language and its Tradition: Texts from 500–1750*, Studies in the History of the Language Sciences, 29 (Amsterdam: Benjamins, 1984)	Arens, *Aristotle's Theory of Language and its Tradition*, p. 147.

For a multi-authored, multi-volume work, follow examples:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
Dictionary of the Middle Ages, ed. by Joseph R. Strayer and others, 13 vols (New York: Scribner, 1982-89), VI (1985)	*Dictionary of the Middle Ages*, VI, p. 26.
Stow, Kenneth R., 'The Church and the Jews', in *The New Cambridge Medieval History*, ed. by David Abulafia and others, 7 vols (Cambridge: Cambridge University Press, 1991–2005), V: *c. 1198–c. 1300*, ed. by David Abulafia (1995), pp. 204–19	Stow, 'The Church and the Jews', p.208.

For an edited or translated work, follow examples:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
Christine de Pizan, *The Book of the City of Ladies*, trans. by Earl Jeffrey Richards, foreword by Natalie Zemon Davis, rev. edn (New York: Persea, 1998)	Christine de Pizan, *The Book of the City of Ladies*, trans. by Richards, pp. 3–4.
The Romance of Flamenca, ed. and trans. by Edward D. Blodgett, Garland Library of Medieval Literature, 101A (New York: Garland, 1995)	*The Romance of Flamenca*, ed. and trans. by Blodgett, ll. 2587–2610 (pp. 134–37)

For a chapter or an article in a book, follow examples:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
Fanni Bogdanow, '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. 325-35.	Bogdanow, 'The Suite du Merlin and the Post-Vulgate Roman du Graal', p. 329.
Schendl, Herbert, 'Linguistic Aspects of Code-Switching in Medieval English Texts', in *Multilingualism in Later Medieval Britain*, ed. by David A. Trotter (Cambridge: Brewer, 2000), pp. 77–92	Schendl, 'Linguistic Aspects of Code-Switching', p. 81.

For a journal article, follow example:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
Robert F. Cook, 'Baudouin de Sebourc: un poème édifiant?', *Olifant*, 14 (1989), 115-35	Cook, 'Baudouin de Sebourc: un poème édifiant?', p. 129.

For an article in a newspaper or magazine, follow example:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
Jacques-Pierre Amette, 'Thé et désespoir', *Le Point*, 8 October 1989, p. 18.	Amette, 'Thé et désespoir', p. 18.

For a thesis or dissertation, follow examples:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
European example: Ingram, Robert, 'Historical Drama in Great Britain from 1935 to the Present' (unpublished doctoral thesis, University of London, 1988).	Ingram, 'Historical Drama', p. 17.
North American example: Burke, James Franklin, 'A Critical and Artistic Study of the Libro del Cavallero Cifar' (unpublished doctoral dissertation, University of North Carolina, 1966; abstract in *Dissertation Abstracts*, 27 (1966-67), 2525-A).	Burke, 'A Critical and Artistic Study of the Libro del Cavallero Cifar', p.28.

For Bible references, follow example:

II Corinthians 5. 13-15	
Isaiah 22. 17	
And in the case where the Vulgate numbering differs from modern versions, use the modern numbering and add Vulgate in parentheses	

For manuscript references, follow example

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
London, British Library, MS Cotton Caligula D III	BL, MS Cotton Caligula D III, fols 17^v-19^r

For an edition of a primary source within a series, follow example:

BIBLIOGRAPHY	*FOOTNOTE REFERENCE*
Carlos Fuentes, *Aura*, ed. by Peter Standish, Durham Modern Language Series: Hispanic Texts, 1 (Durham: University of Durham, 1986)	Carlos Fuentes, *Aura*, ed. by Standish, p. 93.