

# Brill's Author Guide



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## Brill's Author Guide



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## Proposal, Draft and Peer Review

In this chapter, the various stages that a manuscript must undergo before a final decision about publication by Brill is taken will be described. These three stages are: the proposal, the draft manuscript and, finally, the peer review. Please note that at any time during this part of the process, Brill may decide to refrain from publication: definitive approval of a manuscript cannot be given until after the peer review has been conducted.

The final decision about publication will be made by the relevant Brill Acquisitions Editor, based on their expertise in publishing, the recommendations by the series editors and the review report. It is therefore extremely important that you make clear what you intend to publish and what the scholarly value of your work is. This is what the proposal is for.

Brill offers authors the possibility to publish their monograph or edited volume in Open Access so that it is freely available online immediately upon publication. Authors pay a Book Publication Charge (BPC) and sign one of the [Creative Commons-licenses](#) that we offer. More information on our Open Access program can be found [here](#). Brill's Open Access publications are subject to the same strict process of peer review and quality control as the rest of our publishing program. If you are an author and interested to publish in Open Access, please get in touch with your [acquisitions editor](#) at Brill and indicate this at as early a stage as possible.

### 1.1 How to Prepare a Proposal

Proposals are used by Brill staff and Editorial Boards to assess the scholarly value and marketability of a manuscript. To enable a swift and smooth decision-making process, we ask you to submit a 5–10 page proposal to the relevant Acquisitions Editor at Brill. An overview of all Acquisitions Editors and their respective subject responsibilities can be found here: [brill.com](http://brill.com) > [acquisitions editors](#).

Please include the following information in your proposal:

- **Title** (this should preferably be short, clear and explicit, and contain keywords)
- **Author** (please include your contact details and c.v. In case of an edited volume, please include contributor names and affiliations)

- **Short summary of the book** that clarifies the research question and analysis. Does the manuscript offer a new hypothesis? What is the book's significance in relation to existing literature on the subject?
- **Table of contents and summary of each chapter**
- **The series for which you think your book would be most suitable**

*Note:*

Dissertations – please submit the reviews of your supervisors and the complete manuscript, and indicate how you intend to revise and restructure the dissertation into a monograph.

Edited volumes – please submit abstracts for all contributions. The introduction should provide a coherent and methodological overview of the complete volume.

- **Market:** please describe the primary readership of the book. Please also give a description of competitive publications (including publishing company).
- **Technical aspects:** please provide the total word count of your book (including bibliography and footnotes) and the total number of images or tables. Please indicate whether there are any foreign (non-Latin) scripts in the publication and let us know what the intended submission date is.

Finally, let us know whether the proposal is currently under consideration with any other publishers. If a proposal is accepted, Brill will invite you to submit the manuscript for peer review. Please note that this does not mean that the project has definitively been accepted for publication.

## 1.2 Writing a Draft and Revising Dissertations

A draft manuscript is the first complete version of the manuscript. The draft manuscript should include: the TOC, all chapters including introduction and conclusion; front matter; a bibliography; and figures and tables if applicable. The draft manuscript does not have to include an index (a list of index terms without page numbers can, at this stage, already be made by you), as we will ask you to compile this at a later stage in the publication process. It is also not yet necessary to have a cover illustration. Please note that we are not able to send out your manuscript to a reviewer before it is complete.

- ! Reviewers are always more favorable to a manuscript that has been spell-checked and copy-edited. Please note that these tasks will fall to you, as the person responsible for the content of the manuscript. It is therefore a good idea to start copy-editing and spell-checking early on; see [2.5 Copy-Editing and Typesetting](#).

- ! Please always provide Brill with a **realistic date** for delivery of the first draft. If you cannot keep to the deadline, Brill may at any point decide to refrain from publication.
- ! We invite you to make use of the services provided through Brill's partnership with [Services | Academic Language Experts](#). Here you can find experts to copy-edit or in other ways assist with your manuscript.

In the case of a dissertation being reworked into a book, please bear in mind that writing a dissertation differs from writing a book manuscript. A book manuscript has a different audience, purpose and structure from a dissertation, in that you are now writing for a larger group of scholarly peers that you are not in direct contact with, and should be focusing less on the research process and more on the actual results. In general, book manuscripts thus require less descriptive text. Guidelines for the reworking of a dissertation can be found in William Germano's *From Dissertation to Book* (2013, 2nd edition; Chicago University Press).

Once the manuscript is complete and in good shape, it can be sent to Brill (digitally). Preferably, the manuscript should all be in one file; at this stage (prior to peer review) we accept both Word files and PDF. Please always include a PDF if your manuscript contains special fonts or scripts.

### 1.3 Peer Review

Peer review is usually conducted on a double blind basis, meaning that neither you nor the reviewer know the other's identity. (It will therefore not be possible to contact the reviewer directly should you have any questions with regard to the review. Please send these questions to Brill, and we will then forward them.) Depending on the book series and the type of manuscript (commissioned or unsolicited), one or two reviews will be required. These reviews may be conducted either by a member of the editorial board of a series or by an external reviewer. Please anonymize your manuscript (book or chapter) before you send it to Brill.

It generally takes 8 to 10 weeks for a review to come in. Once the review is in, it will first be sent to the series editors. Together, the series editors and Brill will decide on the recommendations that will be sent to you. This may either result in:

- A request for you to revise and resubmit the manuscript for a second reviewed assessment;
- A final decision on acceptance or rejection of the manuscript for publication.

The series editors and Brill will decide on the revisions that are needed before the manuscript can go into production. Should you accept these comments and agree to work on revising your manuscript, we can then proceed towards the final version of the manuscript and publication.

## Preparing the Final Version

In the final version of the manuscript, all recommendations that were mentioned by Brill must have been addressed. Please always include a list of the revisions that you carried out. The manuscript should now be fully copy-edited and spell-checked. All the information required to write the final version of your manuscript can be found in this chapter.

### 2.1 Time Frame, Contract and Other Requirements

When you have read and accepted the recommendations (should there be any), your Brill contact will discuss a deadline for completion of the revised and final version with you. **It is crucial that the time frame is realistic:** this is the date that Brill will use to determine the production schedule. Please note that this delivery date will be included in the contract as well and is therefore legally binding.

! Even now that the manuscript has been accepted in the book series, Brill may still decide to refrain from publication if you cannot adhere to your own deadline or do not include the recommendations of the board or reviewers in a satisfactory way.

Apart from the manuscript, Brill requires the following before we can proceed with the publication process: a signed contract, a completed Author's Questionnaire, a review list, and all illustrations in the proper size/resolution and with permissions if necessary. Depending on the series, a cover illustration may also be required. A short description of the illustration (1–2 lines) and any copyright credits should always be provided with the cover illustration. For text editions we may additionally send you a questionnaire on the structure of your book.

Brill will set up a draft contract that will be sent to you for approval. This contract includes clauses on your and Brill's responsibilities, copyright etc. If the draft contract is approved, your Brill contact will be in touch to arrange signing.

! Always return signed hardcopies. Please note we cannot accept a scan for legal reasons. Signing can also be done online via Scrive.

! In the case of an edited volume, an additional contract form is needed for the individual contributions (see [3.2 Edited Volumes: Peer Review and Contract](#)).

Brill will also send you the Author's Questionnaire (AQ) and a review list. The texts that we ask you to provide in the AQ are used for the blurb on the book cover, website and in promotional material. Brill also uses them to start announcing the book to the market, which we like to undertake at the earliest opportunity.

In the review list, you may indicate the journals that you would like Brill to offer a review copy to. See also [7.1.1 Book Reviews](#).

## 2.2 File Formats and Fonts

We prefer to receive manuscripts in MS Word (.doc or .docx) or RTF (.rtf) format. When using a less common format, please check with your Brill contact if the format is acceptable. OS X users may use the built-in .doc format: check the file menu of your application for the 'Save As' or 'Export' function.

! Please always send a PDF version identical to the Word file, with all the fonts you have used embedded in the file. For edited volumes, please send one PDF file of the combined Word files.

On occasion, for manuscripts with non-Latin scripts, you may be asked to send a hard-copy printout as well.

! Brill has developed its own typeface, the 'Brill', that we encourage you to use.

The four fonts are freely available for download here: [brill.com/brill-typeface](http://brill.com/brill-typeface)

! If you do not use the Brill font, please always use Unicode fonts.

We also offer a variety of guides for the use of Unicode and special scripts and fonts in your manuscript on our website. See [brill.com/page/fonts/fonts-scripts-and-unicode](http://brill.com/page/fonts/fonts-scripts-and-unicode) for more information.

## 2.3 Illustrations (Figures, Maps, Charts and Graphs)

### 2.3.1 File Naming, Numbering and Formats

Illustrations should ALWAYS be submitted as separate files, but they may also be pasted into the MS Word document to serve as a guide for the typesetters. Please start the figure file name with the chapter and figure number so that they appear in chronological order (i.e. '1.1\_Smith'). The accepted formats for photographs and other halftone images are .tif or .jpg (.tif is preferred to .jpg); for line drawings, maps and schematics, use .ai or .eps. Other possible formats are .png, .psd, .pdf, and Excel (only tabular data will be used and the Excel figure(s) recomposed; always provide a PDF file of Excel figures: select the graph by click-

ing on it, go to 'Design' in the upper toolbar, select 'Move Chart', select 'New sheet' and 'Save as PDF'). Vector formats (.ai and .eps) are preferable for line drawings, diagrams or anything that has black lines in it, as bitmap formats (.jpg, .tif, etc.) are down-sampled to 300 d.p.i. at printing. NB: .svg is not a suitable format for printing (it was designed for the web). When your illustrations contain text, please consider using the Brill font but make sure never to use a point size smaller than 9 pt. Consult an expert if you have trouble supplying these formats yourself or consult your Brill contact. File names should always start with the number of the illustration, should be unique and should be kept as short as possible. If you use different categories of illustrations, mark them as such: fig. 1, map 1, diagram 1, etc. and zip them together per category. Please send only one version of each illustration.

- ! Clearly mark in the text where each illustration needs to be inserted. This will be an approximate location as exact placement 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 file names, in the text and in a List of Illustrations (always provide a List of Illustrations with your manuscript).
- ! In monographs, illustrations need to be numbered consecutively: Fig. 1, Fig. 2, etc.; in edited volumes they should be numbered per chapter: Fig. 1.1, Fig. 1.2, Fig. 2.1, etc. In case the figures are not pasted in the manuscript file to serve as guidance for the typesetters, their placement should be marked in the Word file (never as 'comments' in a PDF version) as follows (for 'letter codes', see below):

**[PLACE FIGURE 1.1 (S) HERE]**

### 2.3.2 Figure Captions and Alt Texts

Always provide captions for your illustrations as well as alt text (alternative text) for each illustration. Alt text is a description of the illustration for the visually impaired. Tips on how to write good alt texts can be found [here](#). Please submit your alt texts in a separate Word document. In the case of illustrations that were not made by the author, specific arrangements have to be made before they can be used in the book (see the Permissions, [5.2 Illustrations](#)). Source references can be left in the captions set below the figures. Very long source references should be shortened by the author or relegated to a List of Illustrations. In this List, the caption texts must be limited to one line (two at most). Note that for art (history) books, with quite often very long Lists, the full source information is often listed in a separate illustration 'Credits' list (or index), to be placed in the back matter, following appendices (if any) and preceding (other) indices.

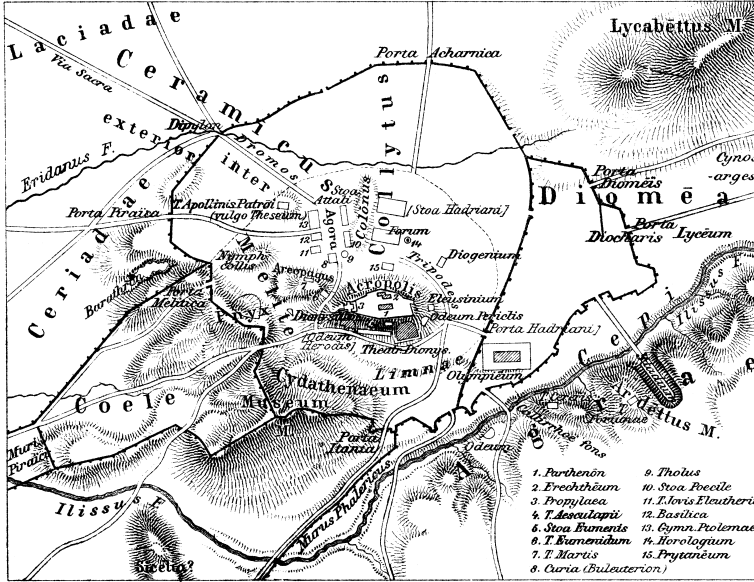


FIGURE 1 A line illustration with a good resolution (1,200 p.p.i.), shown at original size (H. Kiepert, *Atlas antiquus*, Berlin (Reimer) 1898: Tab. VI, small inset map *Athenae*)

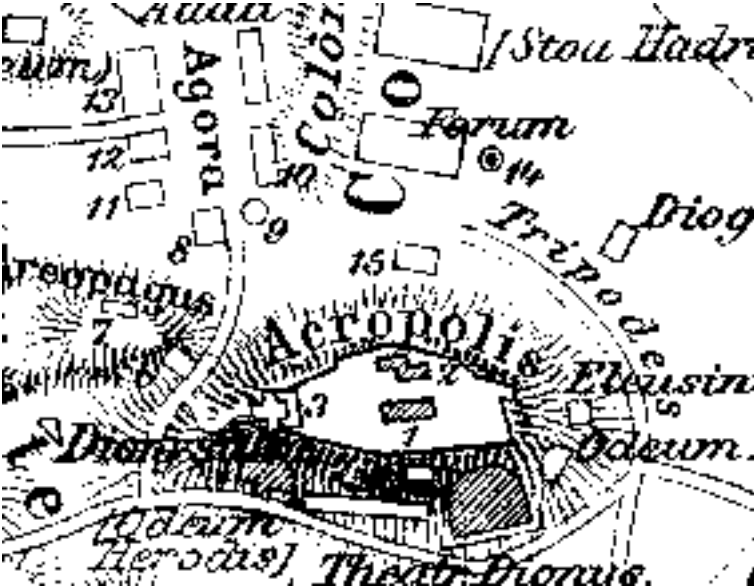


FIGURE 2 Detail of the illustration above, with too low a resolution (72 p.p.i.), such as is often found on the web. Notice the 'staircasing' a.k.a the 'jaggies.'

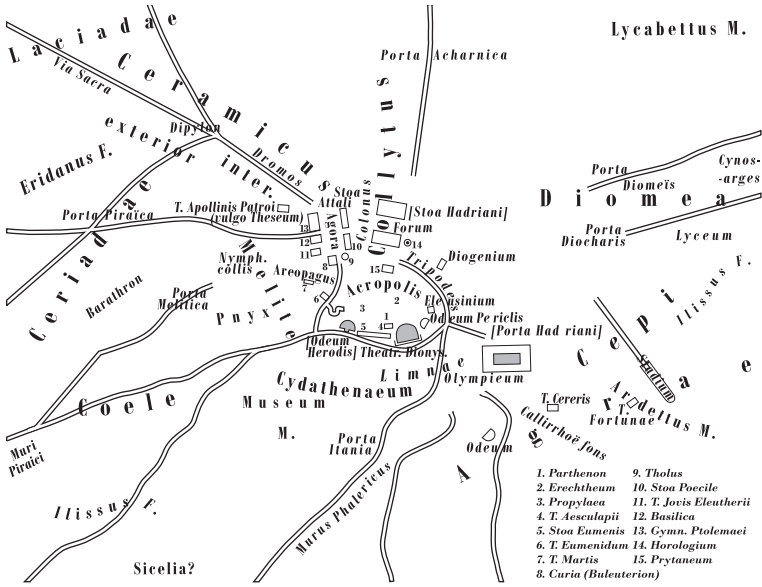


FIGURE 3 An .eps version of the line illustration shown on the previous page. (After H. Kiepert, *Atlas antiquus*, Berlin (Reimer) 1898; Tab. VI, small inset map *Athenae*)

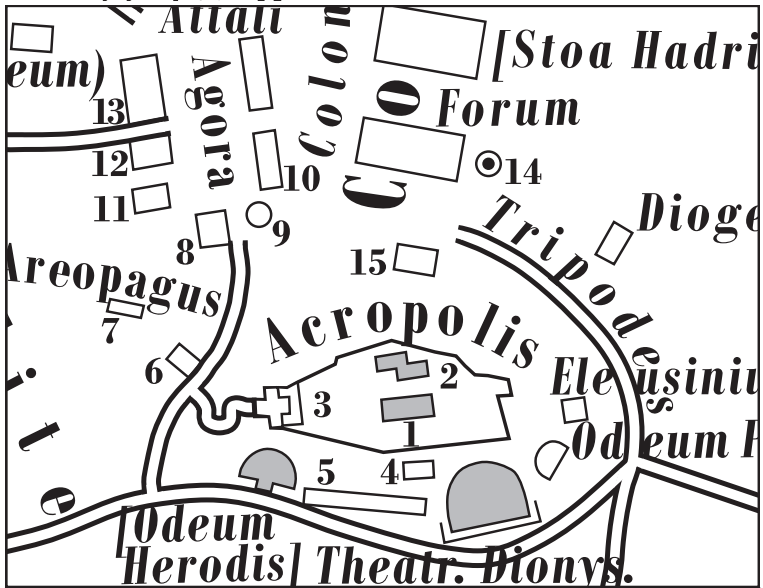


FIGURE 4 Detail of the illustration above. A 'vector' illustration (.eps or .ai) can be scaled up with no adverse effects on image detail or resolution.



FIGURE 5 In this photograph of the interior of the Pantheon in Rome the left-hand half has a good resolution, in this case 300 p.p.i. The right-hand half only has a resolution of 72 p.p.i., which is plainly not enough. (Photograph by Pim Rietbroek)

- ! Large amounts of illustrative material may be gathered together in a Plates section but this should always be discussed with your Brill contact. Preferably a dummy Plates section should be provided, giving the arrangement and approximate size of the illustrations. The size of any illustration in the book should always be marked by means of the following letter codes: s [small, i.e. quarter of a page], M [medium, i.e. half a page] and L [large, i.e. a full page], resolution permitting.

### 2.3.3 Color and Resolution

Color illustrations in which information is presented in many different colors but which are printed in black and white should display the relevant information correctly in different tones of gray. In some cases colors cannot just be converted to black and white as information will be lost, because the different tones of gray will not be clearly distinguishable. In some illustrations, therefore, color may need to be converted to different types of hatching for example.

Both color and gray-scale illustrations must have a minimum resolution of 300 d.p.i. at a size of 11.5×19.5 cm / 4.5×7.7 inch, which equals ca. 1360×2310 pixels. A small illustration scanned at 300 d.p.i. cannot be enlarged without significant loss of quality! Illustrations downloaded from the Internet are not usable, as their resolution is too low for printing (72 or 96 d.p.i.). Line drawings (illustrations with only black lines and no gray or color tones) should be scanned with a minimum resolution of 600 d.p.i. at the size of reproduction, which equals ca. 2720×4620 pixels.

The actual size of a picture is measured by the amount of pixels (dots) it has. You can print this picture at several resolutions (which is measured by 'dots per inch' (d.p.i.) or 'pixels per inch' (p.p.i.)). The higher the resolution, the more pixels are printed per inch. This means that if a picture has a width of, say, 600 pixels, then the print size can be:

- 1 inch (at a resolution of 600 d.p.i.)
- 2 inches (at a resolution of 300 d.p.i. – the dots are enlarged, so that only 300 are needed to fill an inch, instead of 600)
- 0.5 inch (at a resolution of 1200 d.p.i. – the dots will be smaller, because 1200 grouped together make an inch)

Consequently, in order to print a photo at a width of 11.5 cm ( $\approx$ 4.5 inch), you need a file width of at least 1350 pixels (4.5 inch×300 dots).

To print a line drawing at 11.5 cm, the resolution needs to be *twice* as high compared to a photo. In other words, you need a file width of at least 2700 pixels (4.5 inch×600 dots).

For Internet and on-screen images, only 72 or 96 d.p.i. is enough to make it look good, which is the reason that most images downloaded from the Internet are too small, even though they may look fine on screen. When you print them at a large size, you get very large pixels, which show as squares, because there are only 72 making up an inch. Please note that the Properties display of an illustration (tab 'Details') often gives an indication of the d.p.i. However, this can be misleading! The number that is displayed there is random, as the dots per inch can only be calculated when you know the size of the illustration in print. Therefore we would urge you always to look at the amount of pixels for each illustration instead.

- ! Please never increase the number of pixels or make any other adjustments to illustration files (i.e. never crop the illustrations). We need the original files as they are. If you wish to show only a certain detail in the illustration, please state this in an instruction file.
- ! In order to make your illustrations look more professional, you can make use of the services provided by [Services | Academic Language Experts](#). Here you can find experts who are able to help you with the visual features of your manuscript.
- ! Please do not use AI tools like ChatGPT to create figures. The quality and resolution will not be sufficient for print.

### 2.3.3.1 Pixel Dimensions in Summary

- *Photographs and other halftones*: 300 d.p.i., which means that to print your image at a (full page) size of 11.5 × 19.5 cm (4.5 × 7.7 inch), your image source file should have ca. 1360 × 2310 pixels.
- *Line drawings*: 600 d.p.i., which means that to print your image at a (full page) size of 11.5 × 19.5 cm (4.5 × 7.7 inch), your image source file should have ca. 2720 × 4620 pixels.

## 2.4 References

Brill does not have a single house style when it comes to referencing and citations, although we do recommend that references are submitted according to the *Chicago Manual of Style*, *The Oxford Style Manual* or the style systems given below, commonly used in the various scholarly fields. When in doubt, please get in touch with your Brill contact. What is most important to us is that the style used is both clear and consistent. For edited volumes, one style should be used throughout the entire volume, unless otherwise agreed upon with your Brill contact. Depending on the scholarly field, the following preferences exist:

For the **Arts**, Harvard or MLA style (author–date or author–page system) is preferred. Style guides can be found here: [library.cornell.edu/research/citation/mla](http://library.cornell.edu/research/citation/mla) and [www.mendeley.com/guides/harvard-citation-guide](http://www.mendeley.com/guides/harvard-citation-guide).

For publications on any other aspect of the **Humanities**, the Chicago style or the Oxford style are preferred. More information on these styles can be found in the *Chicago Manual of Style* Online and in *The Oxford Style Manual* (2003 edition) by Robert Ritter, published by [Oxford University Press](http://www.oxfordup.com).

For **Law**, [The Bluebook](http://www.oxfordup.com) or the [Oxford Standard for Citation of Legal Authorities](http://www.oxfordup.com) may be used.

For **the Social Sciences and Linguistics**, APA is the preferred style. More information can be found on the [APA Style](http://www.apastyle.org) official website.

Regardless of which style you decide to use, please be aware of the following: when citing URLs, please make sure always to include the date of last access. When DOIs of cited publications are available, please include them.

Please do **not** use dashes if an author's name is repeated in the Bibliography. The full name(s) should always be given.

To facilitate organization, management and consistency, the following reference programs are recommended: [endnote.com](http://endnote.com) and [refworks.com](http://refworks.com). It is highly recommended to supply an Endnote or Refworks file with your final manuscript when available.

Please always supply a separate Bibliography (for edited volumes, this should be a separate Bibliography *per chapter*), even if the full references are given in footnotes. This will facilitate the use of [CrossRef](http://www.crossref.org).

## 2.5 Copy-Editing and Typesetting

Once you have submitted the manuscript, it will be professionally typeset and converted to Brill's typographic style.

- ! Please note that Brill usually asks you, as the author, to take care of copy-editing and to submit a draft that is as clean as possible. Please discuss this with your Brill contact.
- ! If you are not a native speaker, we encourage you to have your manuscript read by a native speaker before submitting it to Brill, or to make use of the language-editing services provided by [Services | Academic Language Experts](http://www.brill.com).
- ! For publications in English, Brill's typesetters adhere to the American-English word-break system. If you do *not* want this, but instead prefer the British-English word-break system, please indicate this in the Author's Questionnaire (note that a single system will be applied throughout your work). Please note that word breaks, whether in American-English or

British-English, are based on the dictionary inherent in the typesetting system used. They cannot be incorrect, except for proper nouns (names), so corrections to words other than proper nouns will be ignored.

When finalizing the manuscript, please pay attention to the following elements of copy-editing:

- Clearly mark (the level of) headings, (block) quotations, paragraphs, insertion points for illustrations and/or tables, footnotes or endnotes. Also provide callouts for figures and tables in the text (i.e. see Figure/Table 1). Figures and tables should always be numbered.
- Please note that section headings should consist of an Arabic numeral (not roman, i.e. 1, 1.1, 1.1.1, 2, 2.1, etc.) and a title.
- Please supply a running title for each chapter (max. 60 characters incl. spaces and punctuation marks).
- The first line of a paragraph should be indented, except after a blank line, a (sub-)heading or a block quotation. Use a tab, not spaces, for indentation. Normally, paragraphs should not be separated by a blank line.
- Distinguish in typing 0 (zero) from O (capital letter); 1 (one) from l (letters).
- If you use section headings, make sure they are recognizable as such. If you have more than one level, there should be a clear and consistently used distinction between them. Brill prefers numerical levels, such as 1.1.1.3, especially if you use more than 4 levels of heading (which is to be avoided as much as possible). Roman capitals and letters as numbering (also for chapters) should not be used. For typesetting purposes you could mark the section heading levels with L1, L2, L3, which will be removed at typesetting. Please apply title-casing in section headings (i.e. main words should have initial capitals).
- Use footnotes rather than endnotes. Endnotes will be converted to footnotes. Footnote numbering should restart in every chapter (to do this, each chapter will need to be its own section). Avoid footnotes to chapter titles and author's name(s) as in the online HTML version the footnote marker will be displayed as part of the title or author's name(s) but without the footnote text. Any acknowledgements or information on the chapter itself appended to chapter titles or author's names should instead be placed in an 'Acknowledg(e)ment(s)' or 'Note on the Text' section, resp., at the end of the chapter. In English-language texts, footnote numbers should follow any punctuation marks. Tables should always have their own note numbering, i.e. a, b, c, etc. so that they can be easily moved in case of text overrun and not leave a gap at the bottom of the page by being tied to an exact spot in the text. Phrases like 'Table 1 can be found below:' should therefore be avoided.

- Use italics for italics. Underlined text will be typeset as italics.
- All acronyms consisting of two or more letters, with or without full stops, such as CE, OS, BCE, UNESCO, FAO, can be set in small caps in the manuscript. If not submitted in small capitals, they will be set in full capitals in the proof. It should be noted that acronyms also occur in Greek and Cyrillic texts. The same rule applies there. Exceptions are:
  - acronyms that consist of capital letters and lower-case letters (for example BibOr, CbNT, CEv Sup, NovTSup, RdQ, UvA);
  - acronyms in citations and reference titles and subtitles;
  - initials in names;
  - sets of multiple characters in capital letters in URLs (hyperlinks).
  - full-capital acronyms integral to some subject areas, such as law references according to *Bluebook* conventions and most acronymic references in *classical scholarship*.
  - strings of unconnected capitals, consisting of individual symbolic characters. An example of this are manuscript *sigla* as used in text editions and in textual scholarship.
  - all-capital text, whether acronymic or not, in *diplomatic editions* of texts, in which a particular physical document's outward appearance is (or may be) important.
  - acronyms referring to the following countries/organizations: USA/U.S.A., US/U.S., UK/U.K., UN/U.N., EU/E.U.;
  - acronyms referring to US states: NY, MA, CA, etc.;
  - compass points like N, SW, ENE, etc.
- Quotation marks: Please be consistent in your use of single and double quotation marks and the placement of punctuation before or after the closing quotation marks. See *The Chicago Manual of Style* or *The Oxford Style Manual*.
- 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-hand side. No quotation marks should be used for these block quotes.
- Non-breaking spaces should preferably be used between words that should stay together in one line. Thereto, use either of the following two unicodes: `␣` (no-break space) or `␣F` (narrow no-break space).

Please supply a short abstract for each chapter of your monograph and submit the abstracts in a separate Word file (and PDF file if your book contains non-Latin scripts or linguistic symbols, etc.). They may not be printed in the book but will facilitate discovery services online.

## 2.6 Glosses, Trees and Linguistic Examples

Brill adheres to the [Leipzig Glossing Rules](#) for all its linguistics series. Please adhere to these rules for all your glosses as this is the only format Brill's typesetters work with. If you have a specific request concerning the layout of glosses and examples, please let your Brill contact know at an early stage.

To align your glosses, **please paste them into tables**. This helps the typesetters to get the alignment correct and should save you a lot of time correcting the proofs. Note that the glosses in the proofs and published work will **not** be in table format. More detailed guidelines can be found here: [Formatting Glosses and Linguistic Examples](#)

## 2.7 Title and Manuscript Parts

When deciding on a title for your book, please take into account the impact of a title on the book's sales and visibility. Brill books are mainly sold online via channels that rely on limited data feeds. Equally important, potential buyers often find books based on keyword searches. Thus, the title must make perfectly clear what the book is about. Puns or citations are best left for the subtitle. If you are unsure about the title, please consult your Brill contact.

! Please note that Brill has the commercial responsibility for the title and therefore retains the right to make adjustments.

Similarly, do not use quotes in the various chapter titles. Chapter titles should be short and to the point. Should the title be long, always divide it into main title and subtitle. Place the subtitle in italics.

## 2.8 Monographs, Final Version: Checklist

Prior to submitting the manuscript for production, please take a moment to ensure that the following requirements are met:

- The manuscript includes a TOC that notes the order of the chapters (please include all preliminary and backmatter).
- Footnotes have been used, not endnotes.
- Footnote numbering should restart in every chapter. No unnumbered footnotes should be used.
- No footnotes are appended to chapter titles.
- Long chapter titles should always be divided into main title and subtitle. Italicize the subtitle. The main title should be sufficiently informative of the chapter's contents (no citations).

- Illustrations are included as *separate* files in a high resolution (see [2.3 Illustrations \(Figures, Maps, Charts and Graphs\)](#)).
- The manuscript includes a list of figures, maps, tables, etc.
- Alt texts for illustrations and tables (see [2.3 Illustrations \(Figures, Maps, Charts and Graphs\)](#), p. 6) are submitted in a separate Word document.
- A Word file with the running title for all chapters is included.
- A short description of the cover illustration (1–2 lines) and any copyright credits are included.
- The ‘Brill’, and/or (an)other Unicode font(s), especially in the case of (a) non-Latin script(s), has been used.
- The final version is submitted in Word *and* PDF file format.
- Brill has been fully informed about acknowledgements other than those included in the Acknowledgements proper (e.g. subventions, cover illustration, etc).

## Edited Volumes

### 3.1 First Steps

As you are presumably aware, edited volumes can be a challenge to organize given the many people involved. Brill has the following suggestions to ensure as smooth a process as possible:

#### 3.1.1 Selection

Be strict when selecting papers, especially when the volume is based on a conference. This will considerably speed up peer review and save you from having to disappoint authors at a later stage.

#### 3.1.2 Time Frame

Determine a clear and realistic time frame from the beginning. Negligent contributors will be unavoidable but it helps to set strict deadlines. Once the proposal is accepted by Brill we will ask you for a realistic submission date for peer review. To ensure a smooth and timely review process, it is essential that the date that you agree on with your Brill contact can indeed be met.

#### 3.1.3 Spelling and Style

Set clear rules from the beginning regarding spelling, references and style ([2.5 Copy-Editing and Typesetting](#)). Make sure that contributors submit their articles in a uniform format (i.e. Word). Simplicity is key.

- ! Please make sure that all contributors include their own list of references at the end of the article. **Please do not combine them into one bibliography.**
- ! Please ask all contributors to include an abstract (ca. 200 words) and keywords (ca. 6–10) in their chapter, for online purposes.
- ! Please make sure the contributors use footnotes, not endnotes.

#### 3.1.4 Coherence

Brill's prime concern is coherence, both in terms of spelling and style as well as content. Please note that we only accept edited volumes with a sound theoretic-

cal and methodological framework that include an introduction outlining and explaining this framework as well as a summary of the contributions. If at all possible, please ask the authors to include cross-references to the other articles in the volume.

## **3.2 Edited Volumes: Peer Review and Contract**

### **3.2.1 Peer Review**

As a scholarly publisher Brill conducts peer review on all its manuscripts, and edited volumes are no exception (see [1.3 Peer Review](#)). Ideally, internal peer review has taken place before the volume is submitted to Brill.

### **3.2.2 Contract**

Upon provisional acceptance of the volume for publication, your Brill contact will send you a draft version of the publishing contract for you as editor, as well as a License to Publish form that we ask you to distribute among the contributors. You may return either a printed and signed hardcopy of each contributor's form or sign the form online via Scrive.

## **3.3 Edited Volumes, Final Version: Checklist**

Prior to submitting the volume for production, please take a moment to ensure that the following requirements are met:

- The volume includes a TOC that notes the order of the chapters (including preliminary and backmatter).
- All articles include their own list of references/bibliography. One reference style has been used throughout the entire volume.
- All authors use footnotes, not endnotes.
- Footnote numbering should restart in every chapter.
- No (unnumbered) footnotes are appended to chapter titles or author's name(s).
- Long chapter titles should always be divided into main title and subtitle. Italicize the subtitle. The main title should be sufficiently informative of the chapter's contents (no citations).
- When applicable: the volume includes a list of abbreviations. Please ensure that all authors use a uniform system.

- Any acknowledgements by the authors are put at the end of the text, before the list of references/bibliography, not in a footnote appended to the article title or author's name. Please make sure that Brill is fully informed about acknowledgements other than those included in the Acknowledgements proper (e.g. subsidies, cover illustration, etc).
- The volume includes a "Notes on Contributors" with short bios (ca. 100 words) of all the authors. Please make sure that author's names are consistent throughout the book (inclusion of initials for instance), i.e. in the TOC, Notes on Contributors, first page of chapters and biographical information for the back cover.
- Illustrations are included as *separate* files in a high resolution (see [2.3 Illustrations \(Figures, Maps, Charts and Graphs\)](#)).
- Alt texts for illustrations and tables (see [2.3 Illustrations \(Figures, Maps, Charts and Graphs\)](#), p. 6) are submitted in a separate Word document.
- The contributor has provided the permission from the copyright owner to publish the illustrations.
- The volume includes a list of figures, maps, tables, etc. and the figure/map/table, etc. numbers include the chapter number and are the same in the file names, text and List of Illustrations.
- A short description of the cover illustration (1–2 lines) and any copyright credits are included.
- An abstract and keywords are supplied for each chapter in a separate file. They may not be printed in the book but will facilitate discovery services online.
- A Word file with the running title for all chapters is submitted.
- The contributors have used the 'Brill' and/or (an)other Unicode font(s), especially in the case of (a) non-Latin script(s).
- The final version is submitted as **separate chapter files** in Word and as one, combined PDF file.

### 3.4 Edited Volumes: Production and Published Book

For general information on the production process, see [6: Typesetting, Proofs and Production](#). Whether or not you distribute the proofs of the individual articles among the contributors is a decision that Brill leaves to you, as volume editor.

! Please note that if you choose to distribute the proofs among the contributors, Brill expects you to coordinate this process and collate the corrections within the time frame stipulated by the production editor.

### 3.4.1 Complimentary Copies and Offprints

Depending on the project, Brill offers each contributor a free copy of the book and a digital offprint of their article, or just the digital offprint of the article.

! Please note that there are limitations attached to the circulation of digital offprints online, so please make sure to look at [Brill's self-archiving policy](#).

## Critical Text Editions

Brill has a long tradition publishing critical text editions and liaises with premium typesetters to ensure as smooth a production process as possible. Nonetheless these are by nature complex projects.

- ! Please get in touch with your Brill contact at the earliest stage possible to discuss your plans.
- ! Preferably a text edition is prepared in [Classical Text Editor](#). This program expertly facilitates and maintains the linking of text and various note systems and line numberings.

### 4.1 Time Frame

Given the complexity of critical text editions, it is vital that you agree on a realistic time frame together with your Brill contact and that deadlines are met.

For more information on critical text editions, see [Guidelines for the Submission of Critical Editions](#).

For critical editions involving bi-directional text such as Arabic or Hebrew, please read these [Guidelines](#).

# Copyright and Permissions

## 5.1 Getting Started

When using any photos, maps, charts, figures and texts, always check if they are subject to copyright. **Brill can only publish your book if you have secured the permission to use them: this is the author's responsibility.** Given that securing these permissions is often a time-consuming process, it is essential that you determine at an early stage whether you are including any material that you need to request permission for. Ask yourself, too, whether the material that you plan on including is worth the process of seeking permissions.

## 5.2 Illustrations

### 5.2.1 Who Owns the Copyright?

The first step is to establish who owns the copyright. If, however, something is not copyrighted, it does not necessarily mean that no permission is required. Even if something is placed on WikiCommons, it may still require permission.

#### 5.2.1.1 70-

Photos, figures, maps, drawings, cartoons and other illustrations are protected by the same copyright that is applicable to texts, i.e. the author has the exclusive right to publish his/her work until 70 years after his/her death. Find out, therefore, who the author is: this can be the photographer, the artist, the cartographer. If your source is a database or another publication, it is likely that the copyright has been transferred to a publisher or an agency, in which case you need to turn to them to request permission.

#### 5.2.1.2 70+

While there is no copyright on illustrations older than 70 years, these usually belong to a museum or an archive, which will likely have a procedure in place for requesting permissions. Please note that a museum might also charge you for using a picture (of an artwork) that you have taken yourself.

### 5.2.1.3 Portraits

Using photos of people can be tricky. Portrait rights exist in most countries; it is best to obtain permission in advance when you plan to use a picture that depicts people. The exception is a picture depicting a large group of people in a public place, e.g. a football stadium.

Pictures of celebrities are notoriously difficult (they can be worth a lot of money) and unless you have obtained clear permission to use them it is best to steer clear of them altogether.

### 5.2.1.4 Film Stills

Frame captures, also called film stills, are generally considered to fall in the realm of fair use for scholarly publishing (for use as cover illustration, permission *is* required!). Essentially, a frame capture represents 1/24th of one second of a film, which hardly represents the whole heart of the work, and cannot be said to infringe upon the market for the film. Film stills should not be confused with Production or Publicity Stills, which are photographs taken on a film's set, and which may be subject to copyright protection.

### 5.2.1.5 Trademarks

Please be aware of the existence of trademarks, e.g. of multinationals.

## 5.2.2 Exceptions

In some cases copyrighted work can be used without obtaining the permission from the copyright owner: the most important example of this is quotation. Illustrations can be quoted, just like texts. Quotation of the illustration must be functional and relevant and should include a discussion of the illustration itself. If you think your use of the illustration falls under quotation and you do not need to request permission, do always get in touch with your Brill contact.

## 5.2.3 Moral Rights

The main moral right of the author is the right always to have his/her work attributed to him/her.

Another moral right is that you are not allowed to change a work without the author's permission.

- ! Always include a credit line to acknowledge the artist or photographer.
- ! Do you plan on changing the illustration, e.g. crop or cut it for a cover design? Please note that you may need the artist's permission to do so, even if they have transferred their copyright to an agency or publisher. Permission to use an illustration on the cover usually needs to be obtained separately.

### **5.3 Texts**

#### **5.3.1 Quotation**

The rules regarding quotation are not always clear and differ from one country to another. Please bear in mind that you should probably request permission when:

- ! You are quoting a text 'extensively', which is generally taken to mean more than 100 words, or a certain percentage of the original text. The Copyright Clearance Center is a good place to start and often faster than seeking permission from the publisher;
- ! You are quoting a song, poem, newspaper article or unpublished source.

#### **5.3.2 Previously Published Material**

Sometimes a project entails the use of previously published material: e.g., a collection of previously published articles. It is vital that you determine at the earliest stage possible whether you need to request permission.

##### **5.3.2.1 Getting Started: Copyright, Yes or No?**

Generally, copyright on any text expires 70 years after the author's date of decease. When in doubt, please get in touch with your Brill contact. Please note that a text, like a painting or a picture, may be part of a museum collection or archive that will require permission to publish.

##### **5.3.2.2 When You Are the Author**

While you, as the author, retain the moral rights, in most cases you will have assigned the copyright to the publisher before your article is published. If you plan on using this article again you will need to ask permission from the publisher to use it, even if you intend to revise it. Most publishers are lenient towards authors and allow them to use their own work again without additional cost, but bear in mind that this may not always be the case.

### 5.3.2.3 When You Are Using Articles by Other Authors

Compiling a collection of previously published articles may be a worthwhile enterprise but please bear in mind that it will be costly to obtain permissions for all the articles.

- ! The Copyright Clearance Center is a good place to start and will save you the trouble of contacting various publishers.
- ! Just asking permission from the authors will not do!

### 5.3.3 Translations

Most publishers ask authors to assign copyright for publication of the work in all languages. This means that when you plan to start a translation project, either of your own work or that of someone else, you will first need to request permission from the publisher who published the work in its original language (unless it is in the public domain).

There are exceptions: always check the contract carefully and liaise with your Brill contact.

## 5.4 Requesting Permission

When requesting permission for either texts or illustrations, please take into account the following:

- ! Make sure to obtain the non-exclusive rights for **worldwide** distribution, in all languages.
- ! Make sure to obtain the rights for both **print** and **electronic** publications (the non-exclusive rights should be valid during the full term of copyright, including renewals and extensions).
- ! Make sure to mention that we are a scholarly publisher and the print run is max. 500 copies.

Most museums, publishers, archives and agencies will have a standard procedure and form in place for requesting permissions. If this is not the case, please use our standard [Permission Request](#) form.

- ! Please note that Brill usually needs to receive a scanned copy or hardcopy of the permissions or a copy of the permission email before we can proceed with production and publication. Please check with your Brill contact.

#### **5.4.1 Owner Not Found**

Sometimes the owner is impossible to trace or the publisher seems to have vanished. Please get in touch with your Brill contact if you can prove that you have done all you could to find the owner but have not been successful so that you can discuss how to proceed.

# Typesetting, Proofs and Production

## 6.1 The Production Process

When peer review is complete and your manuscript has been (tentatively) accepted for publication, we will ask you to start preparing for production ([2. Preparing the Final Version](#)).

When you have submitted the final version, we will run this by the editorial board so that they can decide on further revisions or definitive acceptance for publication.

### 6.1.1 Preparation

When the manuscript has been accepted definitively, we will prepare it for production administratively (and may be in touch with some last requests). Your manuscript is then ready to be handed over to our Editorial/Production department.

! Please note that Brill does not offer copy-editing or language-editing on a standard basis. We ask you to submit a manuscript that is as clean as possible. Please consult your Brill contact for further details.

Brill has a team of experienced production editors, one of whom will be assigned to your manuscript to coordinate the proof process and assist you with any questions and concerns you may have.

### 6.1.2 Proofs and Corrections

Once assigned, the production editor will prepare your manuscript for the typesetters. We aim to send you the typeset page proofs and cover design within 6–8 weeks' time after the book has been handed over for production. At this stage, we will also ask you to compile a list of index terms.

Proofs are either sent as Word files or sent as PDF files and we ask you to make your corrections digitally, i.e. in the Word or PDF files.

! Please limit the corrections to obvious mistakes like typos and misspellings.

Please note that further editing or changes to the layout are not possible.

! Please make sure the corrections do not cause page overrun.

! Should the total costs of the corrections exceed 10 % of the total typesetting costs, Brill will need to charge these to you.

- ! Corrections in the PDF files should be made by means of the Adobe commenting tools (an instruction document is sent with the page proofs).

### 6.1.3 Index

Despite advances in computer technology, indexing is (unfortunately) not a mechanical activity that can be left to a computer: it requires thought, knowledge and common sense. There are four ways to prepare the index:

1. Use the XE-code functionality in Word.
2. Manually, based on the first PDF page proofs.
3. You may choose to outsource the work to a professional indexer, but please be aware that we will ask you to cover the costs:
  - ! You or Brill hire(s) an indexer; please ask your Brill contact for an estimate of the costs if you want Brill to find an indexer for you. While fees vary and depend on the length and complexity of the desired index, indexers will always charge at least €1000/\$1200, on average. If you nevertheless prefer this option, please inform your Brill contact at an early stage.
4. For name and place indices only! Provide a list of indexing terms (no sub-entries!) to which the typesetters will add proof page numbers. Please note that we ask you to check the index proofs meticulously as this is not a fool-proof method. As additional costs are involved and this option is not always available, please discuss it with your Brill contact first.

### 6.1.4 Typographic Style

Nowadays tight integration of print and e-publication is one of Brill's main priorities in order to ensure a seamless transition from print to online. This is why Brill uses a standard typographic style across the entire range of its publishing programs (this Author Guide has been typeset in Brill's typographic style). Your manuscript will be converted by the typesetters to this typographic style. Not only does it aid the transition from print to online, it also ensures an efficient production process.

Please note that Brill takes on the cost and risk of publication of your manuscript. Hence we retain the right to publish the manuscript in the style and manner that we deem best suited to sales.

### 6.1.5 Figshare

Large documents, illustrations and audio files that cannot be included in the print/e-book version can be published online on the Figshare platform. This

will be handled by Brill's editorial team. Please note that all material will be displayed in Open Access under one of the three available CC licenses. This means that you as the author have to own the material or have to secure the rights if the material is owned by someone else. For audio (and video) files, please submit synchronized texts for people with a hearing deficiency. Synchronized texts can be made by means of special converter tools (see for example [notta.ai/en/tools/audio-to-text-converter](https://notta.ai/en/tools/audio-to-text-converter)). Please always carefully check the rendition of the texts.

### 6.1.6 Time Frame

It is Brill's priority to ensure as smooth and fast a production process as possible. We aim to publish the book in ca. 5 months (after the manuscript has been taken into production). In order to do so we ask for your full cooperation and compliance to the production schedule that Brill prepares. A delay means a disruption of the entire production process and compromises not only Brill but also those who rely on us: the typesetters and designers, as well as other authors.

## 6.2 From Production to Publication

When you have submitted the corrections to the page proofs and the index, the production editor will liaise with the typesetters so that your corrections are carried out. Depending on the number of corrections and the complexity of your book, the production editor will either meticulously check the second set of proofs, or send them to you **for checking only**. **Please note that Brill cannot accept any new corrections in the second set of proofs.** If all is in order, the print files will be prepared, checked, and sent to the printers; and the e-book will be uploaded to Brill's online platform. Your Brill contact will be in touch to inform you when you can expect the copies of your book.

## Promotion and Marketing

As your publisher, Brill promotes your book to the scholarly market in various ways: we include an announcement in our email newsletters, include your book in catalogs, advertising, social media and various listservs, and we send out review offers to journals.

### 7.1 What Brill Can Do for You

As your publisher, Brill promotes your book to the scholarly market in various ways: we include an announcement in our email newsletters, catalogs, advertising, and social media, and send it out for book reviews.

#### 7.1.1 Book Reviews

Brill will send offers for review copies to the journals in our review list. Invitations are also sent to the journals you mention in the **Author's Questionnaire**, which you will be requested to fill in before your book is sent to production. This gives you the option to include a few specialized, non-mainstream journals that you feel should receive an offer for review, but which may not be on our standard review list. Journals may also request review copies independently via [reviews@brill.com](mailto:reviews@brill.com). On rare occasions we refrain from sending out copies if a journal is too marginal, if it has an established record of not publishing reviews of our books, or if it publishes its reviews in an obscure language.

- ! Do you have colleagues who would be willing to review the book? Please ask them to contact the applicable Book Review Editor of the journal they are planning to submit the review to for publication, and have them request a review copy of the book.
- ! Please let us know about any published reviews that you are aware of. You can do so via your primary contact at Brill, usually the Associate Editor you have been working with during the pre-publication stage. Where applicable and available we will extract a 'praise for' quote from the review and place that on our website and use it for various other marketing purposes. We usually receive an electronic offprint from the journal itself, but if you can provide us with an offprint at a more advanced stage you are warmly invited to do so.

### 7.1.2 Conferences

Please discuss with your Brill contact any important and relevant conferences in your field and we will try to send flyers and/or a display copy of your book to the organization. Alternatively, of course, we are grateful if you could take some yourself.

! Please let us know well in advance – at least 6 weeks – so that we have the time to order display copies and/or prepare flyers.

### 7.1.3 Lectures

If you are giving a lecture or speech, let us know and we will advertise for you via our social media channels. This is a great opportunity to mention your book to a large audience of your peers.

### 7.1.4 Media

Please let us know about any accessible media coverage relating to you or your book: online newspapers, journals, newsletters or (radio) interviews are all perfect opportunities to draw attention (via, e.g., social media) to you as author and to your book.

### 7.1.5 Awards

If there are any awards you think we can nominate your book for, please let us know well in advance of the closing date. Please bear in mind that we have to allow at least 6–8 weeks for shipping copies to the award committee. There is also a limit to the number of copies we send out for awards and prizes.

## 7.2 What You Can Do

There are simple things you can do to make your book more visible to your students and colleagues. Here are a few quick tips:

### 7.2.1 Flyer

Download a PDF flyer from [brill.com](http://brill.com) in just one click. Visit your book's webpage on [brill.com](http://brill.com) and click on the "Print Flyer" option below the book description. A fully downloadable PDF flyer of your book will open. Then share your flyer with colleagues and friends, at a conference, via email, or anywhere else you like.

Flyers with a discount code are available for special occasions: please get in touch with your Brill contact to request it.

### 7.2.2 Help Google: Link Book to Department

Link your book's webpage to your department's website. Update your list of publications on your department's website to include your latest book.

! Adding a hyperlink on your department's website to the book's page on [brill.com](http://brill.com) helps to increase the discoverability of your title. How? Search engines like Google use a variety of criteria to best match search results to users' queries, including how many other websites link to that page. Each link acts like a citation, so the more external sites link to a webpage, the greater the chance it is a useful and credible source and the higher Google will rank that page in a list of search results. The credibility of the linked sites also increases the value of each link. Links from *The New York Times*, for example, are weighted more heavily than links from a less credible website. That means a link from your institutional website can impact how high up your book appears in the list of search results.

### 7.2.3 Talks and Lectures

Mention your new book in relevant talks. Add a PowerPoint slide at the end of relevant talks to let the audience know about your new book. Ask your Brill contact for the cover file, or copy it directly from the Brill website.

### 7.2.4 Social Media

Share a link to your book via social media. Are you active on social media? Why not post the link to your new book from [brill.com](http://brill.com) through your Facebook, Twitter, LinkedIn, Academia, listserv or any other social media account? Or how about creating a Facebook page for your book?

### 7.2.5 Email Signature

Add a link to your new book in your email signature. A simple link to your book on [brill.com](http://brill.com) can help inform students and colleagues of your most recent publications. With very little effort, you can spread the word about your book with every email you send.

### 7.2.6 Listservs and Newsletters

Look for organizations in your field that send large-volume emails. Try to get your book reviewed in their email or newsletter.

### 7.2.7 Personal Website

Create a personal website. Promote your research and publications with a simple personal website. Please do note [Brill's self-archiving policy](#).

### 7.2.8 Wikipedia

Write a Wikipedia article about your scholarship or your subject specialization. Include all relevant published work with links. Many scholars already have a Wikipedia entry, so why not you!

## 7.3 MyBook

Brill's MyBook program, available on the BrillOnline Books and Journals platform, enables users to purchase a print-on-demand paperback copy of books of their choosing, provided they have access to the e-book version via their institution.<sup>1</sup>

MyBook has a fixed price of €25.00 / \$25.00 per copy. Brill will ship your copy free of charge, though VAT will be added where applicable.

The Brill MyBook Program is exclusively available on BrillOnline Books and Journals. Look for the MyBook purchase option next to titles of your choice.

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