Guidelines for manuscripts submitted to BLN

Contents
1. The contents of your manuscript
2. Introduction, text, translation, appendices
3. Style
4. Formatting and technical guidelines

1. The contents of your manuscript

As for the size, your manuscript should in principle fit a single BLN volume, though in specific cases we accept editions of longer texts. A maximum number of words is difficult to indicate and largely depends on the text edited - differing for instance for poetry or prose. Contact us in an early stage when you estimate that your final manuscript will exceed the limit of 150.000 words (prose) or 100.000 words (poetry).

As a minimum, it should contain the following elements:
- introduction;
- text and translation;
- front matter consisting of a title-page, table of contents, list of illustrations, foreword and/or preface, list of abbreviations, list of sigla for the edition;
- back matter consisting of a bibliography (one or more indices will be added during the production phase, see technical section for details);
- a portrait of the author of the work edited (unless no portrait is known)

Illustrations

An edition in BLN typically contains between 3 and 8 illustrations, such as a portrait of the author, title-page(s) of the text in question, pages of manuscripts or printed editions, illustrations included in early-modern editions, images which illustrate the author's life or other relevant aspects of the work's context. If you think more illustrations are required, contact the editors. For the technical specifications, see under 4.

2. Introduction, text and translation

Introduction

BLN is aimed at an international audience interested in Neo-Latin literature. The introduction of a volume should therefore be written with a general, academically educated reader in mind without prior *specific* knowledge of the given Neo-Latin author or his/her works. It should also take into account that readers outside the humanist in question's own country may not have more than elementary knowledge of that area's literature and literary history, and it should make sure the argument as it is presented does not require much additional reading in order to be comprehensible.

For example, if you are making an edition of an English work from the Tudor age, do not assume more than an elementary knowledge of Elizabethan history, culture and literature with the readership, and provide the elements of context which are necessary for the understanding of your argument (but not more). This may be done in separate chapters or paragraphs if you feel such excursions would hamper the development of your argument.

It is often a good idea to begin the introduction with a short (e.g. 3 pages), attractive and informative general characterisation of the author and the work, aimed at a very broad and general readership, which gives the reader the general information about the work in space, time, purposes, genre, etc., and an idea of its significance, i.e. why we should still want to read the work in the present. On the other hand, connections with all-too-current events and political controversies in the present should be avoided, or at least restricted to a minimum.

This brief general discussion may point forward to more elaborate discussions of particular topics further on in the introduction. From this basis, the introduction may then proceed to other relevant aspects: a short biography of the author, an overview of his/her works, a discussion of his sources and his use of them, an overview of his reception, an overview of the scholarship since scholarly investigation into his works started (the nineteenth century in most cases), etc. (not necessarily in this order, but in any case in an order that makes sense from the material discussed).

At the end of the introduction, or at the end of the entire book, more 'technical' sections can be placed with an overview of older editions, other relevant documentation (e.g. correspondence), particularities of the author's Neo-Latin language (special words, meanings of words, spelling), etc. If that information is available, the intro should give an idea of your Neo-Latin author as a *reader*: which literature did he/she like most? How did he/she use classical and more contemporary examples? It is often a good idea to make this a separate, coherent paragraph in the introduction, but other solutions are possible. References to non-Neo-Latin literature and authors can be made where there is evidence of a connection with your author's oeuvre, or else if it is clear that both authors respond in a related way to an important common theme in literature.

References to the scholarship should be both useful and systematic. It is probably best to bring the important elements of it together in one section or paragraph, i.e. to give a 'historiography' of the discussion on your author since the beginning of modern scholarship: to indicate chronologically which perspectives, questions, approaches have subsequently been formulated, which (changing) answers this tradition contains, then to point at what it still missing, overlooked, or incompletely understood, and finally present the present editor's answer to these deficiencies. In the other thematic paragraphs this discussion can then be supplemented with particular references to scholarship with respect to particular topics where and when relevant.

Avoid excessive levels of subheadings. In general, three levels of headings should be sufficient to structure the introduction.

Sources and editorial principles
The introduction should in some form or other contain a discussion of the available **sources** from which the present edition is derived: manuscripts and/or editions, and other sources. Traditions of the text which are not relevant to your edition should be mentioned briefly but need not be discussed at length. Systematic data about these sources may be included in an appendix.

Important sources of information outside the text itself (e.g. correspondences) may also be discussed here (or elsewhere in the introduction if you prefer). Consideration of paratextual sources of information (forewords, dedications, printer's privileges, errata, etc. etc.) here or elsewhere in the introduction is highly recommended. If relevant, copies or excerpts of such letters or paratexts may be included among the appendices. Lists of errata from original editions, however, should not be included as such (but obviously their contents should be used to establish the best Latin text).

The introduction should contain a section which states the editor's editorial **principles** and practice: **a brief description of the process by which the present text was established from these principles, and an explanation of the choices underlying that process.** For example, which choices have been made between the available sources and

why, which modifications have been made to the text (e.g. additions of paragraphs), which changes to facilitate reading by modern readers (if any), which choices with respect to spelling and punctuation?

If at all possible include one or two **photographs** of pages of the most original source(s) of the text.

The introduction should follow either the *Oxford Guide to Style* or the *Chicago Manual of Style*; see the rules for style in § 2 of these guidelines.

Text and translation

BLN only accepts editions that are accompanied by an apparatus criticus listing important textual variants. Additional apparatuses, for instance of the sources of citations used in the text, are also allowed (see the technical guidelines for instructions).

The apparatus criticus should be either positive or negative, but strictly consistent and concise, and *only* present real variants with a significance to the interpretation or the history of the text. Unproblematic printing errors should not be included. Variants in punctuation may be recorded in the apparatus criticus if they can result in a different interpretation. For examples, see previous editions in BLN.

The use of signs in the apparatus criticus must be consistent and easily comprehensible. A page explaining all signs used ('Sigla') should be placed right before the beginning of the Latin text. Wherever possible the sigla should be further explained in the above-mentioned paragraph in the introduction on the sources of the text.

Spelling and punctuation may be either original or modernised, depending on the specific qualities of your text and context; in all cases, explain your decisions in the paragraph on principles as mentioned above.

Numbering and referencing

In prose texts: provide subdivision into paragraphs for easy reference (either taken from existing editions or newly added).

In poetry: a reference system which identifies poems and line numbers should either be adopted from older editions or added new.

This reference system should be repeated in the translation (on the facing page) to facilitate quick comparison. The introduction and sigla section should use this numbering to refer to the text(s) in the edition.

Notes

Explanatory notes must be limited and be a separate system from the apparatus criticus. BLN does not in principle publish full textual commentaries. If you have plans in this direction, please contact the editors before submitting your manuscript.

Neo-Latin usage

The inclusion of an appendix with specific Neo-Latin words, meanings, spellings and usage as found in your text(s) is recommended.

Translation

A translation should be readable but faithfully represent the original in meaning (primarily) as well as style (secondarily and in as far as possible).

For this reason, BLN is reluctant to accept poetic translations. If you plan for instance a metrical translation of a poetic work, please consult the editors.

3. Style (A. UK English; B. American English; C. The Oxford reference system)

A. Brief style guide for manuscripts in UK English (based on the *Oxford Guide to Style*)

Register
A fairly consistent academic register is called for: it is not forbidden to omit a *that* or a *which*, to use *don't* instead of *do not*, or to write 'the family she was born into' instead of 'the family into which she was born,' but it should not happen often.

*Spelling of words in -*ise *and -*isation
We prefer the common British spelling with an s—our main divergence from the Oxford Guide. If you have a strong preference for *-ize* and *-ization*, feel free to use the z, but please do so consistently.

Capitalisation
Capitalise historical periods and events: *the Reformation, the Age of Reason, the Middle Ages* (but *medieval*).
Cultural schools and movements are capitalised when derived from proper names. The tendency otherwise is to use lower case unless it is important to distinguish a specific from a general meaning: *classical music*, but *Classical Greece* (as opposed to Hellenistic Greece).
Capitalise compass directions only when they denote a recognised (i.e. titular) geographical or political region: *Northern Ireland*, but *northern England*.
War and similar terms are capitalised when they are part of the name of a specific conflict: *the Battle of Agosta, the Siege of Rome*.
Capitalise *government* when referring to a particular body of persons, but use lower case for a general concept or body.
Titles of rank or relationship and nicknames are capitalised: *the King of England, Professor Bumblebee, the Pope, the Iron Duke, Aunt Virginia, the Prophet.* Use lower case for referring to titles in a general sense: *the seventeenth-century popes.*
In historical texts, however, minimal capitalisation is preferred to avoid a profusion of capitals on the page: *the battle of Agosta, the king of England* (but *King John* and *Lady Elizabeth* should keep their capitals). Whichever system you choose, please apply it consistently.

Dashes
Use em dashes (—) without spaces for amplifying, explaining and similar purpose. Tiny spaces around the dashes will be added in the production stage.
Use en dashes (–) for ranges of numbers, years, pages.
Use hyphens (-) in compounds.

> My friend—who is a bit old-fashioned—thought that I had gone too far.
> See pp. 71–75.

Numbers
In non-technical texts, numbers below 100 are written in words (but: chapter 7, Act III). If a sentence contains one or more figures of 100 or above, use figures throughout that sentence.

Quotation marks

Single quotation marks are used for short quotations in running text. In case of a quotation within a quotation, use double quotation marks within the single ones.

The relationship between quotation marks and other punctuation marks is according to the sense: if a punctuation mark is part of the quoted material, place it inside the closing quotation mark, and the reverse.

Longer quotations (some sixty words or more) are 'displayed': they are not enclosed by quotation marks, but begin on a new line and are set one size down and indented.

Italics

Italics can be used—although sparingly—for emphasis. Foreign words and short phrases should be italicised, as should book titles; only Bible books are in roman type (as are, of course, the Bible and the Koran themselves).

Miscellaneous

Possessive: *Dickens's, Marx's, Augustus', Hercules', Descartes's*

Use '*c.*' for '*circa*'. Unlike 'e.g.' and 'i.e.', it should be italicised.

Footnote references

Footnote reference numbers in the main text should follow any punctuation marks.

Bibliography and bibliographical references

See section C below on the Oxford reference system.

B. Brief style guide for manuscripts in US English (based on *The Chicago Manual of Style*)

Register

A fairly consistent academic register is called for: it is not forbidden to omit a *that* or a *which*, to use *don't* instead of *do not*, or to write "the family she was born into" instead of "the family into which she was born," but it should not happen often.

Capitalization

Use capitals sparingly. A few examples:

King John of England, but *the king of England*

baroque, but *Renaissance*; *Thirty Years' War*, but *the battle of Whateverplace* (unless it's very famous, say *the Battle of Waterloo*)

Dashes

Use em dashes (—) without spaces for amplifying, explaining and similar purposes (tiny spaces around the dashes will be added in the production stage).

Use en dashes (–) for ranges of numbers, years, pages.

Use hyphens (-) in compounds.

My friend—who is a bit old-fashioned—thought that I had gone too far.

See pp. 71–75.

Numbers

In non-technical texts, numbers are written in full up to and including one hundred (but: chapter 7, act III).

Quotation marks

Double quotation marks are used for short quotations in running text. In case of a quotation within a quotation, use single quotation marks within the double ones.

Full stops and commas are always placed before the closing quotation mark; other punctuation is placed behind it.

Longer quotations (some sixty words or more) are "displayed": they are not enclosed by quotation marks, but begin on a new line and are set one size down and indented.

Italics

Italics can be used—but sparingly—for emphasis. Foreign words and short phrases should be italicized, as should book titles; only Bible books are in roman type.

Miscellaneous

Possessive: *Augustus's*, *Descartes'*, *Hercules'*

Only use the Oxford comma if it is functional in preventing ambiguity and clarifying sentence structure.

Use "ca." for "circa."

Footnote references

Footnote reference numbers in the main text should follow any punctuation marks.

Bibliography and bibliographical references

For US English we also prefer bibliographical entries to follow the Oxford convention described below.

C. The Oxford reference system

Bibliographic references

All references should refer to an entry in the bibliography. BLN uses the author-title system for bibliographic references. According to this system a reference should contain:

- The author's family name(s). Use an author's initials only when citing works by different authors with the same surname.
- Editors should be followed by (ed.) or (eds.).
- An abridged version of the title, of at most 4 key words in the title.
- For physical books the page number(s).

If two references in a row are from the same source, use '*ibid*.' and state page number(s) if different, but avoid producing a long string of notes that merely repeat '*ibid*.' Avoid '*op. cit.*', '*loc. cit.*' and similar abbreviations, because they do not help the reader.

Bibliography

Below are the important elements of the Oxford rules for bibliographies. For a more extensive description containing exceptional cases, please refer to the *Oxford Guide to Style*.

Order of the entries

Entries are ordered alphabetically by the author's surname. Entries by the same author may be ordered alphabetically by title, ignoring articles, or chronologically by year, earliest first, and alphabetically within a single year.

If there is more than one citation to the same author, group references within these three categories: (1) works written by a single author, in alphabetical order; (2) works written by the same author with one co-author, in alphabetical order; different works with the same authors are listed in chronological order; (3) works written with two or more co-authors, in chronological order.

If the bibliography includes works both by and edited by the same author, place the edited books at the end of the entry, following their own alphabetical or chronological organisation. These precede multi-author works.

General rules for entries

Information should be taken from the title-page, not from the cover.

All entries end with a period.

Author names

Authors are formatted with last name, followed by a comma, and first name or initials, again followed by a comma. Second and subsequent authors are formatted in the same way as the first author. Initials are separated by a space. For author names, the recommended practice is to follow the form of the name in the source cited: keep forenames as they are given in the publication and do not force uniformity if initials only are present. Generally, first-letter initials suffice: do not, for example, use Wm. or Robt.

Replace the names of authors common to subsequent works by a 2-em rule for each name, according to how many names are restated.

Publication titles

Book titles should be italicised; journal titles should be quoted.

Take the title as it is displayed on the title-page. Separate title and subtitle by a colon. Capitalise the first word in titles and then all nouns, strong or main verbs, adjectives, and adverbs, leaving as lower-case any conjunctions, prepositions, and articles not starting the title; pronouns are capitalised according to their importance. Subtitles follow the same formula. Very short titles may look best with every word capitalised. Capitalisation of foreign titles follows the rules of the language.

Books

Include at least the author's last name and first name or initials, the title, a place of publication and year of publication. The name of the publisher may be included if desired.

Gaisser, J. H., *Catullus and his Renaissance Readers* (Oxford, 1993).

Ford, Philip J., *George Buchanan: Prince of Poets* (Aberdeen University Press, 1982).

Gaskell, Philip, *From Writer to Reader: Studies in Editorial Method* (Oxford: Clarendon Press, 1987)

If you cite another edition than the first edition, also include an edition statement.

Denniston, J. D., *The Greek Particles* (2nd edn., Oxford, 1954).

Multi-volume works

    IJsewijn, Jozef, *Companion to Neolatin Studies*, 2 vols. (Leuven, 1977)

Alternatively, only the cited volume may be given. The volume number is placed directly after the title:

    IJsewijn, Jozef, *Companion to Neolatin Studies*, 2 (Leuven, 1977)

The series title may be added in roman type and between parentheses.

    Wright, Roger, *Late Latin and Early Romance in Spain and Carolingian France* (ARCA Classical and Medieval Texts, Papers and Monographs, 8; Liverpool, 1982).

Second and subsequent authors are formatted in the same way as the first author. Authors are separated by a comma, except by the last author preceded by 'and'. Three is the maximum number of authors that should be cited in a multi-author or -editor publication; for more than three, use 'et al.' after the first name.

Edited volumes

For edited volumes of articles or studies include 'ed.' or 'eds.' in brackets after the name of the editor(s).

    Blom, Hans W. and Winkel, Laurens (eds.), *Grotius and the Stoa* (Assen 2004).

    Ford, P. J. et al. (eds.), *Brill's Encyclopaedia of the Neo-Latin World* (Leiden 2014).

Different rules apply to editions of original texts, for which it is preferable to put editors after the title.

    Barclay, John, *Icon Animorum* or *The Mirror of Minds, ed. M.* Riley *(Leuven, 2013).*

Dissertations

Include information about university of graduation and title of degree.

    Vermeulen, C. L., *René Descartes*, Specimina philosophiae*. Introduction and Critical Edition* (doctoral thesis: Utrecht University, 2007).

Book chapters

Include the family name(s) and first name(s) of author(s) of book chapter; title of book chapter; 'In' and a description of the containing book, according to the rules for books outlined above. If two or more articles are cited from a volume of essays by different authors, the volume itself may appear in the bibliography, allowing the book title to be abbreviated in the citation of the article.

    Draper, G. I. A. D., 'Grotius' Place in the Development of Legal Ideas about War,' in Bull, *Importance of Grotius*, 177–207.

Journal articles

Include at least author, title of article, journal, volume and issue, year of publication and page numbers of article. Citations of journal articles should refer to the journal by using an abbreviation listed in a list of abbreviations.

    Rabbie, Edwin, 'Editing Neo-Latin Texts', *Editio* 10 (1996), 25–48.

Conference proceedings

Title, year and city of the conference are to be included, if they are not part of the title. Individual contributions to conference proceedings are treated as chapters in books.

    Haskell, Y. and Hardie, P. (eds.), *Poets and Teachers: Latin Didactic Poetry and the Didactic Authority of the Latin Poet from the Renaissance to the Present (Proceedings of the Fifth Annual Symposium of the Cambridge Society for Neo-Latin Studies, Clare College, Cambridge, 9–11 September 1996)*

    Pieper, C. H., 'In Search of the Marginal Author. The Working Copy of Basinio of Parma's *Hesperis'*. In: Poel, M. van der (ed.), *Neo-Latin Philology. Old Tradition, New Approaches. Proceedings of a Conference Held at the Radboud University, Nijmegen, 26–27 October 2010,* Suppl. Hum. Lov. 35 (Leuven University Press, 2014), 49–70.

Electronic resources

For electronic resources, mention author and title, complete URL and date of access. If available always use a DOI or another persistent unique identifier.

For e-books and e-journal articles, dissertations etc. the same information should be included as for their physical counterparts. Sometimes page numbers are not included in electronic publications, and need to be omitted.

Joby, C., 'The Use of Greek in the Correspondence of Constantijn Huygens (1596–1687)', *Humanistica Lovaniensia* 61 (2012), 333–353, http://www.jstor.org/stable74273, accessed 2016-11-01.

De briefwisseling van Hugo Grotius, Molhuysen, C. et al., The Hague, 1928–2001, http://resources.huygens.knaw.nl/briefwisselinggrotius, accessed 2016-11-01.

Source: https://goetheindia.files.wordpress.com/2010/01/new-harts-rules.pdf

4. Formatting and technical guidelines

Files

- Accepted file formats for your manuscript are: Microsoft Word, RTF, ODF (Open Office) and WordPerfect. Your manuscript should be accompanied by a printout of the all files.
  Use email (pack files using ZIP, 7Zip, GZIP or StuffIt). Retain a separate backup of all files in their final version.
- Non-western scripts: When it is possible to choose, we prefer that a Unicode font is used to edit text in non-western scripts (Greek, Hebrew etc.). However, our typesetter supports many fonts. In case of doubt, please consult the production editor.

Illustrations

- Photographs can be submitted as physical photos or as electronic files (TIFF, JPEG, PNG, or PDF). Images have to be submitted at 300 dpi or higher at a width of 12.5cm. In case of JPG files, please make sure that you choose minimum compression and highest quality. In case you want to submit photographs in another format, please consult the production editor.
- Line drawings can be submitted as good-quality prints, as vector images (PDF, Adobe Illustrator, EPS, SVG, Metapost), or as bitmap images (TIFF, JPEG, PNG, or PDF). In case of submitting bitmaps of your line drawings, please make sure that the quality is 600 dpi or higher at a width of 12.5cm. In case of JPG files, please make sure that you choose minimum compression and highest quality. In case you want to submit line drawings in another format, please consult the production editor.
- Please number the images from 1 onwards (Fig1, Fig2, etc.) and put a reference in the text where the images has to be placed approximately, for instance with a reference like <Figure 1.>. Captions to illustrations and photographs should be placed into the text together with the references to the figures, for instance <Figure 1.><This is the caption to figure 1.>. Credit lines and permissions should be included in the captions.

Formatting

- It is **not** necessary to format the document to 'look good in manuscript' (for instance by adding page breaks to avoid orphaned lines). Our typesetter has to remove all these formatting elements.
- Paragraphs should not be separated by insertion of a white line, except when there is a difference between paragraphs and white lines expressing a more important division in the text.
- Do not use bold type, except in the cases mentioned in these guidelines.
- Running headlines: if the title exceeds fifty characters, please provide a suggestion for an abbreviated running headline.

Introduction

- Distinguish the heading levels by formatting. For instance:

  level 1: centred small caps, level 2: centred italics, level 3: left italics

- Notes should be formatted as footnotes.

Text and translation

- Do not use formatting to make your edition reflect the typography of the original edition of your text.
- Text and translation should be submitted in two separate files.
- The translation may contain a limited number of footnotes (3 per page). Too many footnotes in the translation will cause the Latin text to be too short, which looks bad in print.
- The apparatus should preferably be made up according to the following rules. If these rules are met, our typesetter will be able to convert the apparatus automatically to their typesetting system. It is primarily important to follow this system if your edition has more than one apparatus:
  - All notes to be contained in one of the apparatus should be marked up as foot- or endnotes or both. In case you have only two apparatus, it may be convenient to use footnotes for one apparatus and endnotes for the other apparatus.
  - All notes should have automatically numbered references.
  - If your edition has more than one apparatus, the text of each footnote should be preceded by a letter (A, B, C, etc.) assigning the note to an apparatus, followed by a square bracket. For example, an author may refer to the critical apparatus with A, to the explicative apparatus with B and to the apparatus for parallel texts with C. If reference letters like A, B, C etc. turn out to be confusing, you can choose other reference symbols, like numbers or special characters.
  - In case of critical notes, the reference letter is followed by the lemma. The author is allowed to supply the complete lemma, or suffice with the first and last word(s), separated by an ellipsis (...).

Index preparation

There are two ways to prepare the index:

1. Prepared by the author on the basis of page proofs.
2. Automatically generated by the typesetter and proof-read by the author. In this case the author has to supply index term codes in the electronic copy.