

Brill Typographic Style

Brill

Typographic Style

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Note to Version 2.2

This new version of the Brill Typographic Style (BTS) contains a number of updates and a few additional points, listed in the Change Log on page x. Version 2.2 removes some inconsistency and ambiguity, and clarifies matters where perhaps insufficient detail had previously been given. It also provides a few additional example pages as well as three new subsections: on hashtags, full-cap phrases, and emphasis. The result is an even more comprehensive typographic guide without becoming too unwieldy. This version also contains an index for the first time, which will facilitate searching for specific topics.

As some of the examples (blue pages) were selected from uncorrected proofs, they may contain typos or show incongruous textual material, and for the sake of clarity of exposition, the material was sometimes brought together on one page from various sources.

Ellen Girmscheid
Leiden, June 2022

Change Log: BTS v. 2.2 Compared to v. 2.1.1

- 1 There are three ways of placing sources with block quotations: below the quotation without brackets (name in small caps); in a footnote to the quotation or at the end of the last line of the quotation in round brackets.
- 2 When a quotation ends at the bottom of a page, the first paragraph on the next page need no longer, as a rule, be indented.
- 3 Names of translators at the end of a chapter/article should always be indented 3 grid steps (12 mm).
- 4 A heading consisting of a numeral only should be set as an unnumbered heading, *i.e.*, indented. The previous instruction was ambiguous.
- 5 A magenta note has been added to example Table 7 on page 32: Column headers are to be centred above subheaders.
- 6 Source references need no longer be relegated to the List of Figures in the preliminary pages but can be left in the captions set below the figures. Very long source references should be shortened by the author.
- 7 Text in illustrations should be legible at all times. The cap height of the letter M in illustration text should never be smaller than 2.4 mm.
- 8 In running headlines and in copyright lines, when author's names do not all fit, only the first author's full name should be given with the addition of 'et al.'.
- 9 The body text of appendices should be set in Brill Roman, 11 pt, although the use of 10 pt type is also allowed if an appendix is longer than 9 pages.
- 10 In the index, in case a lemma continues on a new page (either verso or recto), '(cont.)' should be set in italics following the repeated (sub)lemma.
- 11 The indication of footnotes in indices by means of 'n' has been changed to 'n' for clarity.
- 12 An example of a journal TOC with book reviews has been added to p. 87.
- 13 Acronyms combined with numerals (FOXP2; SG18 8TQ; WW11) should also be set in small caps.
- 14 Acronyms in reference titles in bibliographies and footnotes are no longer to be left in full caps but can be changed to small caps.
- 15 Three subsections in all have been added to section 4 on p. 97 ('Underlining') and section 5 on p. 98 ('Small Caps'): 4.1 on emphasis, 5.4 on hash-tagsc and 5.5 on full-cap phrases.
- 16 Words after a colon in titles (book, chapter and section) follow the rules described in section 9 ('Capitalization in Titles and Headings') on p. 101.
- 17 Section 9 ('Capitalization in Titles and Headings') now also contains information on the capitalisation of compounds.
- 18 Footnotes on last pages (also of book reviews) are moved up to two blank lines below the last text line, instead of 2 mm.

Page Layout, Grid and Guides

The following two pages show the general page layout, with the guides and the numbered baseline grid. The numbers in italics along the top and on the left-hand side are distances in mm from the top left-hand corner of the page.

15 XII LEFT-HAND PAGE RUNNING HEADLINE, BASELINE ON Y = 15 MM (-1)

19.75

24.5

Main text frame (trimmed paper size 155 × 235 mm)

x = 20 mm (both left-hand and right-hand page)

y = 19.75 mm

w = 115 mm

h = 194.75 mm

Baseline grid increments = 4.75 mm

Number of lines in main text frame = 40

Small text frame (-8 mm)

x = 24 mm (both left-hand and right-hand page)

y = 19.75 mm

w = 107 mm

h = 194.75 mm

Baseline grid increments = 4.75 mm

Number of lines in main text frame = 40

When using the small text frame, the width of the running headline should be adjusted to match (x₁ = 24 mm, x₂ = 131 mm).

209.75

214.5

Reserve line

Use (sparingly!) to avoid bad typography such as widows and orphans; if a reserve line is necessary, use it on *both pages* of the spread in question.

224

BOOK CHAPTER OR ARTICLE TITLE, BASELINE ON Y = 15 MM (-1)

XIII

-1

First text baseline on y = 24.5 mm

0

1

2

3

4

5

6

7

8

9

10

11

12

Two columns of 55 mm width
(gutter width is 5 mm)
are used for most indices

13

14

15

16

17

x = 20 mm

x = 80 mm

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

Last text baseline on y = 209.75 mm

40

41

42

LAST BASELINE FOR COPYRIGHT LINE ON Y = 224 MM (see, for example, pp. 1, 17-21)

43

Description of Textual Elements and Their Typographic Presentation

In this chapter, the most important typographic elements are enumerated and illustrated with examples where useful. Note that not only the type specifications are important, but also any blank lines above and below the text as well as blank space to the side (left and right) of the text.

Characteristic of this Brill Typographic Style is the application of a baseline grid. Most elements should conform to this grid. The aim is to even out the contents of the page. A few elements that do not conform to the baseline grid are footnotes and indices (because of their smaller type size); chapter titles or journal article titles that are longer than one line (because of their larger type size), as well as any subsequent subtitle. Also, the series title page of books (if any) and a book title page will contain larger type, which demands a larger leading than the regular grid provides.

A vertically oriented grid with 4mm increments has also been introduced. This helps differentiate between the levels of headings, and (in tandem with the horizontal grid) facilitates lining up text in tables. The spread on pp. XII–XIII shows the limits of the standard type area in black. The narrower type area (colored magenta) is for use in special cases, for example if marginal text is required. The standard number of lines of body text is 40 per page. A reserve line, no. 41, is also shown: this is to be used (as an exception) to avoid problems with typography, such as orphans and widows. The reserve line, if needed, should be used on both pages of a spread.

1 Body Text

All body text is typeset in Brill Roman, 11pt. The text should be justified, and justification should be set to vary *word* spacing only. Spaces in justified text should always be clearly visible, and hence the minimum word spacing should be no less than 80%. Letter spacing should never change (always 100%), nor is glyph scaling (stretching or compressing character shapes) permitted.

Within the body text, words can also be typeset in *italic*, SMALL CAPS, **bold**, or (very occasionally) **bold italic** type. Bold and bold italic should be used spar-

ded features of Tarsila's *The Negress* (1923), which stand out in the foreground against the structure in horizontal bands in the background, foreshadow the preponderance of curves in her 'cannibalistic' painting; Pampulha's curves in turn, in Niemeyer's design, synthetically encompass the horizons of Minas Gerais.

Beyond this order of similarities, the modernist platforms of all three coincide. In these platforms, the power to modernise includes a civilising and universalising ambition. Modernisation implies the operation on a board on which one plays alone. In this way, the power of the subject and their thinking become unified on the basis of a rational and civilised project. This project enjoys the prerogative of top-down planning, properly dividing the space of the country, of which the symbolic, plastic or architectural field supposedly presents itself as a double or simile. Thus one can see in all of them an echo of the coloniser's manorial privilege to legislate unilaterally. The building of the Ministry of Education and Health, commissioned in 1936 by Gustavo Capanema, a minister under Getúlio Vargas's dictatorship, and the Pampulha ensemble (1941) – in short, the milestones of pre-1945 modern architecture in Brazil were born of the commission of the authorities of the so-called 'Estado Novo' ['New State'].⁴ Despite these authorities' supposed modern and 'enlightened' credentials, they were hardly democratic.

In the cycle of economic and political expansion, which begins in the post-war period in 1945, Brazilian architecture develops too. (Innovations emerge in the interface between buildings and their natural environment. The 'Brazilian genius' distinguishes itself, as art and architecture critic Mário Pedrosa notes, in the invention of new systems of thermal protection, ventilation, natural light, brise-soleil panels, trusses, cloisters and perforated bricks known as *cobogós* – into the architecture, these incorporate, with remarkable visual imagination, the graphic arts, another landmark of Brazilian excellence at the time. The integration of garden and residence, turning the external space into an extension of the interior, will become another mark of the inventiveness of this architecture.⁵

Burle Marx, a pioneering and exemplary landscape architect, abandons the classic garden beds and short-grass lawns. His art is also innovative in its use of colours. He avoids chromatic divisionism in favour of large spots of colour. As in

4 That was the self-denomination that the authorities gave to the specific form of dictatorial Brazilian state, from 1937 to 1945. The name was possibly borrowed from Portugal, where Salazar's dictatorship took that name from 1933 onwards, until the 1974 Revolution.

5 See Pedrosa 1981c, pp. 329–32.

ingly, and only to mark well-defined text items, such as *lemmata* in a textual commentary, as in the following example:

165 fatale.../166 Palladium TCD: *Palladium cum pronuntiamus, pondus addendum est; in ipso enim nomine magnitudo nominis expressa est.* The ‘small Pallas’ (Burkert, *Gk.Rel.*, 140), standing and armed.

If a text contains a large amount of bold or bold italic text without an apparent specific function, typesetters should consult Brill’s production editor about the course of action to take.

SMALL CAPS can be used in any font style, and in all supported scripts: Latin, Greek, and Cyrillic.

The first line of a paragraph should be indented by one grid step, *i.e.*, 4 mm, although the first line of the first paragraph of any chapter, article, or other text section following a (sub)heading should never be indented.

2 Footnotes and References

For the references in the text to footnotes or endnotes, OpenType Superior numerals must be used (see chapter 2, section 3). The footnotes are to be placed so that the last line of the footnote is on the last baseline of the type area, and footnote text *should not conform* to the baseline grid. Footnote text should be typeset in Brill Roman, 9/11 pt. Footnote reference numbers in the main text should normally follow punctuation marks; exceptions: in French-language texts footnote reference numbers precede punctuation marks, and in German-language texts they follow punctuation marks if the footnote applies to the whole sentence marked off by the mark, and precede punctuation marks if the note refers only to a part of the phrase or to one word.

Footnotes are separated from the body text by a 0.25 pt rule, 16 mm long, set flush left. Footnotes may run on to the footnote frame on the next page in order to avoid too much white space between main text and footnotes on any given page. Running on of footnotes from a right-hand page to a left-hand page, however, should be avoided. On the last page of a chapter or article where the main text does not fill the whole page, the footnotes are set immediately below the main text, with the footnote separator at a distance of 2 blank lines from the last line of the body text.

Footnote reference numbers at the start of footnotes should be formatted as tabular oldstyle. Footnote numbering is restarted at 1 per chapter (books) or article (journals), *not* per page. In the first line of footnotes, the footnote

résurrection, puisque la cause même de leur existence aura cessé. Dieu en effet ne fit rien en vain⁸.

Cette conception s'oppose radicalement à la vision matérialiste des joies du Paradis pour l'islam, faites, entre autres, de nourriture et de boissons⁹.

Le dernier auteur de cette présentation chronologique, Moïse bar Kepha, était évêque syro-orthodoxe de Beth Raman, une ville près de Mossoul, dans la deuxième moitié du IX^e siècle. Il composa principalement des œuvres dans le domaine de l'exégèse biblique, de la théologie et de la liturgie, dans un but de systématisation et de synthèse des traditions chrétiennes, comme défense du christianisme vis-à-vis du monde musulman prédominant¹⁰. Cette *summa* théologique se présente sous forme de compendium traitant de thèmes spécifiques et structurés en questions et réponses.

Deux de ces textes abordent la question du salut des animaux. Précisons d'emblée que si Moïse bar Kepha, comme d'autres avant lui, énonce la distinction entre volonté, propre de l'homme, et nature, propre des animaux, il ne lie pas cet argument à la discussion sur l'éventualité d'une résurrection de ces derniers.

Dans son commentaire *Sur le Paradis* 1, 18, encore inédit¹¹, on retrouve plutôt l'idée, déjà développée par Job d'Édesse, que les animaux ne seront pas présents au Paradis, puisqu'ils furent créés au service de l'homme et que l'homme ressuscité n'aura plus besoin d'eux. Moïse bar Kepha ne limite pas cette conviction, cependant, aux seuls animaux, mais l'élargit à toute la création.

The last line of fully right-to-left paragraphs is aligned to the right.

8 A. Mingana, *Book of Treasures by Job of Edessa*, p. 453–454:
 ܘܥܘܠܡܐ ܕܘܚܘܪܐ ܕܥܘܠܡܐ ܕܥܘܠܡܐ ܕܥܘܠܡܐ ܕܥܘܠܡܐ ܕܥܘܠܡܐ
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9 Voir G. Reinink, « The 'Book of Nature' and Syriac Apologetics Against Islam », p. 81.

10 Sur cet auteur, voir J.F. Coakley, « Mushe bar Kipho », dans *GEDSH*, p. 300.

11 Ce texte ainsi que le suivant, le traité *Sur la résurrection*, sont contenus dans le manuscrit syriaque Yale, Beinecke syr. 10 (daté *nisan* [avril] 1225), dont une édition fac-simile est en cours de préparation par Yonatan Moss. Je le remercie beaucoup d'avoir mis à ma disposition des photos de ce manuscrit et d'avoir partagé avec moi une première version de sa traduction anglaise des deux traités.

The footnote text belonging to footnote references 1–9 is indented by 1 grid step; on pages with footnote references 10 and upwards, the footnote text is indented with 2 grid steps.

On the last page of a chapter or article where the main text does not fill the whole page, the footnotes are set below the main text, with the footnote separator at a distance of 2 blank lines from the last line of the body text.

number is set flush left. The text following it should be indented at 4 mm, or more (8 mm) if the footnote number has more than one digit, with a minimum distance between footnote number and text of one EM space. If, in a set of footnotes *occurring on one page*, there are footnote numbers with different numbers of digits, the indent for all footnotes should be that of the footnotes with the larger number of digits (see example 2A).

Footnotes shall not contain block quotations formatted as such, for which see the next section: all prose quotations in footnotes, however extensive, shall be set within double quotation marks, without blank lines above or below. (When quoting Latin text, italic type is often used to mark direct quotations: if italics are used in this way, quotation marks are superfluous and should not be used.) A quotation *may* start on a new line, with an extra 4 mm indent to mark the new paragraph.

Poetry quotations inside footnotes may be set with an extra indent of 4 mm on the left, all lines, to distinguish the verse more clearly from the regular footnote text, and this means that a verse quotation does not need quotation marks.

3 Block Quotations and Quotation Marks

Block quotations are not to be enclosed in quotation marks. They may, of course, contain other quotations, which are then marked by single (or double) quotation marks (nesting of indents is to be avoided; in rare cases and at the discretion of Brill's production editor, quotes within quotes may be set without quotation marks but indented by 4 mm extra, with no extra line space). Block quotations are indented on the left by 8 mm and are separated from the body text by a single blank line above and below the quotation (footnotes must not contain block quotations as such; see section 2, above). The text should be typeset in Brill Roman, 11 pt. The text following a quotation should not be indented unless instructed otherwise by Brill's production editor. See examples 3A, 3B, pp. 6–7. Other kinds of text, such as verse, can be treated similarly to block quotes: example 3B, p. 7.

Source references sometimes appear on a new line directly following the block quotation to which they belong (see example 3F on p. 11), and these are set in 9 pt type. The author's name(s) or organisation acting as 'author' should be set in small caps. Note that source references can also be relegated to footnotes, with the footnote marker positioned at the end of the block quotation, or placed in round brackets at the end of the last line of the block quotation (any punctuation that is part of the quotation should be placed *before* the source). All three methods of reference, if applied consistently, are allowed.

6 Why Translate from Hebrew? For Whom?

In 1592, Giulio Cesare Paschali, an Italian Calvinist exiled to Geneva, justified as follows his poetic translation of the entire Book of Psalms:

1 blank line; new paragraphs in block quotations are indented with 1 additional grid step.

My only true comfort has always been to meditate on the Lord's word, and mainly [His word] contained in the divine Psalms. The relief was such that, reading the sacred Psalms and meditating upon them, I forgot my painful troubles. So much so that I, to have them [the Psalms], so to say, more firmly written and chiseled in my mind, at times translated or composed a new one or another in our various and sparse rhymes; faithfully taking them and expanding them from the Hebrew language, in which they were originally dictated.¹⁸⁴

1 blank line; paragraphs following block quotations are not indented.

The Italian translation fulfilled for Paschali the desire to linger on the beloved texts; this was realized both through the act of translation itself and by its poetic result, which made the psalms, expressed in his own natural language, closer to him. Translation was therefore a sort of devotional practice.

Here are some excerpts from the translation, that prove his literary achievement. We should note that the Italian version has more prosodic constraints than the original, written in blank verse. The following are the first four “motti”:

חכם אחד מחכמי המלכים והאצילים
היו לו שבעים נבונים ומשכילים
פעם אחת אמר להם יאמר כל אחד דבר חכמה
שבו אבחן שהוא בן דעת ומזימה

Fu tra gl'antichi Eroi un Re prudente
Che alla sua servitù d'ogn'ora pronti
Di gran saper, settanta huomini havea
Ai quai tra gl'altri un dì con gran prudenza
Ver lor con gran parlar la lingua sciolse :

New paragraphs as well as lines of poetry in footnotes are indented with 1 additional grid step.

184 The translator of the *Mishle hakhamim*, Simon Massaran, was not yet twenty years old at that time, as he wrote himself in his introductory “Sonetto ai lettori” (Sonnet to the readers):

“Scusa leggendo l'inesperto autore, // Se trovi cosa di parlar pur torto // Ch'ancor non è di quatro lustri al porto // Però ch'acerba età causò l'errore.” [Pardon, when reading, the inexperienced author // For the faults you might find in his work // As he has not yet entered his fourth lustrum, // Therefore such mistakes would be caused by unripe age.]

Block quotations in footnotes are not allowed, *i.e.*, no blank lines can be inserted preceding and following the quoted text. However, quoted text may start on a new line; the text is indented with 1 additional grid step. NB linebreaks in verses are replaced with “//”.

Similarly, there is no definitive provenance for the origin of this collection, although a great many of the contents have close associations with Hiberno-Latin texts. The emerging consensus, then, is that the *Collectanea* was likely compiled before the tenth century in an Insular milieu.²⁴

In seeking clues to justify the place of the apocryphal proverb about the lazy prophet in the *Collectanea*, the compiler's reliance on the biblical Book of Proverbs offers some hints. Both collections exhibit an interest in compiling wisdom about slothfulness. This is apparent in the medieval florilegium, as the compiler turned to biblical wisdom about this subject. For example, items 35–37 consecutively quote from Prov 26:13–15:

Dicit piger, leaena in uia, leo in itineribus. Sicut ostium uertitur in cardine suo, ita piger in lectulo suo. Abscondit piger manus sub ascellis sua, et laborat si ad os suum eas conuerterit.

1 blank line between text and translation.

The slothful man saith: There is a lioness in the way and a lion in the roads. As the door turneth upon its hinges, so doth the slothful upon his bed. The slothful hideth his hands under his armpit and it grieveth him to turn them to his mouth.²⁵

While it is not included in the *Collectanea*, a related verse in Prov 22:13 is also significant, for both its parallel to 26:13 and the later transmission of the proverb about the lazy prophet (which will be discussed more fully below). It says,

O Venus regina Cnidi Paphique,
sperne dilectam Cypron et vocantis
ture te multo Glycerae decoram
transfer in aedem.

1 blank line between stanzas/strophes.

fervidus tecum puer et solutis
Gratae zonis properentque Nymphae
et parum comis sine te Iuventas
Mercuriusque.²⁶

Verses in different meters are often distinguished by extra indents.

24 See various essays in Bayless and Lapidge, *Collectanea*; and Bracken's review.

25 The commentary to the *Collectanea* includes no notes for these items besides source identifications.

26 Horace, *Odes* 1.30.

3 The Harmonizing Rewriting of viii in ix 5–7

The following passage (ix 5–7) uses the same terminology to develop its conception of the community's social space: Block quotations in right-to-left scripts are indented 2 grid steps on the left (not on the right as well).

[...] די בכול ונקבל אָסר [...] ושבועת] אַ די אסרנא [על נפשתנא ...]

In quotations such as this, lines less than a full measure in width are set flush right.

[.]in every (place?), we took [upon ourselves (?)] an oath [... and a vow] that we bind [upon ourselves (?)] ...]

Only a few modern scholars have hazarded a detailed explanation of this passage, one of the most obscure in the whole *Rule of the Community*. But it is critical to our understanding of the production of the Qumran community's social space. In adopting and summarizing content from the previous two passages, the passage uses the same terms to preserve the distinction between the priests and the Israelites, despite the latter's inclusion in the community.

According to my proposed reading, the phrase נקבל אָסר was probably followed by the preposition על with a suffix or indirect object, e.g., על נפשתנא. Thus, according to my interpretation, lines 2–3 are part of what I see as the Watchers' vow, which I read and reconstruct as follows:

Block quotations in right-to-left scripts with line numbers are indented 2 grid steps from the right as well as from the left.

בעת ההיא יהבילו אנשי	5
היחד בית קודש לאהרון להיחד קודש קודשים ובית יחד לישראל ההולכים	6
בתמים	
רק בני אהרון ימשלו במשפט ובהון	7

Line numbers are set flush right with the right-hand margin.

[5] In these times, the members of the community⁵¹ shall set apart⁵² [6] a house of holiness for Aaron⁵³ so that⁵⁴ the holiness of holinesses be united, and a house of community⁵⁵ for Israel: those who walk in the perfection. [7] Only the sons of Aaron shall regulate in matters of law and goods.

51 The locution is missing in 4258 4a, i+4b:6.

52 Lit. "shall separate"; 4258 4a, i+4b:6: "shall be separated."

53 Instead of the four previous words, 4258 4a, i+4b:6 has "of Aaron, for the holiness."

54 In place of the statement of purpose and up to the word "house," 4258 4a, i+4b:6 reads: "for every [...]."

55 4258 4a, i+4b:7: "[and the community]."

Inheritance by will is in some ways similar to the traditional *mancipatio*, a procedure restricted to Roman citizens, as we saw earlier.⁷⁶ Until AD 212, making wills was only possible between Roman citizens, even if we have to assume that the peregrine could have made wills according to their own laws. Hadrian had proclaimed an edict recognizing the sons of a Roman woman and a peregrine as the legitimate sons of their father⁷⁷ perhaps for that reason. Pausanias, in his description of Arcadia, written around AD 175, sheds a harsh light on the provisions reported by Gaius and the problems it could create for families of mixed status such as the Zegrenses of the *Tabula Banasitana* (Pausanias, *Periegesis* 8.43.5):

Texts in two or more columns are set ragged-right, with hyphenation.

ὅσοις τῶν ὑπηκόων πολίταις ὑπήρχεν εἶναι Ῥωμαίων, οἱ δὲ παῖδες ἐτέλουν σφίσιν ἐς τὸ Ἑλληνικόν, τούτοις ἐλείπετο ἢ κατανεῖμαι τὰ χρήματα ἐς οὐ προσήκοντας ἢ ἐπαυξῆσαι τὸν βασιλέως πλοῦτον κατὰ νόμον δὴ τινα· Ἀντωνίνος δὲ ἐφήκε καὶ τούτοις διδόναι σφᾶς παισὶ τὸν κλῆρον, προτιμήσας φανῆναι φιλόπρωπος ἢ ὠφέλιμον ἐς χρήματα φυλάξαι νόμον.⁷⁸

There was a certain law whereby provincials, who were themselves of Roman citizenship, while their children were considered of Greek nationality, were forced either to leave their property to strangers or let it increase the wealth of the emperor. Antoninus permitted all such to give to the children their heritage, choosing rather to show himself benevolent than to retain a law that swelled his riches.⁷⁹

Thus, there were mixed families in the province of Arcadia in which parents had been able to obtain Roman citizenship, but not their children, whether they were the children of illegitimate marriages in regard of Roman law (i.e. without *conubium*), or the personal grant of citizenship had not been extended to them. In these cases, if their father was to make a will, he could only take Roman citizens as heirs, in all likelihood only outside of the family. Otherwise the will would have been declared void and the succession would have been considered intestate. In this case, children of another nationality were considered strangers and if there were no other legal heirs the succession would be considered vacant. Yet there are Augustan laws (*leges Iulia caducaria*) that deal with those vacant successions called *caduca* that were claimed by the impe-

76 Gai. *Inst.* 1.102, 1.104 and 1.116.

77 Gai. *Inst.* 1.77. See also Marotta (2012).

78 Goold (1995).

79 Trans. Jones (1995).

1 Harmonia's Necklace: An Overview

The narrative of the *Dionysiaca* begins with the rape of Europa (1.45 ff.), whose disappearance forces her brother Cadmus (Dionysus' maternal grandfather) to leave his home and search for her. Zeus recruits Cadmus for his fight against Typhoeus, the gigantic son of Earth who has brought chaos to the universe and menaces to destabilise it forever. In exchange for his help, Zeus gives Cadmus the hand of Harmonia, daughter of Aphrodite and Ares, raised by Electra in Samothrace.

Electra is instructed by Hermes to please Zeus and the immortals by giving her daughter to Cadmus without a dowry (3.425–444), but Harmonia refuses to marry Cadmus because he is a vagrant and will give her no marriage gifts (4.20–66). The solution to the impasse comes by divine intervention: taking the shape of a girl of the neighbourhood, Aphrodite praises Cadmus' appearance and seduces Harmonia, who then leaves with him (67–176). Their wedding is postponed to book 5, after the foundation of Thebes, and the gods make up for the lack of dowry with their presents (5.125–189): Zeus gives success in all things, Poseidon the gifts of the sea, Hermes a sceptre, Ares a spear, Apollo a bow, Hephaestus a diadem, Hera a golden throne, and Aphrodite a necklace.

135 ... Πολυφράδμων (δ') Ἀφροδίτη
 χρύσειον ὄρμον ἔχοντα λίθων πολυδαίδαλον αἴγλην
 λευκὸν ἐρευθιῶντι συνήρμοσεν ἀυχένη κούρης,
 Ἡφαίστου σοφὸν ἔργον, ὃ περ κάμε Κυπρογενεῖη,
 τοξευτήρος Ἐρωτος ὅπως ὀπτήριον εἶη.
 140 Ἴελετο γὰρ Κυθήρειαν αἰεὶ βαρύγυυος ἀκοίτης
 υἷα τεκεῖν σκάζοντα, ποδῶν μίμημα τοκῆος·
 ἀλλὰ μάτην ἐδόκησε, καὶ ἀρτίπον υἷα νοήσας
 λαμπόμενον περὺγεσσιν ὁμοῖον υἱεὶ Μαίης
 ποικίλον ὄρμον ἔτευξεν, ὃς ἀστεροφεγγεῖ νώτῳ
 145 ὡς ὄφιν ἦν ἐλικῶδες ἔχων δέμας. – Οἶα γὰρ αὐτῇ
 δίστομος ἀμφίσβαινα μέσῳ μηρύεται ὀλκῶ
 ἰδὸν ἀποπτύουσα δι' ἀμφοτέρωιο κάρηνου,
 ἀμφελελιζομένη μελέων ἑτερόζυγι παλμῶ,
 ἐς κεφαλὴν δὲ κάρηνον ἐφερπύζουσα συνάπτει,
 150 λοξῆ καμπύλα νῶτα περισκαίρουσα πορείῃ·
 ὡς ὃ γε ποικίλος ὄρμος ἐαγότα νῶτα τιταίνων
 κάμπτετο, κυρτωθεῖσαν ἔχων διδυμάονα δειρήν,
 ἀμφιλαφῆς φολίδεσσιν ἐς ὀμφαλὸν ἄχρις ἰκάνων
 πλεκτὸς ὄφιν δικάρηνος. Ὑπὸ στροφάλλιγι δὲ τέχνης

When a quotation starts with a partial verse line, the end of the 1st line is aligned with the end of the 2nd line.

Line numbers are set flush left. Their size is 9 pt.

The notion of a world poetry rendered in Arabic is precisely what Boulus himself tried to do by immersing himself in translating world poetry for four decades and translating on a daily basis.⁶ Kenneth Rexroth (who described Tu Fu as “the greatest non-epic, non-dramatic poet who survived in any language”) summarizes the appeal of translated Chinese poetry for American poets as follows:⁷

It is the immediacy of utterance that has made Chinese poetry in translation so popular with modern Western poets. The complicated historical and literary references and echoes disappear; the vocal effects cannot be transmitted. What comes through, stripped of all accessories, is the simple glory of the facts—the naked, transfigured poetic situation.

WEINBERGER ET AL. 198⁸ Source references, when printed below the quotation and not in a footnote, are indented 2 additional grid steps.

Boulus knew American poetry very well and many of the American poets Boulus read and translated had themselves translated classical Chinese poets and appropriated, imitated, and internalized their styles. The trend started with Ezra Pound’s *Cathay* early in the previous century and continued with William Carlos Williams, Kenneth Rexroth, Gary Snyder, and W.S. Merwin (all of whom Boulus read and translated). Boulus highlighted the importance of translations from Chinese:

American poetry was greatly influenced by Chinese and Eastern European poetry. The renaissance [in American poetry] is the product of the cross-pollination that took place between American poetry and the translations from Chinese and Japanese that were initiated by Ezra Pound in 1910 and that are considered one of the main tributaries of new poetry ... New American poetry cannot be said to be local poetry. It is world poetry written in English.

BOULUS, *Sāfartu Mulāḥiqan Khayālātī: Ḥiwārāt* (I Travelled Chasing my Imagination: Conversations), 314

Multiple-line source references set in Brill 9 pt, leading 11 pt, first line conforms to baseline grid.

6 See Boulus *Ḥiwārāt* 227–228 where Boulus discusses Pound, Merwin, and Snyder, and the idea of translation as cross-pollination.

7 See his full commentary on Tu Fu (Weinberger 198–200).

8 See also Weinberger’s introduction (Weinberger xvii–xxvii). Tu Fu’s importance seems only to increase with time, and translations of his poetry continue to be produced. In 2015 the Library of Chinese Humanities published Stephen Owen’s landmark translation of the complete works of Du Fu. In October 2016, Harvard University hosted a conference entitled “Du Fu: China’s Greatest Poet,” October 28–29, 2016. Owen’s introduction is quite illuminating (Owen, vol. 1 liii–lxxvi).

3.3.1 *The Right to Compensation*

Article 7.2. They shall allow for appropriate financial compensation for expenses incurred in the exercise of the office in question as well as, where appropriate, compensation for loss of earnings or remuneration for work done and corresponding social welfare protection.

A pre-condition to freely exercise local office is financial independence. Article 7, para. 2 aims thus at ensuring “*that some categories of persons may not be prevented by purely material considerations from standing for office*”. In this way the Charter also enhances the right to stand for election with a specific guarantee of social nature.¹¹⁸ As the Explanatory Report to the Draft Charter pointed out in this respect:

The task of a local councillor has become increasingly complex and time-consuming, and it is only reasonable that the attainment of an electoral mandate should not result in undue financial or professional sacrifices.

COUNCIL OF EUROPE, *Budgetary Procedures and Budget Management At Local Authority Level*, Strasbourg, 2002, 36–37

In cases where the author is an organisation, the name of the organisation is typeset in Brill 9 pt, SMALL CAPS.

Therefore, every Contracting Party must grant appropriate financial compensation, which means at least partial reimbursement for travelling costs and other expenses incurred as well as the time spent during the exercise of functions (e.g. for equipment and training costs, as it is provided for local employees according to Article 6, para. 2)¹¹⁹ and, where appropriate, i.e. whenever councillors are elected to full-time responsibilities, also by granting compensation for loss of earnings or remuneration for work done. In the latter case, a social welfare protection should also be ensured.¹²⁰ The Explanatory Report also added that it would have been in the spirit of this article:

¹¹⁸ See, for example, in the practice: Congress of Local and Regional Authorities, *Local and Regional Democracy in the United Kingdom*, CG (26) 10, 26 March 2014, §§ 133–137, available at: www.coe.int/congress (last visited 31 July 2017).

¹¹⁹ So explicitly: Council of Europe, *Budgetary Procedures and Budget Management At Local Authority Level*, Strasbourg, 2002, 36–37.

¹²⁰ So: B. Weiss, cit., 1996, 179. *Contra*: B. Schaffarzik, cit., 2002, 498 e M.W. Schneider, cit., 315, holding that social protection should be granted not only for those who have full-time responsibilities and receive a remuneration, but also for those who receive compensation for loss of earnings. The Explanatory Report, however, considers that in particular full-time politicians should be granted social protection.

Single-line source references conform to the baseline grid; multiple-line source references have a leading of 11 pt, only the first line of which conforms to the baseline grid. Following the source reference, after a white space of (at least) one grid line, the main text following the quotation rejoins the baseline grid.

4 Enumerations and Lists

Enumerations and lists are characterized by item identifiers at the beginning of each item, new lines for new items, and an equal indent on the left for all lines. They are embedded in the body text, so there will normally be no blank line above or below them (which helps distinguish them from block quotations). When followed by a new paragraph they may be separated from it by a single blank line. The text should be typeset in Brill Roman, 11 pt. The following item identifiers can be used:

- EN dashes, left indentation 4 mm
- Numbers, left indentation 8 mm
- Letters, left indentation 8 mm

Number or letter item identifiers *may* be followed by either a period (preferred) or a closing parenthesis, or may be enclosed in parentheses, but a separation by using just white space is an equally good option. Whichever solution is chosen, it must be followed consistently throughout a monograph, a journal article, or in each separate book contribution. Note that any indenting follows the vertical grid with 4 mm grid steps (one EM minimum space between item identifier and following text). On no account should bullets be used as item identifiers; when a manuscript contains bulleted enumerations, replace bullets with EN dashes.

question noted above, even if it overlaps somewhat with points I made earlier at the study meetings.

Uno raised various arguments to support his position that the role played by the want of the commodity owner should not be abstracted from in the theory of the value form, but it seems to me that the following three points are his theoretical pillars. *Items of enumerations are indented 2 grid steps if they are numbered.*

1. In the simple form of value, the question of why a particular commodity is in the equivalent form cannot be understood without taking into account the want of the owner of the commodity in the relative form of value. In the case of the equation, '20 yards of linen = 1 coat', for example, the coat is in the equivalent form because it is an object that the linen owner wants.
2. The essential difference between the general equivalent form and the money form becomes clear when we consider the want of the commodity owner. When the general equivalent becomes money it is no longer limited to the relation where that commodity is desired for its inherent use value and expresses the value of another commodity on that basis. If we set aside this characteristic, there would be no essential distinction between the general equivalent form and the money form.

I aim to criticise each of these three arguments, in that order, but to avoid any misunderstanding that might arise from the fact that the points presented above are my summary of Uno's views rather than a detailed account of his main thesis, and because I do not necessarily employ his exact terminology, the articles that address each of the three points will begin with quotations from Uno's works, followed by my critique of his arguments.

- The *Mūlasarvāstivāda Vinaya*: the *Kṣudrakavastu*
 - Tibetan: *'Dul ba phran tshes kyi gzhi* (D 6, 'Dul ba Da160b6–170a6 in Derge xylograph) *In EN dash lists, an indent of 1 grid step is used.*
 - Chinese: *Genbenshuoyiqieyoubu pinaiye zashi* 根本說一切有部毘奈耶雜事 (T. 1451, 24.366b14–369b16) *Hierarchies can be indicated with extra indents.*
- The *Mohesengzhi lü* 摩訶僧祇律 (the *Mahāsāṅghika Vinaya*): *Zasongbaqufa* 雜誦跋渠法 (T. 1425, 22.474a3–c1)
- The *Bhikṣuṇīvinaya* of the *Mahāsāṅghika-Lokottaravāda* (Roth 1970, § 70–82)

As we shall see later, these passages belonging to different schools have been compared by some scholars, and the story in the *Kṣudrakavastu* of the *Mūlasarvāstivāda Vinaya*, which has a famous nun, Dharmadinnā, as its main character, has itself been an object of study in recent years. No one, however, seems to have noted the uniqueness of the *Mūlasarvāstivāda Vinaya* version. As I will demonstrate below, this version is significantly different.

By default, no blank line between a list or enumeration and the main text. If required by an author, Brill's production editor may insert a blank line.

5 Chapter Opening, Chapter Number, Title, Subtitle, Author

The first chapter of a book (which may be called Introduction, if it falls within the main Arabic-numbered pagination) and the first article of a journal issue begin on a right-hand page. Any subsequent chapters or articles belonging to the same book part or journal issue section start on a left- or a right-hand page, whichever comes first. There will be no blank pages within a book part or journal issue section to force a right-hand page. For an overview, see instructions in the following paragraphs.

5.1 *Chapter Openings: Recto or Verso?*

Apart from the first one, book chapters, contributions by different authors in an edited volume, and journal articles (or book reviews, etc.) may start on a left- or a right-hand page, whichever is available. Some items, however, must start on specific pages:

5.1.1 Recto or Verso: Prelims

- if there is a dedication, it will always be put on p. v; the same goes for an epigraph on its own; if there are both a dedication and an epigraph, the dedication goes on p. v and the epigraph on p. vi;
- the table of contents will start on p. v, or, if there is a dedication and/or epigraph, on p. vii;
- the first preliminary item following the table of contents (usually a Foreword, a Preface or Acknowledgements, rarely another item) must start on a right-hand page;
- Foreword, Preface or Acknowledgements: always start on a right-hand page; if a combination of these three items occurs, the first one starts on a right-hand page and any others either on a left-hand or a right-hand page;
- List of Figures/Tables: starts on a left- or right-hand page, whichever is available;
- List of Maps: starts on a left- or right-hand page, whichever is available;
- Abbreviations: starts on a left- or right-hand page, whichever is available;
- Notes on Contributors: starts on a left- or right-hand page, whichever is available.

5.1.2 Recto or Verso: Back Matter

- The first element of the back matter shall always start on a right-hand page;
- Appendices: the first one shall start on a new right-hand page; any subsequent appendices start on a left- or right-hand page, whichever is available;

- Bibliography: when this is the first element of the back matter it shall always start on a right-hand page; when it is not the first element, it shall start on a left- or right-hand page, whichever is available;
- Index or Indices: when these form the first element of the back matter they shall always start on a right-hand page; when they are not the first element, the first one shall start on a left- or right-hand page, whichever is available.

5.2 *Formatting of Chapter Openings*

Chapter numbers are set in Brill Roman, small caps, 11 pt, tracking +50/1000 and indented by 12 mm. The word CHAPTER is always followed by an Arabic numeral in English-language publications; German-language books have '1. KAPITEL' or 'KAPITEL 1', etc.; French-language ones have 'CHAPITRE 1', etc. Edited volumes with *numbered* contributions written in several languages dispense with the word 'CHAPTER', 'KAPITEL', etc., and carry only the numeral (OpenType Proportional Lining, 16 pt, bold, tracking 0).

Chapter titles are set in Brill Bold, 16 pt, with zero tracking and no indentation. If a chapter title consists of two lines or more, the text is set in 16/20 pt and only the first line of the title conforms to the baseline grid. See pp. 17–21 (exx. 5A–5E) for examples. Periods separating segments of chapter titles are to be replaced with colons, unless an author (or Brill's production editor) voices serious objections.

Chapter subtitles are set in Brill Bold Italic, 11/13.4 pt, with zero tracking (not all text following a colon is set as chapter subtitle: always follow the manuscript in this respect). Note that subtitles do not conform to the baseline grid if following on a main title consisting of more than one line. In such cases, the first element following the subtitle rejoins the baseline grid.

If the title (with or without a subtitle) is followed by one or more authors' names, these are always set in Brill Italic, 11 pt, with 12 mm indentation.

There should be a single blank line between the chapter number and the chapter title. There should not be a blank line between the chapter title and chapter subtitle. There should be *at least* a single blank line between the chapter title or subtitle and any authors' names (*at least*, because the last line of a title or a subtitle may not align with the baseline grid).

Names of translators should always be placed at the end of a chapter before the bibliography, in italics and indented 3 grid steps (12 mm).

On the first page of a chapter, the running headline and page number are suppressed (see also examples on pp. 66–71, 73–77, 80–83, 86 and 87).

CHAPTER 1

Indent chapter numbers by 12 mm.

1 blank line between chapter number and chapter title.

Theory of the Value Form and Theory of the Exchange Process

Chapter title Brill Bold, 16/20pt.

Second and subsequent lines of titles do not conform to the baseline grid.

At least 2 blank lines between chapter title and the first line of the following text.

A quick look at Part I of *Capital* reveals that Chapter One is divided into four sections: 'The Two Factors of the Commodity: Use Value and Value (Substance of Value, Magnitude of Value)'; 'The Twofold Character of the Labour Represented in Commodities'; 'The Value Form, or Exchange Value'; and 'The Fetish Character of the Commodity and its Secret'. This is followed by Chapter Two and Chapter Three – 'The Exchange Process' and 'Money, or the Circulation of Commodities'. In looking at this structure, a number of questions arise.

One point to consider is that the term 'money' only first appears in a heading in Chapter Three, where Marx presents his theory of money, but even prior to that chapter money is analysed. The term is first discussed in the theory of the value form, appears again in the theory of fetish character of the commodity, and is dealt with a third time in the theory of the exchange process. What is the exact relation between those three analyses of money and the theory of money presented in Chapter Three? I think this is the sort of question that naturally arises. It may seem obvious that the fundamental theory of money is presented in Chapter Three, whereas Marx's earlier analyses are an introduction of some sort to that theory, but we still need to clarify the essential distinction between the two.

Second, assuming that the analyses of money prior to Chapter Three are indeed introductory, what is the significance of each of the three theories just mentioned? A sense of frustration would be unavoidable, I think, unless we can answer this question.

A third point is that, of the three theories thought to play an introductory role, the theory of the value form and the theory of fetish character are positioned as sections within Chapter One on the commodity, whereas the theory of the exchange process is positioned as the separate Chapter Two, parallel to the entire theory of the commodity. Moreover, Chapter Two is placed on an equal footing despite being shorter than either of those two sections. This is another point we need to consider.

Such questions seem to naturally confront any reader who has set out to thoroughly understand the structure of Part I – or at least that was so in my own case. In particular, the relation between the theory of the value form and the theory of the exchange process is something that I struggled with for a very

'Chapter' in Brill Roman, small caps, 11 pt, tracking +50/1000; use Arabic numerals.

CHAPITRE 17

1 blank line between chapter number and chapter title.

Notes sur le *Martyre de Barthélemy* arménien inédit conservé dans le ms. 7853 du Matenadaran

At least 1 blank line between chapter title and the name of the author.

Valentina Calzolari

Author's name: Brill Italic, 11 pt.

2 blank lines between the name of the author and the first line of the following text.

Les travaux de M.E. Stone ont joué un rôle essentiel, tout particulièrement dans le domaine des études arméniennes. Parmi d'autres, les nombreuses publications sur les textes apocryphes et pseudépigraphiques arméniens ainsi que sur l'histoire du canon en Arménie ont été pour moi une source d'inspiration et de réflexion constante. En signe d'amical et reconnaissant hommage, je propose à son attention ces quelques notes sur la tradition apocryphe arménienne de l'apôtre Barthélemy, et en particulier sur un document inédit conservé dans le manuscrit 7853 du Matenadaran (Yerevan), Maštoc' Institute of Ancient Manuscripts.

Le Nouveau Testament est avare d'informations sur l'apôtre Barthélemy. Les Évangiles selon Marc, Matthieu et Luc, ainsi que les Actes de Luc, se limitent à mentionner son nom, en l'associant, parfois, à Matthieu (Ac 1,13) ou à Philippe (Mt 10,3).¹ L'Évangile selon Jean, par ailleurs, ne le mentionne pas mais présente plutôt, comme compagnon de Philippe, Nathanaël (Jn 1,45–50). En contrepoint de ce silence de la littérature canonique se trouve un fusionnement de traditions apocryphes, qui ont été véhiculées dans différentes langues de l'Orient et de l'Occident chrétiens, y compris l'arménien. Ces traditions attribuent à l'apôtre différentes zones de prédication et les formes de martyr les plus disparates.² La tradition dominante dans l'Église grecque associe Barthélemy à la Lycaonie, où l'apôtre se rend après une prédication conjointe avec Philippe et où il est crucifié.³ Une autre branche de la tradition, connue par Eusèbe de Césarée déjà, mentionne une mission de Barthélemy en Inde. *L'Histoire ecclésiastique* (V, 3–10) relate en effet que le philosophe Pantène d'Alexandrie (ii^e–iii^e siècle), lors d'un voyage en Inde, trouva des communautés se réclamant

1 Mt 10,3, Mc 3,18, Lc 6,14 et Ac 1,13.

2 Pour une présentation générale, voir R.A. Lipsius, *Die apokryphen Apostelgeschichten und Apostellegenden* (vol. 11.2; Braunschweig: C.A. Schwetschke und Sohn, 1884), 54–108, M. Gerard, *Clavis Apocryphorum Novi Testamenti* (Turnhout: Brepols, 1992) [= *CANT*], nos. 258–264, et M. Erbetta, *Gli Apocrifi del Nuovo Testamento* (vol. 2; Torino: Marietti, 1966), 581–591.

3 *Actes de Philippe*, VIII, 3 [95]; Lipsius, *Apostelgeschichten*, 54–57 et 75–76.

CHAPTER 2

Why Is the Want of the Commodity Owner Abstracted from in the Theory of the Value Form?

A Response to the View of Kōzō Uno

First line of subtitle at 6 mm from last line of main title.

At least 2 blank lines between subtitle and first line of the following text.

What is the relationship in *Capital* between the theory of the value form in Section Three of Chapter One and the theory of the exchange process in Chapter Two? At first sight both seem to demonstrate the necessity of money. So why did Marx go to the trouble of discussing this in two separate places? Or we might pose the question more generally: What is the particular significance of each theory in terms of Marx's descriptive method?

These are questions that anyone who has studied *Capital* to some extent has probably pondered. But understanding the relationship between the two theories seems quite difficult. In my own case, at least, it was an issue I struggled with for a long time. In order to better understand the relationship between the two theories, I read a number of explanations of *Capital*, but all seemed somewhat beside the point, not offering a fully satisfactory answer. Then finally, not so long ago, I arrived at an explanation of my own that seemed reasonable, although from my current perspective even that explanation was somewhat unclear.

My view took on more definite shape as a result of participating in a series of study meetings on *Capital* organised by the journal *Hyōron*, where I had the opportunity to come into contact with a polar opposite view, held by Kōzō Uno. In responding to Uno's arguments, I realised that his perspective was one that I had yet to consider, and this encounter with a new viewpoint helped me to gradually clarify my own thinking. The transcript of the study meetings, published in the pages of *Hyōron*,¹ gives an idea of my basic position at the time. But I did not carefully or systematically express my views, and many points were inadequately discussed at the meetings. My view seemed to come together somewhat as a result of closely rereading the comments Uno made at the meetings and examining the ideas he expressed in his subsequent books *Kachi-ron* (*Theory of Value*) and *Shiho-ron nyūmon* (*Introduction to Capital*). So

1 [The transcript was later published by Kawade Shobō in 1949 as a two-volume book titled *Shihon-ron kenkyū* (*Study of Capital*), and then issued as a single volume in 1958 by Shiseido Shoten under the same title.]

When the introduction has a title, 'INTRODUCTION' can be set in small caps on a separate line.

INTRODUCCIÓN

'Trans-afrohispanismos'

Dorothy Odartey-Wellington

La expresión creativa afrohispana es transcultural en el sentido de que se ubica en espacios donde las fronteras se entrecruzan y, como resultado, provocan posturas tanto contestatarias como transformadoras. En consecuencia, una exploración de la riqueza de epistemologías y proyectos identitarios del campo exige un enfoque crítico que trascienda los límites de las tradiciones nacionales, regionales y culturales. Según Wolfgang Welsch,

en realidad, las culturas ya no tienen la insinuada forma de homogeneidad y aislamiento. En cambio, tienen ahora una nueva forma que debe llamarse *transcultural* en tanto que *atraviese* las fronteras culturales convencionales. Actualmente, las condiciones culturales se caracterizan, en gran parte, por el mestizaje y las transformaciones.¹

1999: 197

Sin embargo, lejos de ser un reflejo de “*nuevas* (el énfasis es mío) formas de entrelazamiento” (Welsch 1999: 198),² la *transculturalidad*, así como los procesos que han contribuido a su creación, tales como la migración y los sistemas económicos y de comunicación globales (Welsch 1999: 198), siempre han sido una parte integral de la existencia humana. En las manos de varios pensadores que han tratado de comprender la complejidad y la heterogeneidad de las culturas en el contexto de las conquistas, la colonización y el movimiento general de personas y bienes, la noción de transculturalidad adquiere una variedad de nombres y representaciones. Entre ellas destaca la teoría de la ‘transculturación’ que Fernando Ortiz propuso en la década de 1940. Por medio de esa teoría, Ortiz describe el proceso por el cual la cultura cubana surgió como una entidad distinta producto de una amalgama de diversas culturas (1963: 103). La versatilidad de esta noción, y sus variantes, se ve reflejada en la observación

1 Versión original: “Cultures de facto no longer have the insinuated form of homogeneity and separateness. They have instead assumed a new form, which is to be called *transcultural* insofar that it *passes through* classical cultural boundaries. Cultural conditions today are largely characterized by mixes and permeations.”

2 Versión original: “new forms of entanglement”.

The Small/Young Daniel Re-edited

Sebastian Brock and Valentina Calzolari

Multiple authors
are connected by 'and'.

2 blank lines between the name of the author and the epigraph.

You ought to know that no one language exactly corresponds with another language in all respects, or has conterminous properties in its nouns, verbs, and particles, in its mode of composition, arrangement, employment of metaphor and of exact expression, duplication and simplification, copiousness, poverty, verse, prose, rhyme, metre, tendency, and other things too numerous to mention. Now no one, I fancy, will object to this judgment, or question its correctness, at least no one who relies on any fragment of intelligence or morsel of justice. How, then, can you rely on any work which you know only by translation, after this account?

MARGOLIOUTH, "The Discussion," 118

2 blank lines between the epigraph and the ornament.



2 blank lines between the ornament and heading level 1.

1 Introduction

Although the manuscript from which the text below is re-published cannot claim to be "on hand-polished paper," like the manuscript described by Michael Stone in this poem, it is indeed on paper, and furthermore, the work in question is preserved in "just one manuscript." "The Young Daniel," as the work is usually known, is preserved in a single biblical manuscript of the twelfth,¹ or perhaps rather, the thirteenth century, Additional 18715, purchased by the British Museum on 14 June 1851 from W.B. Barker.²

Additional 18715, designated 12d2 in the Leiden Peshitta, contains the following sequence of biblical books: Isaiah, XII Prophets, Jeremiah, Lamenta-

1 So W. Wright, *Catalogue of the Syriac Manuscripts in the British Museum Acquired since the Year 1838* (London, 1870), 1.18–20.

2 Barker (1810/11–1856) was an amateur orientalist and the author of *Lares and Penates, or Cilicia and Its Governors* (ed. W.F. Ainsworth; London: Ingram Cooke, 1853); cf. A.H. Grant and E. Baigent, in *Oxford Dictionary of National Biography* 3 (Oxford, 2004), 900–901.

6 Part Title and Subpart or Section Title Page

Part title pages always start on a right-hand page. The part title number (in example 6A on p. 23 ‘PART 2’) is set in Brill Bold, small caps, 16pt, tracking +50/1000, centered. The part title itself is set in Brill Bold Italic, 16pt, with a leading of 20pt and centered. The part title should end at least three blank lines above the end ornament (••). This end ornament should be set in Brill Roman, 24pt, centered and conformed to line 18 of the baseline grid. Therefore, line 14 of the baseline grid is always the last line of the part title text. The same method should be followed in the case of subpart or section title pages.

Subpart or section title pages always start on a right-hand page. In books, a subpart or section title is set in italics, in journals a section title is set in bold italics. Any subpart/section number and the subpart/section title are set as indicated in the examples on pp. 23 and 24. The end ornament again consists of a bullet ‘triangle’.

Chapters following part or section titles always start on a right hand page.

7 Headings

Up to eight heading levels are permitted. The headings must initially always be numbered except for the usually small number of headings in preliminary chapters and end matter like the bibliography and index. An author or editor may choose to eliminate the numbering if there are only one, two or three levels of headings. The heading number is set flush left and the heading indented as shown below. A heading consisting only of a numeral (or a string of numerals)¹ should be set as an unnumbered heading, *i.e.*, indented. Headings consisting only of text are always indented according to the diagram below: 12 mm for levels 1 and 2, 16 mm for level 3. Note that italicised words in italicised headings should be placed in roman type.

¹ The examples in this style booklet only show numeration of headings according to the decimal system. It should be noted that some authors use other systems, often involving both upper-case and lower-case letters and/or roman numerals. The Brill Typographic Style does not prohibit the use of such hierarchical articulations as long as they are rigorously applied, and typesetters should leave the use of upper-case and lower-case letters intact. All the same, with a view to online publications it is advisable to choose the decimal system if there is an option at the start of production. Brill’s production editor should decide on this.

PART 2

Brill Bold, small caps, 16 pt.

Marx's Theory of the Genesis of Money
 (An Interview Conducted by Teinosuke Ōtani)

Brill Bold Italic,
16/20 pt.

3 blank lines.

Brill Roman, 24 pt. Fixed position
of the ornament on grid line 18.

Part title page (always a right-hand page).
 Versos of part titles normally remain blank.

Note that when the part title runs over two lines (or more), the header 'PART 2' may sit higher on the page than other part or section numbers in the same volume. This is a consequence of the rule stating that the part or section title is separated from the ornament by 3 blank lines, while the ornament is *fixed* on grid line 18. The more lines a part or section title has, the higher up the first line is pushed. This has the effect of optically centering part and section titles on the page.

SECTION 2 Brill Roman, small caps, 16 pt.

French Studies Brill Italic, 16/20 pt.

3 blank lines.



Brill Roman, 24 pt. Fixed position
of the ornament on grid line 18.

Subpart or section title page (always a right-hand page).
Versos of subpart or section titles normally remain blank.

On the Day of Atonement, when the trumpet was sounded on the tenth day of the seventh month, it was the year of Jubilee. During the Day of Atonement¹⁰⁷ a high priest performed the ritual for the expiation for the whole community. It is not by an accident that the Jubilee year began on the Day of Atonement because the Jubilee is connected very tightly with the atonement of sins.

2 blank lines between
body text and heading 1.

All headings should be numbered, unless the author
objects and there are only three or fewer levels.

5 Meaning of the Year of Jubilee in Leviticus 25

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A new cycle could begin with the Jubilee year only after the repentance of all sins and atonement of sanctuary. The Jubilee is meant to bring a fresh and new beginning and during that year acts of justice and righteousness shall be performed. The Day of Atonement has the most significant cultic and ritual performance whereas the Jubilee year has the most significant social and economical characteristic (Bergsma 2007, 82). It is the holiest day of the year regarding the relationship between the Lord and his people, i.e. the Lord's presence in the sanctuary, whereas the Jubilee year is the holiest year regarding the socio-economic relation in a society, and the Lord's extended presence on the land among his people:

The Lord forgave the sins of people who confessed their sins and ensured his continued presence among his people. Forgiveness or cancellation of sins of the Lord's people on the Day of Atonement was interrelated with cancellation of debts, which some people owed to their neighbours or fellows during the year of Jubilee. When the people had received forgiveness of their sins then the Jubilee year began.

TIDBALL 2005, 295

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block quotations and heading 1.

6 Meaning and Dating of the Legislation of Jubilee Year

It is possible to find among some scholars several definitions regarding the institution of Jubilee,¹⁰⁸ such as:

¹⁰⁷ The Day of Atonement is mentioned also in Lev 23:27 ff. as יום הכִּפּוּרִים and Num 29:7 ff. without giving it a name but refers to the same occasion. The Priestly source and the Holiness Code are the only sources that speak about the Day of Atonement. See e.g. Houten (1991, 141–142).

¹⁰⁸ E.g. Sloan has found some major provisions of the Jubilee year are: the return of all prop-

Im Zuge dieser Erörterung werde ich zudem eine „fundamentalanthropologische“ Idee des Menschen umreißen (die in gegenständlicher Hinsicht hinreichend adäquat und allgemein ist) und diese Fundamentalanthropologie sowohl gegen cartesianische und naturalistische Anthropologien als auch gegen Husserls Konzept des transzendentalen Subjekts sowie Heideggers Begriff des Daseins abgrenzen. Außerdem werde ich (am Beispiel der schelerischen Anthropologie) versuchen, zu zeigen, inwiefern der ‚realistische‘ Zugriff auf ‚den‘ Menschen durch die Philosophische Anthropologie abstraktiv bleibt und damit die Grundverfassung des Menschen nicht in den Blick bekommen kann. Mit den genannten drei Autoren (Husserl, Heidegger, Scheler) werde ich mich jedoch auch deswegen auseinandersetzen, weil sie – obzwar auf einseitige Weise – jeweils mindestens einen, für eine Fundamentalanthropologie unverzichtbaren Aspekt des Menschseins besonders herausgearbeitet haben. Bei Husserl ist es die transzendente, bei Heidegger die existenziale und bei Scheler die geistige Dimension.

1 Die Frage nach dem Menschen

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No blank line between

1.1 Die trinitarische Verfassung des Menschen

heading 2 and body text.

Die Frage „Was ist der Mensch?“ ist nach Kant die integrale Grundfrage der Philosophie. Philosophie ist demnach eine besondere Form der Selbsterkenntnis, nämlich Aufklärung des Menschen über sich selbst. Insbesondere geht es um die Fragen, was der Mensch spezifisch betrachtet ist, was er sein kann oder sein soll, was er zu wissen vermag und sich erhoffen kann. Die Frage nach dem Menschen wird freilich heutzutage in der Regel als Frage nach dem Sein einer ausgezeichneten biologischen Spezies verstanden, der auch derjenige angehört, der diese Frage stellt und zu beantworten versucht. Der Mensch wird hier naturalistisch von vorneherein als eine besondere biologische Lebensform in (!) der Welt verstanden. Ein Blick in die Geschichte zeigt jedoch, dass dies mitnichten eine Selbstverständlichkeit darstellt. Spätestens seit Descartes' Zweifelsbetrachtung ist zunächst die Gleichsetzung von Ich-selbst und Mensch selbst fragwürdig geworden. Denn Menschsein heißt *vorphilosophisch* natürlich auch, nicht nur über Sprache und Vernunft zu verfügen, sondern desgleichen einen (arttypischen) Körper zu besitzen.¹ Da uns aber nach Des-

¹ Vgl. hierzu schon John Locke im *Essay concerning human understanding*: „Denn ich meine, nicht die Idee eines denkenden oder vernünftigen Wesens allein macht nach der Auffassung der meisten Leute die Idee des Menschen aus, sondern die Idee eines damit verbundenen Körpers von bestimmter Gestalt“ (E II, 27, 8).

Solomon as it is described in the Bible, e.g., that he was a shepherd: “Tell me, you whom my soul loves ... where you are tending your flocks all day ... where you make your flock lie down at noon” [1:7]; that he goes with his friends to the wine house [2:4], that he goes out to wander over the mountains, that he “gazes in at the windows, and peers through the lattices” [2:9] of his beloved’s house, and others. The exegete widens this gap with additional qualities that he ascribes to the figure of the lover, mainly by presenting him as a brave warrior, who fights lions and leopards and goes out to do battle at the head of his armies.²⁹ The tension between the nature of the Song of Songs as a collection of various love songs and its presentation as a unified work, as is done by our exegete, is expressed most forcefully in the formation of the lover’s image.

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2.6 Rhetorical Devices

With regard to the rhetorical devices used by the author of the Song of Songs the exegete devotes most of his attention to the figurative language. He defines the figurative language using the verbs משׁל and דמׁה, and explains the similes and metaphors consistently through the entire length of the book.

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2.6.1 Deciphering the Figurative Language of the Song of Songs

In addition to defining the figurative language in the terms משׁל and דמׁה (משׁל in *niph'al* and *hiph'il* and as a noun, and דמׁה in *qal* and *piel*), the exegete explains the figures without defining them, limiting himself to the *kaph* of comparison or the comparative word כמו (like).³⁰ In general the exegete does not

29 On all these, see below in the chapter on the cultural and social background of the commentary, pp. 118–128.

30 The root משׁל in all its forms appears in the commentary twenty-one times and the root דמׁה seven times.

Occurrences of משׁל: 1:2: “Therefore, he compared (המשיל) his kisses to wine”; 1:3: “A good name is likened (נמשל) to oil”; 1:10: “Because he compared her (המשילה) to a beautiful horse”; 1:15: “Or perhaps he compared her (המשילה) to the eyes of a dove”; 1:15: “Therefore he compared (המשיל) the eyes of his beloved to them”; 2:7: “These are their lovers that are compared (נמשלו) to gazelles”; 2:9: “therefore lovers are compared (נמשלו) to them”; 2:14: “he compares her (ממשילה) to a dove that hides in the clefts of the rock”; 2:15: “Because he compared her (שהמשילה) to a dove ... he spoke to her using figurative language (משל) (דרך משל)”; 3:10: “And this is a figure (משל), for love is compared (נמשלת) to flashes of fire”; 4:4: “therefore I compare (ממשיל) your neck to the tower of David”; 4:12: (Ibn Ezra’s method): “The lover compared (המשיל) his beloved”; 4:13: (Ibn Ezra’s method): “Since he compared her (המשילה) to a garden”; 7:3: “He compared her (המשילה) to a heap of wheat grains”; 7:9: “because he compared her (המשילה) above to a palm tree”; 7:10: “he compared (המשיל) her words to good wine”; 8:5: “Above she compared him (המשילה אותו) to a lion”.

Heading 1 always has two blank lines to separate it from the text above and is followed by one blank line. All the other headings, when appearing on their own, have one blank line above and none below. When two or more headings of different levels occur together, one below the other, without any other text intervening, heading 1 retains its two blank lines above it and one blank line below it, but no other blank lines are inserted above or below the other lower-level headings. When level 2 and/or lower-level headings occur together in a similar way, only the highest-level heading gets one blank line above it and there will be no other blank lines inserted above or below the other headings of an even lower level. Heading numbers are never set in italics or bold italics. See the examples below.

1	Heading 1	Brill Bold, 11 pt, indent 12 mm.	Heading numbers are set in Brill Bold or Roman, never in <i>Italic</i> or <i>Bold Italic</i> .
1.2	<i>Heading 2</i>	Brill Bold Italic, 11 pt, indent 12 mm.	
1.2.3	Heading 3	Brill Roman, 11 pt, indent 16 mm.	
1.2.3.4	<i>Heading 4</i>	Brill Italic, 11 pt, indent 16 mm.	
1.2.3.4.5	Heading 5	Brill Roman, 10 pt, indent 20 mm.	
1.2.3.4.5.6	<i>Heading 6</i>	Brill Italic, 10 pt, indent 20 mm.	
1.2.3.4.5.6.7	Heading 7	Brill Roman, 10 pt, indent 24 mm.	
1.2.3.4.5.6.7.8	<i>Heading 8</i>	Brill Italic, 10 pt, indent 24 mm.	

Font size of headings: levels 5 to 8 are set in 10 pt type; in indices, the font size of headings is, exceptionally, reduced to 9 pt. The latter is primarily meant to achieve an evenness of type in source indices, in which several levels of headings may occur and a mixture of type sizes would be distracting. Headings in multiple-column indices – and that means most indices – are never indented.

8 Section Breaks without a Heading

When a significant break occurs between two larger sections of text within a book chapter or journal article and the new section carries no heading, an author can mark the break in the manuscript not just by a blank line, but also by a blank line followed by a centered symbol followed by another blank line. For a break symbol, authors often use an asterisk *, a row of asterisks ***, or an asterism †. Brill uses either a three-dot symbol •• (U+2235, Brill Roman,

merchants' shops that are not interrupted at any time, since the water is never cut off. They also have cisterns which are filled with water from these canals; it is sweet water, and all the people drink from them. These canals were especially needed because of the populousness and extent of the country. Because the people are surrounded on all sides by the Tigris and the Euphrates, water is so plentiful that they planted date palms, which were imported from Basra; these have become more numerous in Baghdad than in Basra, Kufa, or the Sawād. The people planted trees that bear wonderful fruits. There were many gardens and orchards everywhere in the suburbs of Baghdad because of the abundance and sweetness of the water. Everything that was made in any country was made there, because the most skillful artisans moved there from every country. They have come there from every direction, emigrating from near and far. This then is the western part of Baghdad: the city proper, al-Karkh, and the suburbs. On every side of it there are cemeteries, contiguous villages, and cultivated lands extending out.

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↓ blank line between ornament and body text.

The eastern part of Baghdad is where al-Mahdī b. al-Manṣūr resided when he was his father's heir-apparent. He began its construction in the year 143.⁶⁵ Al-Mahdī laid out his palace at al-Ruṣāfa, next to the congregational mosque there. He dug a canal drawing from the Nahrawān (Canal); it was called al-Mahdī's Canal and flowed along the eastern side. Al-Manṣūr gave land grants to his brothers and military officers after he had made grants to those on the western side. It was the side of his city. Land grants were distributed on this side, known as 'Askar al-Mahdī (al-Mahdī's Camp), just as they had been on the city side. People vied to reside near al-Mahdī because of their affection for him and his generosity towards them with money and gifts, and because there was a greater amount of land on that side, for people previously had gone to the western side, which was an island between the Tigris and the Euphrates, and built there and made shops and stores there. When construction began on the eastern side, it had become impossible for anyone who wanted to build expansively (to do so on the western side).

The first of the land grants, at the head of the bridge, belonged to Khu-zayma b. Khāzim al-Tamīmī, who was chief of al-Mahdī's security force; then came the estate of Ismā'il b. 'Alī b. 'Abdallāh b. al-'Abbās b. 'Abd al-Muṭṭalib;

65 143A.H. = April 22, 760 – April 11, 761.

24 pt), or ••• (U+2026, Brill Roman, 24 pt). Retain or put one blank line above the ornament and one blank line below it. See example 8A, p. 29.

9 Tables

Tables exhibit a great variety of content, with very short or very voluminous texts, with many columns or few – and the same goes for rows. The primary task of the person performing page layout is to give tabular material a typographic shape which presents the data in such a way that their structure and meaning come across to the reader as clearly as possible, *using as few means as possible*. This latter point is important: whereas authors are used to seeing all their tabular data cells separated by a grid of horizontal and vertical rules (if they follow their word processor's default settings, which they often do), in typography, by contrast, separation of elements is normally best achieved by using white space, not an explicit ruled line.

This is not to say that **rules** have no place in tables: A Brill table will normally have a horizontal 0.6 pt rule below the caption, at the top above the column headers (if any), positioned 1 mm above the baseline grid. A 0.3 pt rule is set below the column headers (if any), 1 mm above the baseline grid. And a similar 0.3 pt rule 1 mm above the grid to close off the table. More horizontal rules are rarely necessary, but if there is any ambiguity, additionally start by formatting alternating rows with and without a 10% **black background screen** in order to reinforce row alignments. These gray screens have the exact height as one or more baseline rules but are placed 1.5 mm lower than the baseline grid. In some linguistics tables (which may be considered diagrams rather than tables) some finer distinctions in groupings may, in addition, still need 0.3 pt rules. Restraint should not be carried to extremes. Rules are in general 0.3 pt thick. They are positioned 1 mm above the baseline grid and are as wide as the table. The rule below the title of a table (compare the examples on pp. 32–35) is placed 1 mm above the baseline, *i.e.*, with an offset of 3.798 mm from the baseline above.

Column separation is normally a simple matter of using white space, because table columns are on average much wider than the distance between the (invisible) horizontal baseline grid lines, so that misunderstanding by reading across columns instead of straight down (or up) is far less likely. Columns are optically aligned, *i.e.*, do not necessarily follow the vertical grid.

Type in tables can be any size between 11 and 9 pt, depending on the space available and the size of the texts concerned. Table body text should have only a single type size, not a mixture. Unless type size 9 pt is used, text is set on

the baseline grid; 9 pt type shall be set off-grid, with a leading of 11 pt. **Column headers** are normally set in bold type; they can be either the same size as the table body text, or larger, up to 11 pt, depending on the size of the column header texts and the space available. Whatever size is chosen is applied to all column headers within the confines of a single table: differences in column header sizes between *different* tables are allowed. Sentences in column headers and row titles should be set in 'sentence style', *i.e.*, initial cap and the rest lower case.

Alignment of text within columns – flush left, centered, flush right, decimal point or other repeating character alignment – can vary. In a two-column setup, flanking alignment (left-hand column text flush right, right-hand column text flush left) is a clear option, but this will obviously not work in a matrix with more columns, unless other pairs of columns can be matched. In a tabular matrix with text of equal status and comparable length in all cells, a uniform flush-left alignment will normally produce the most balanced layout. Columns of numbers will normally be aligned flush right; when such numbers include the decimal point, alignment on the decimal point will be best. **Number style in tables** (as against in running text) is tabular old-style by default, but other styles have their uses. The Brill typeface offers quite a few options: apart from the default proportional old-style figures, also tabular old-style; proportional lining; and tabular lining (as well as others, such as small caps etc.; see Chapter 2, Section 3, Numerals). The urge to choose 'tabular' *lining* figures in tables should be resisted in most cases, because the 'tabular' in this designation does not mean that numbers in all tables must of necessity be of the 'tabular' kind, nor should lining figures be used in any other context than text in ALL CAPITALS. Also, just because the majority of fonts on a PC only have tabular lining numerals, it does not follow that they are to be preferred. In fact, old-style figures are considered to be more easily distinguished from each other than lining figures because they have varying heights. So even columns containing numbers which are not related mathematically to each other will normally consist of proportional old-style figures, set flush right. Only when such columns contain connected numbers, in columnar additions for instance, will it be appropriate to use tabular old-style numbers. If there is any disagreement or uncertainty, Brill's production editor must be asked to make a decision.

Grid: All text in tables should follow the horizontal baseline grid when type sizes 11 or 10 pt are used. When 9 pt type is used (this also applies to captions and column headers), it no longer aligns with the grid after the first line of text and 11 pt leading is used instead. Vertical alignment of lines of text in corresponding columns is preferred, but not mandatory in all cases; clarity and readability of the table layout should be the main concern.

Captions: see section 11, below.

TABLE 1 Demonstrative pronouns of Kurux

	<i>i-</i>	<i>hu-</i>	<i>a-</i>
adjective	<i>i:</i>	<i>hu:</i>	<i>a:</i>
plural adjective	<i>ibṛa:</i>	<i>hubṛa:</i>	<i>abṛa:</i>
masculine	<i>i:s</i>	<i>hu:s</i>	<i>a:s</i>

Table 1: Brill 11 pt, using part of the regular measure.

TABLE 2 Demonstrative adverbs of Kurux

	<i>i-</i>	<i>hu-</i>	<i>a-</i>
place	<i>isan</i>	<i>husan</i>	<i>asan*</i>
'around ...'	<i>ibṛasti, ibṛa:ge</i>	<i>hubṛasti, hubṛa:ge</i>	<i>abṛasti, abṛa:ge</i>
quantity	<i>irru, iuram, iūda:</i>	<i>hurru, hurram</i>	<i>auru, auram, aūda:</i>

Table 2: Brill 11 pt, full measure.

TABLE 3 Demyonymic forms of Kurux

Country		M.SG	M.PL	F.SG	F.PL
Spain	<i>espen</i>	<i>-nīyas</i>	<i>-nīyar</i>	<i>-nīyain, -nīyad</i>	<i>-nīyair*</i>
Russia	<i>ru:s</i>	<i>-stas, -sīyas</i>	<i>-star, -sīyar</i>	<i>-stad, -sin</i>	<i>-stair, -sīyair</i>
Afghanistan	<i>afganista:n</i>	<i>-ganiyas</i>	<i>-ganiyar</i>	<i>-ganiyain</i>	<i>-ganiyair</i>

Table 3: Brill 10 pt, full measure.

TABLE 4 Totem names and their derivatives

Totem		M.SG	M.PL	F.SG	F.PL
Kerketta	<i>kerketta:</i>	<i>kerkettīyas</i>	<i>-īyar</i>	<i>-īyain, -nī:</i>	<i>-īyainar, -īyar</i>
Minj ^a	<i>mīnj</i>	<i>mīnjas, mīnjīyas</i>	<i>-jar, -jīyar</i>	<i>-jīyain, -jad, -jni:</i>	<i>-jīyainar, -jnir, -jar</i>
Tigga	<i>tigga:^b</i>	<i>tiggas, -gīyas</i>	<i>-gar, -gīyar</i>	<i>-gīyain, -gīyad, -gnī:</i>	<i>-gīyainar, -gnir, -gar</i>

Table 4: Brill 10 pt, wider measure (130 mm); set tablenotes at this wider measure too.

a Strangely, this title does not appear in the first list, which naturally should have included all the entries in the second. Later catalogues which deal with the manuscripts Sāṅkṛtyāyana examined do not mention the title either.

b For the cataloging history of these manuscripts, see Kanō 2009). It is unclear whether this “*Vinayaḥṣudraka*” refers to the *Ḥṣudrakavastu* in the Mūlasarvāstivāda *Vinaya*.

Table notes are not set on the grid.

Inner margin reduced by 4 mm.

Outer margin reduced by 11 mm.

TABLE 5 The stages of development of the *VxV groups as reflected in the *DDY/BLYY*

	*axa	*axu	*exe	*exü	*ixa	*ixu	*ixe	*ixi	*ixü	*oxa	*öxe	*öxü	*uxa	*uxu	*üxe	*üxü
I		avv							ivü							
II	a'a	a'u	e'é			i'u			i'ü	o'a				u'u	ü'e	ü'ü
III		au		eü	ia	iu			üü							
IV	ā	ū	ē	ü	ā	ū	ē	ī	ü	ō	ō	ō	ō	ū		ū

Table 5: Brill 9/11 pt, wider measure (130 mm); text following the table conforms to the regular baseline grid.

TABLE 6 Complementation patterns of *BE interested*: Comparison of L1 speech and writing

Complementation pattern	BNCw (N=199)	BNCw %	BNCs (N=215)	BNCs %	% DIFF
<i>BE interested in</i> + NP	102	51.3	90	41.9	22.5
<i>BE interested in</i> + <i>-ing</i> clause	47	23.6	27	12.5	88.1
<i>BE interested in</i> + <i>wh</i> -clause	7	3.5	13	6.1	74.3
<i>BE interested</i> + <i>to-inf</i>	11	5.5	21	9.8	78.2

Shading is used to emphasize table cells.

TABLE 7 Occurrences of coherence uses of *well*

Coherence functions	IRL		GB		
	N	%	N	%	
Moderation	15	30.0	12	14.0	Numbers are aligned on the decimal separator and centered below the heading.
Named speaker starts	14	28.0	24	27.9	
New speaker starts	1	2.0	8	9.3	

TABLE 8 Research of Mexican companies in cooperation with institutions

	Agriculture	Mining	Industrial	Trade	Transport	Services	Other
Joint research	0.00%	0.19%	0.97%	0.39%	0.00%	1.17%	0.39%
Participation in academic forums	0.00%	0.19%	1.17%	0.19%	0.00%	2.33%	0.78%
Participation in business forums	0.00%	0.19%	1.56%	0.58%	0.00%	2.72%	0.58%

10% background screen is used to reinforce row alignments.

TABLE 8 Research of Mexican companies in cooperation with institutions (cont.)

	Agriculture	Mining	Industrial	Trade	Transport	Services	Other
Public-private forums	0.00%	0.19%	0.78%	0.39%	0.00%	1.95%	0.39%
Participation in administrations	0.00%	0.19%	0.39%	0.39%	0.00%	1.17%	0.19%

SOURCE: DATA FROM ENAVES

TABLE 9 Comparison of familial household factory regimes

		Factory regime			
Determinants		Patriarchy	Paternalism	Patrimonialism	
Market relations		Limited	Stable	Expanding	
		Owner ↓	Owner ↓	Owner ↓	
Labour market and authority structure		Family members	Family heads ↓ Family members	Managers ↓ Group leaders ↓ Workers	
Organisation of work	Practices	Space/time	Overlap/flexible	Overlap/fixed	Overlap/fixed with extra hour
		Production dynamics	Family work	Team work	Group work
		Regulation	None	Oral	Some
		Wage	Allowance any time, year-end wage back in hometown	Allowance monthly, year-end wage in Baigou	Allowance every ten days, quarterly wage

Use of borders and rotated text in schematic-like table.

Table boundary is 1.5 mm above the first baseline.

TABLE 10 List of debtors on supplies provided by the *Hacienda La Escalera*, Guanajuato, with their estimate of selected assets offered as collateral to the debt, as of 1791. Raw data from footnote 44. Numbers in italic have been calculated by author from original data.

Hacienda	Montones in <i>patio</i>	Tortas (cakes)	Mercury in <i>patio</i> , lbs	Silver content marks / <i>montón</i>	Value of silver in <i>patio</i> , marks	Inventory mercury, <i>quintales</i>	Capellinas number, weight	Arrastres	Mill	Mules
Santísima Trinidad	66	3	2,000	10	660	35	2			96
Nuestra Señora de los Dolores del Presidio	42	3	1,218	8	336	7		6		150
San Juan	78		2,028	9	702	17	1,380 kg	15	1	113
San José	67		1,004	10	670			12	1	63
Nuestra Señora de Guadalupe de Rocha	45		1,904		405	32	2, cost 500 pesos			72
de Cuevas			2,500		800	15	3, copper, 506 kg, 288 kg and 161 kg			265
San Nicolás	48			15	720	36	1, copper, 357 kg			65
Nuestra Señora de Guadalupe	46		1,100	15	690	19				32
San Antonio		3			600					
San Ignacio	15	3	2,400		800	36				124
San José	120				1,100	30		14	1	124
de Mota	110		1,100		550	30				65
Durán	50			7	350	40				
average	62	3	1,695	11	645	27		12	1	106

Rotated ('landscape') table.

Table captions in Brill Roman, 9pt, leading 11pt.

TABLE 11 Profile of the DSS projects students involved in the MOTB-DSS publication project (survey questions)

Text scholars	Elaine Bernius	Karl Kutz	Marty Alan Michelson	Timothy Finlay
Presence of students as (co)-author(s)	Yes	Yes	Yes	Yes
Level of students when project was initiated	Undergrad	2-Undergrad (Jeremiah) 1-undergrad (Exodus) 3-undergrad (Leviticus) 3-Masters (Jeremiah) 8-Masters (Exodus & Leviticus) 1-postdoc (Jeremiah; Exodus; Leviticus)	2-Undergrad 1-Masters	Masters
Level of students when project was completed	Undergrad	2-Undergrad (Jeremiah) 1-undergrad (Exodus) 3-undergrad (Leviticus) 3-Masters (Jeremiah) 8-masters (Exodus & Leviticus) 1-postdoc (Jeremiah; Exodus; Leviticus)	2-Undergrad 1-Masters	Masters
Length of work on the project (years)	3	2Jeremiah 1 Exodus 0.66 Leviticus	1	2.5
Total number of students involved in the project	2	6-Jeremiah 10-Exodus 12-Leviticus	8	2
Percentage of female students	50%	50% Jeremiah 40% Exodus 50% Leviticus	37.5%	0%

Table spread across two facing pages.

Ishwaran Mudliar	Catherine McDowell	Peter W. Flint	Lisa Wolfe	Robert Duke	Martin G. Abegg, Jr.	Michael Johnson	TOTALS 11
No	Yes	Yes	Yes	Yes	Yes	Yes	91 %
—	Masters	Masters	Undergrad	Undergrad	Masters	Masters	11 Undergrad 17 Masters 1 postdoc
—	Masters	Masters	Undergrad	Undergrad	Masters	Doctorate	11 Undergrad 16 Masters 1 Doctorate 1 postdoc
2.5	2–2.5	2.5	2.5	3.5	2	3	2.13 per project (27.66/13 projects)
600	8	2	4	6	4	1	665
50%	40%	0%	75%	0%	0%	0%	48% average

Orientation and width: For tables, normal ‘portrait’ orientation is preferred; tables as a whole are by default set flush left, and with 11 pt type, positioned on the baseline grid; but using these specifications, very few large tables will fit. In order to make a table fit, the type size may be reduced down to 9 pt, and the table width may be extended beyond the normal type area, to a width of 130 mm. Very large tables may be set across a double-page spread, and even rotated to landscape orientation. Tables may also run on for several pages, with the appropriate repeating of column headers.

The following algorithm must be applied to achieve the best results:

1. first, try to fit a table in ‘portrait’ orientation, 11 pt type, regular measure (type area width);
2. ‘portrait’ orientation, 10 pt type, regular measure;
3. ‘portrait’ orientation, 10 pt type, wider measure (130 mm);
4. ‘portrait’ orientation, 9 pt type, wider measure (130 mm);
5. ‘portrait’ orientation, 11 pt type, using a double-page spread;
6. ‘portrait’ orientation, 10 pt type, using a double-page spread;
7. ‘portrait’ orientation, 9 pt type, using a double-page spread;
8. ‘landscape’ orientation (*i.e.*, a single page again), 11 pt type;
9. ‘landscape’ orientation (a single page), 10 pt type;
10. ‘landscape’ orientation (a single page), 9 pt type.

From the above it will be clear that ‘landscape’ orientation is avoided until the last. The reason for this is that rotating a page in a PDF file used in an on-screen environment is awkward for some users. Note that ‘landscape’ orientation involves rotating the table 90° counterclockwise *only*, both on left- and right-hand pages: the reading directions ‘to the right’ and ‘down’ are linked.

‘Continued’ notice: when a table runs over two or more pages (whether facing or not), always repeat the column headings at the top of the table on the new page(s) and repeat the caption (restricted to one line) followed by ‘(cont.)’.

Very **narrow** tables may be embedded in the main text, set flush left, with text flowing around them on the right, at a distance of 4 mm from the table. Notes, source references, etc. may also be set to the right of a narrow table instead of below it.

Notes to tables are not part of the main footnote text run: they are to be treated as a distinct text element and they must have lower-case letters as reference markers. Formatting of table notes is otherwise the same as that of ‘regular’ footnotes. Notes to tables should be printed directly below the table on the same page as the note reference marker and not grouped at the end of the table.

An overall impression of how tables should be set can be gained from the exam-

ples on pp. 32–37. It is impossible to give examples covering all eventualities. Please note the stated rules, the use of the grid, and the sparing use of horizontal and vertical lines.

10 Illustrations, Maps

If possible, illustrations should conform to the baseline and vertical grids. The bottom of the illustration should always conform to the grid so that the spacing between the illustration and caption is the same.

Place blank lines between body text and an illustration, above and below it.

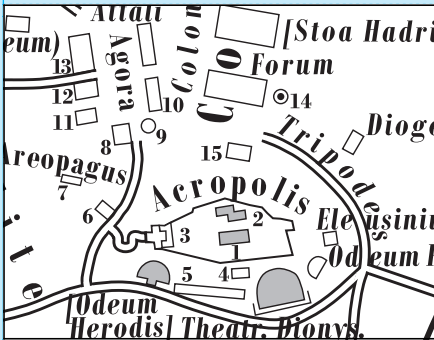
Illustrations will ordinarily remain within the type area. If necessary, however, illustrations can be set at a maximum width of 130 mm, as for tables (see previous section 9), or can be rotated by 90 degrees counterclockwise. In that case, the caption is rotated accordingly but still formatted in the way described below in section 11; such captions shall have a maximum width of 130 mm. Landscape-oriented illustrations may be optically centred on the page (*i.e.*, placed slightly above the geometric page center); they need not be pushed up all the way to the top of the type area. This is, however, at the discretion of Brill's production editors.

Text in illustrations should be legible at all times. When in doubt, the cap height of the letter M should be measured (whatever the font used) to be not smaller than 2.4 mm.

11 Captions to Tables, Illustrations, Maps

Captions are set in Brill Roman, 9/11 pt and indented 16 mm. Single-line captions (or source references) conform to the baseline grid; multiple-line captions have a leading of 11 pt, and the main text following such captions rejoins the baseline grid following a blank line of at least the same width as the standard grid step. The numbered identifier is set flush left in Brill Roman, small caps, 9 pt. Captions should be set in 'sentence style' and placed directly below (or alongside: p. 43) an illustration or map (see pp. 41–46) and above a table (see pp. 32–36). Use of a full stop: if a caption text is a full grammatical sentence, it should always have a full stop at the end; in all other instances, no full stop should be used. Many captions are terminated by (short) source or provenance references, copyright and/or permissions ('courtesy') notices on a line of their own, and these must always be set in all small caps. It is stressed that these 'source texts' should be concise (max. 150 characters incl. spaces; if too long the author should be asked to shorten them).

Competition at court tended to remain opaque until it flared out in the open. Where they are available, records of decision-making may register differing opinions of advisors, but they rarely provide details about the process between the expression of opinions and the recording of the final decisions. Once competition at court escalated into open conflict, groups and individuals involved can be defined more easily. Several times during the late Ming magistrates collectively protested against the infringement of time-honoured ritual precepts by the emperor, by crying, tearing their clothes and pulling out their hair in front of the Meridian palace gate. Factions in China tended to become manifest only in cases of conspicuous machinations of eunuchs and concubines, the *bêtes noires* of the literati.



Top of figure aligns with virtual line
1.5 mm above the grid line.

Borders should not be
part of the image, but should
be created in the page
layout program.

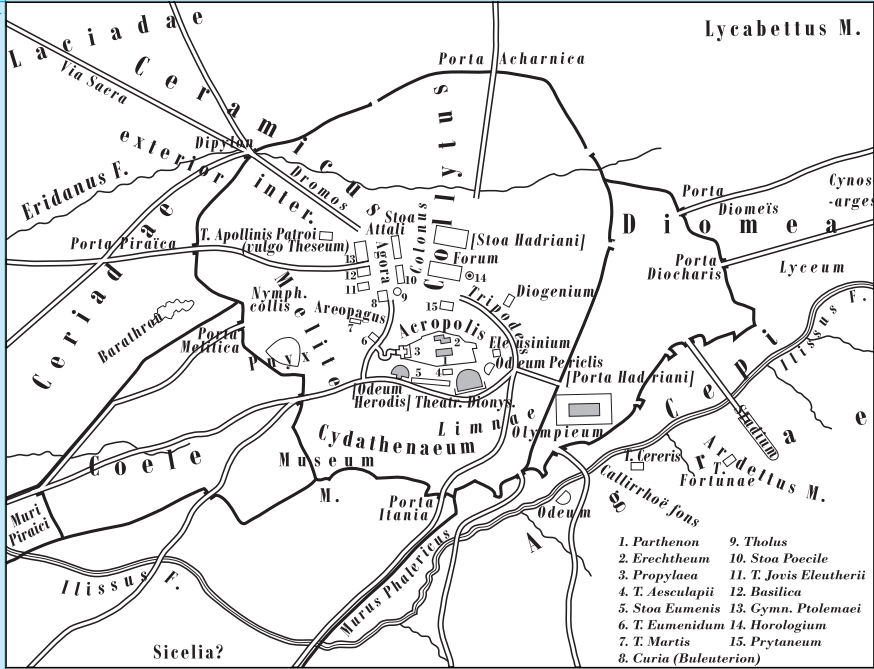
Bottom of figure aligns
with the grid.

New paragraphs after figures or tables are not indented.

However, we must assume that power groupings were present on a daily basis behind the veil of deference and moral propriety. Interestingly, in his discussion of Ming decline, the Kangxi emperor blamed literati factions rather than eunuch power. In the Ottoman empire Janissaries forcefully intervened in nominations and decisions with some regularity and could be a decisive factor in succession strife. During moments of crisis, sultans incidentally consulted the assembled elites on their policies, making explicit which offices and groups were seen as the leading stakeholders of dynastic power. During Mughal, Safavid, and Ottoman succession struggles the competing candidates and their supporters necessarily stepped out in the open. In Europe, estates assemblies and urban corporations frequently quarrelled with rulers, most stridently in the century following the Reformation.

Somewhere between these outspoken clashes and the more common stress on order, obedience, and consensus, the everyday political trafficking at court took place. Who were the main players? Dynastic centres, sedentary or moving, were meeting places. Tributaries, leading office holders and grandees, petitioners and lobbyists moved to the centre to satisfy the demands of the ruler and to

Top edge of the figure sits 1.5 mm above the first baseline.



Ancient Athens. After H. Kiepert, *Atlas antiquus*, Berlin 1898, tab. vi
Text following the figure/caption conforms to the baseline.

Captions of unnumbered figures are set left-aligned.

accomplish their ambitions. Peripheral elites converging at the centre used the occasion to revive old friendships, remind clients and followers of their duties, and in veiled terms ask patrons for support. They all tried to define the key players in the machinery of power and distribution. The process can be retraced in primary sources to some extent. Ambassadors' reports usually include a cast of characters, describing the main officials and grandees around the throne, noting their formal functions, their friendships and rivalries, and their credit with the prince or other key figures in the dynasty. These eager observers tried to obtain such information through locals on their payroll. Like travellers, diplomats at times used the printed or manuscript stories compiled by colleagues and predecessors to fill in missing details. While these overviews are frequently unreliable, they suggest which criteria contemporaries considered relevant for positions of power: leading administrative, military, and domestic office; personality and abilities; connections and friendships; and, finally, proximity to the prince always ranked high. Pedigree, wealth, and learning were often added to the picture.

These multiple attempts to outline a hierarchy of power at court suggest that there were always several overlapping hierarchies, based on different principles. Groups eligible for succession by definition held high rank—yet this very

Illustration at the maximum width of 130 mm.



FIGURE 1.3 Paestum (ancient Greek Ποσειδωνία, Lucanian *Paiston*), in Campania, Italy: Temple of Poseidon or (second temple of) Hera; other possible dedications are to Zeus and Apollo. Doric architectural order. The site of ancient Poseidonia contains three of the best-preserved ancient Greek temples in the world. The town was founded by Achaean colonists from Sybaris around 600 BCE. The temple shown in the photograph was built around 470–460 BCE.

PHOTOGRAPH: PIM RIETBROEK, 2016

Set captions at same measure as the figure, with a maximum of 130 mm.

Caption in Brill Roman, 9/11 pt.

position made it unlikely for them to act as close confidants. Numerous African examples underline the tension between rulers and their brothers and sons in patrilineal contexts: these dangerous male relatives were often sent away, or held in some form of captivity. Affines, related to royalty through marriage but not entitled to succeed, were much preferred as allies and advisors. Conversely, in matrilineal contexts, tensions existed with potential successors through the female line, and sons and brothers turned into safe allies. Potential successors were unlikely to turn into trusted confidants. Phrased in more general terms: high rank did not easily coincide with daily proximity and friendship.

Once more elaborate forms of government and decision-making emerged another category came to the fore: membership of the leading councils where decisions were deliberated. All courts knew a formal ranking: moving from the ruler and his kin at the top, via princes eligible for succession, to grandees or prime dignitaries. We have seen that rank, visually demonstrated during the great ceremonies of the realm, took very different shapes in the three macro-

Outer margin reduced by 11 mm.

Inner margin reduced by 4 mm. For figures (or tables) with a width of 12.5 or 12 cm, the original full inner margin will be restored and only the outer margin reduced.



Narrow figure set flush left,
with caption beside it: this is the
best use of space in such cases.

Caption label 'Figure 1.4'
is placed above the caption text.

FIGURE 1.4

The famous cave known as the 'Antro della Sibilla' was discovered by Amedeo Maiuri in 1932, the identification of which he based on the description by Virgil in the 6th book of the *Aeneid*, and also from the description by an anonymous author known as pseudo-Justin. (Virg. *Aen.* 6.45–99; Ps-Justin, 37). The cave is a trapezoidal passage over 131 m long, running parallel to the side of the hill and cut out of the volcanic tuff stone and leads to an innermost chamber, where the Sibyl was thought to have prophesied.

PHOTOGRAPH: PIM RIETBROEK, 2016

gions of Eurasia. Figures in the top layers of the pyramid were not invariably the leading cast in the formal process of decision-making. The organization chart of decision-making usually included an upper council where key policy decisions would be discussed. This could be done in the company of the prince; alternatively, the results of the deliberations could be communicated to the prince in writing, or in person by the chief minister. These variants occurred in most polities over time. Under the supreme council a number of lesser councils would deal with more specialized matters, usually without the prince. Finally, at all courts a series of concentric circles can be drawn around the ruler, highlighting an inner ring of servants and confidants who were most often in his company. High rank or a major role in decision-making did not guarantee access: on the contrary, lesser-ranking servants were often the preferred category for intimate service. Women, present in the pyramid of rank but not usually prominent in the organization chart of decision-making, were invariably important in this inner circle.

No single group could dominate in all three domains; sharp status dissonances caused conflict among these hierarchies. Supreme birth rank and eligibility for succession created potential for conflict with the incumbent ruler and called into question an individual's suitability for top positions in central government. Dynastic siblings across the globe were often under some form of surveillance; their relationship with the paramount ruler was rarely carefree.

Place two narrow illustrations side by side, if possible.



FIGURE 1.5
Paestum, Temple of Athena

PHOTOGRAPH: PIM RIETBROEK, 2016



FIGURE 1.6
Paestum, detail of Temple of Poseidon

PHOTOGRAPH: PIM RIETBROEK, 2016

Place caption labels for narrow figures above the caption text.

The situation of this group worldwide justifies to some extent the metaphor of the gilded cage, although it cannot be extended to include the nobility at large. Tension among the hierarchies was not limited to the dynasty. Like dynastic siblings in many regions, daimyo in Japan and high nobles in several European polities, did not as a rule hold executive powers in the highest councils. High-ranking grandees begrudged the rise to power of lesser-ranking specialists in the ruler's councils.

Finally, neither leading administrators nor grandees were able to fully control the daily and nocturnal environment of the prince: they resented inner-court female, eunuch, or male confidants, who could undermine their position by influencing the sovereign. Prominent Chinese literati expressed their abhorrence of eunuchs and concubines. Upper daimyo were at times irritated by the powers of chamberlains and advisors from the lowest echelons of the warrior class. Sometimes rulers went further and created new elites. The introduction of the civil service examinations in China can be understood as an attempt by the dynasty to reduce its reliance on a limited number of established families who still dominated in Tang China, but did not resurface under the Song.



FIGURE 1.8 Temple of Poseidon and, in the background, the Temple of Hera
PHOTOGRAPH: PIM RIETBROEK, 2016

Rotated ('landscape') figure. The maximum width of the captions to rotated figures is 130 mm.



FIGURE 1.7 Cumae, coastal view to the SW, with in the background the islands of Procida and Ischia

Figure spread across two facing pages.

Outer margin reduced by 11 mm.

Inner margin of 5 mm.



Very narrow illustrations may have their captions set to the right instead of below. If, due to a long number (*e.g.*, 13.22), there is very little space between number and caption (less than 4 mm), an extra 4 mm space should always be added and the caption should therefore be indented 20 mm. Unnumbered captions are set flush left without an indent. Place caption labels (*i.e.*, FIGURE X.X) for narrow figures above the caption text.

12 Copyright and DOI

The copyright line/DOI number is set in Brill Roman, small caps (including the numerals), 8 pt, tracking +50/1000.

The line consists of a copyright character followed by 'KONINKLIJKE BRILL NV, LEIDEN' (in small caps), a comma, and the year. The numerals should be the small caps version of OpenType Proportional Lining numerals. Open Access publications will have attributions other than KONINKLIJKE BRILL NV, LEIDEN.

The copyright information and DOI number are separated by an EN space followed by a vertical bar and an EN space. The line is positioned on line 43 of the baseline grid. See examples on pp. 1 and 92, for instance.

Preliminary and end matter chapters do not have a copyright/DOI line except for appendices and glossaries.

13 Running Headlines and Page Numbers

Running headlines should sit on line no. -1 of the baseline grid, extending over the full width of the type area.

On left-hand pages, the page number is set flush left, Brill Roman, 11 pt, OpenType small caps. The text of the running headline is set flush right, Brill Roman, small caps, 10 pt, tracking +50/1000. The text of the running headline in monographs should be as follows: CHAPTER 1, CHAPTER 2, and so on. The text of the running headline in edited volumes and in journals should be as follows: the first author's family name with the addition of 'ET AL.'

On right-hand pages, the page number is set flush right with the text of the running headline (using the same type specs as on left-hand pages) set flush left. For monographs and edited volumes, the text on a right-hand page is the (abbreviated) chapter title or the title of the contribution.

Suppress the running headline text and page number (folio) on: the first page of chapters in books and of contributions in edited volumes; the first page of

discrete sections in the prelims and in end matter, such as Contents, Preface, Appendix, Bibliography, Index, as well as half-title pages. The first page of journal articles displays the journal's title, the volume number, the publication year in parentheses, and the page range of the article or review, etc., centered. The Brill (or other Brill imprint) logo is set flush left, the journal's logo is set flush right (see section 18).

14 Line Numbers and Marginal Texts

14.1 *Line Numbers*

Quoted text may be provided with line numbers. The numbers are set flush left in Brill Roman (Proportional Oldstyle), 9 pt. The quoted text is set in 11 pt, indented 8 mm. See example 3E, p. 10.

The example on p. 9 shows Greek text on the left and a translation on the right. The type area is divided in two columns with a gutter of 4 mm. In order to fit text and line numbers within the type area, such two-column parallel texts may be set in 10 pt, which is the minimum size allowed. All text must conform to the baseline grid.

14.2 *Marginal Text*

The width of the type area does not leave much room for marginal text. If marginal text is required, reduce the type area by 4 mm on both sides, as shown on pp. XII-XIII: the red vertical dotted lines at 24 and 131 mm. The total width of the type area must not exceed 130 mm.

15 Linguistic Glosses

15.1 *The Use of Blank Lines in Linguistic Publications*

15.1.1 Blank Lines between Examples

The numbered examples of linguistic publications are always separated by a blank line, whether it concerns a gloss,

- (1) *gətgəʔlqəʔ-gʔe walwəŋən*
 lake-go-3.SG.SUBJ raven.ABS.SG
 'Raven went to the lake.'
- (2) *yaʔ kikočilloteteʔki paŋxi*
 3.SG 3.SG-it-knife-cut bread
 he it knife cut bread
 'He cut the bread with the knife.'

or not,

- (3) a. Bill collects a stamp.
 b. Bill is an avid stamp collector.
- (4) a. OT analyses require comparing a candidate.
 b. OT analyses require candidate comparison.

15.1.2 Blank Lines between Subentries of Numbered Examples

If an example consists of glosses, a blank line will be placed between subentries:

- (5) a. *J'ai acheté *(un/ le) livre aujourd'hui*
 I-have bought indef.SG/ def.SG book today
 'I have bought a/the book today.'
- b. *J'ai acheté *(des/ les) livres aujourd'hui*
 I-have bought indef.PL/ def.PL books today
 'I have bought books/the books today.'

If an example does not consist of glosses, there will be **no** blank line between subentries:

- (6) a. I hate school.
 b. School was fun.

In case an example consists of both glosses and non-glosses, blank lines are added between all subentries:

- (7) a. Mary is chair of the department.
 b. Henry is *(a) teacher.
 c. *Hans is leraar*
 Hans is teacher
 'Hans is a teacher.'

15.2 *Use of Italics in Glosses*

In glosses, the first line is **always** italicized except when it concerns a non-Latin script. If in fully italicized text a word or phrase needs emphasis, the default is to switch back to roman type. *In linguistic glosses only*, bold italics are also allowed. The second and following lines will be printed in roman type. Example:

- (8) *anu apne beTe ke liye laRkii/ #laRkiyaaN DhuunDh rahii hai*
 Anu self's son for girl girls is-searching
 'Anu is searching for a bride/#brides for her son.'

15.3 #, *, ?, ?? and √ Used in Glosses

The following elements (#, *, ?, ?? and √) do not align with the second line of the gloss. Example:

- b. #*Min nabo købte blyant igår*
 my neighbor bought pencil yesterday

15.4 *How to Deal with Glosses That Consist of More Than One Line?*

In case glosses do not fit on one line, no blank lines are added. The second and following lines are not indented extra. Example:

- (9) *Wa-hshako-hkwny-ahrá:-ko-' ne akohsá:tvS tanu*
 PAST-he/him-harness-set-REVERS-PUNC the one.straddles and
atv'vhrà:ke wahrotárhoke ne aon-ahkw'nyá'
 fence.on PAST.he.strap the their-harness
 'He harness-removed the horses and hung the harness on the fence.'

16 Preliminary Matter

The preliminary pages contain everything preceding the first chapter (or Introduction) of the book, including the table of contents. Material in the preliminary pages must always be ordered as follows:

- I Half-title page
- II Series title or blank page
- III Title page
- IV Copyright/colophon (see page IV of this publication)
- ... Dedication or epigraph
- ... Epigraph (if page v contains a dedication) or blank page
- ... Contents
- ... Foreword
- ... Preface
- ... Acknowledgements
- ... [List of] Figures/Maps/Abbreviations
- ... Notes on Contributors

(For instructions on the use of a recto or a verso page for Foreword, Preface, etc., please see section 5.1.1, p. 15.)

- 1 Introduction or first chapter (always starting on a right-hand page), the first page of the main book section with Arabic-numeral pagination ([1], 2, 3 ...).

16.1 *Roman Page Numbering*

The preliminary pages are numbered using Roman numerals, positioned like Arabic page numbers, and in small caps. The first visible page number is that on the second page of the table of contents (see p. 65).

16.2 *Samples of Series Title Pages and Title Pages*

Pages 54–57 show examples of (series) title pages. The formatting and layout rules are given in magenta text.

Al-Maqrīzī's *al-Ḥabar 'an al-bašar*

Page 1 = half-title page.

Book title set as body text conforming to the first baseline.

The Works of Ibn Wāḍiḥ al-Yaʿqūbī

Volume 1

Series title set in
Brill Bold, 24 pt/9.5 mm.

Mnemosyne Supplements

Series subtitle set in
Brill Roman,
small caps, 12 pt.

HISTORY AND ARCHAEOLOGY
OF CLASSICAL ANTIQUITY

3 blank lines between series
subtitle and 'Series Editor'.

'Series Editor'
set in Brill Italic, 11 pt.

Series Editor

1 blank line between 'Series
Editor' and editor.

Hans van Wees (*University College London*)

2 blank lines between
editorial sections.

Associate Editors

Editors and
editorial board set
in Brill Roman, 11 pt.

Jan Paul Crielaard (*Vrije Universiteit Amsterdam*)
Benet Salway (*University College London*)

Affiliation set
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Volume/number
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VOLUME 407/1

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Library of Congress Cataloging-in-Publication Data

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16.3 *Dedication and Epigraph*

16.3.1 Dedication

A dedication should be placed on preliminary page v. It should be set in Brill Italic, 12 pt, centered and should not end with a full stop. It should be set to end three blank lines above the end ornament (•••, U+2235) that is part of the Brill typeface. This end ornament should be set in Brill Roman, 24 pt, centered on line 18 of the baseline grid. Therefore, line 14 of the baseline grid is always the last line of the dedication text.

16.3.2 Epigraph

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In journals, the epigraph should be placed after the keywords of an article (see p. 82).

16.4 *Table of Contents*

An example of a table of contents for a monograph, together with detailed typesetting instructions, is shown on pp. 64–65. A similar example of a table of contents for an edited volume is shown on p. 66.

Tables of contents might become very large if all levels of section headings are included (this only applies to monographs because edited volumes should as a rule not list any section headings). To prevent this, the table of contents should not exceed four typeset pages. In general, therefore, section headings of level three and higher will not be included in the table of contents. The number of section headings in the table of contents may have to be reduced to two, one, or even none in some cases. This *must* be done at the first-proof stage. Brill's production editor, in consultation with the author or editor, may subsequently decide that a table of contents may extend beyond the four-page limit in exceptional cases.

Chapter titles, including subtitle and/or author name, in a table of contents should be followed by a blank line, except for any items in the prelims (save the last item) and back matter.

In tables of contents of edited volumes (books), the titles of contributions will be set in Brill Roman, not Brill Bold. Bold type will remain in use for titles in all other tables of contents.

If chapter titles or headings of the first level are not numbered in the table of contents, the chapter titles and headings must not be indented but set flush left, and in such cases the same rule applies to preliminary and back matter items.

The table of contents should always be based on the chapter titles and headings in the main text.

16.5 *Foreword, Preface, Acknowledgements*

The body text of Foreword, Preface, and/or Acknowledgements must be set just like body text elsewhere, *i.e.*, 11 pt on the baseline grid. Similarly, the titles 'Foreword', 'Preface', 'Acknowledg(e)ments' must be set as a chapter title. Examples are shown on pp. 67–68.

16.6 *Lists, Notes on Contributors*

Pages 68–70 show some of the most common parts of the preliminary matter. Lists of Figures, Abbreviations, and other summary text should be set in Brill Roman, 10 pt, conforming to the baseline grid. Headings should be set as shown in section 7 (pp. 22, 28). Notes on Contributors should be set as body text.

Full source, provenance, copyright and/or permissions regarding illustrations or (tabular) data are cited in the List of Illustrations and/or List of Tables. When a book contains both a short List of Illustrations and a List of Tables, they may be combined on one page.

Dedications should not end with a full stop.

For Olivia and Aurora

Brill Italic, 12 pt.
Last line of dedication is set
on line 14 of the baseline grid.



Brill Roman, 24 pt. End ornament is set
on line 18 of the baseline grid.

Page v: dedication. If there is no dedication, any epigraph, if present, will appear on p. v.

Left indentation 2 grid steps.

Right indentation 2 grid steps.

... the English law will no doubt continue as the main guidance for our future legal development. But if the trend is to follow opinion and ideas tainted and coloured with sentiment and emotions then any change to a different system will serve no purpose other than the temporary political gain by those who are advocating it.

G.A. LUTFI, "The Future of the English Law in the Sudan," *Sudan Law Journal and Reports*

Multiple-line source references in Brill 9 pt, leading 11 pt; first line conforms to baseline grid.

•••

Epigraphs narrower than 99 mm (as well as any accompanying source references) are centered.

History is more or less bunk.

Last line of epigraph is set

GERALD FORD

on line 14 of the baseline grid (unless the epigraph text is so voluminous that it would not fit, in which case the last epigraph line drops as many lines below line 14 as necessary; the end ornament then also drops an equal number of lines).

•
•

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on line 18 of the baseline grid (unless the epigraph text is too voluminous and drops one or more lines, in which case the end ornament drops an equal number of lines).

Page vi contains the epigraph(s) if there is a dedication on p. v.

Always remove "Table of."

Contents

Page references in Brill Roman, 11 pt, separated from the chapter title by two EM spaces. Roman numerals should be set in OpenType small caps.

Foreword VII

Chapter titles in Brill Bold, 11 pt.

Preface VIII

No blank lines between headings of the preliminary matter.

Acknowledgements X

List of Figures and Tables XI

When the volume contains 10 or more numbered chapters, the headings of the preliminary matter are indented 2 grid steps (see note at the bottom of the page).

Abbreviations XII

Introduction 1

Fixed horizontal distance to page references: 2 EM spaces.

PART 1

Part numbers in Brill Bold, small caps, 13 pt, 12 mm indent.

The Narrator-Author's Engagement with His Predecessors and with the Tradition of Epic Storytelling

Part titles in Brill Bold Italic, 13 pt.

SECTION 1

Section numbers in Brill Roman, small caps, 13 pt, 12 mm indent.

Introductory Chapters

Section titles in Brill Italic, 13 pt.

Minimum distance between numerals and titles/headings: 4 mm.

1 The First Proem: The Narrator's Sources of Inspiration 9

1 A Shifting Source of Inspiration 10

2 Subject Matter and Narrative *persona* 122.1 *The Homeric Background* 122.2 *Digressions* 13

3 Summary 15

2 The Nonnian Narrator and the Muses 36

1 The Addressees of the Nonnian Muse Invocations 36

2 The Shorter Invocations: Innovations on a Well-Known Theme 38

2.1 *Overview* 382.2 *The Specificity of the Nonnian Muses* 42

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2.3.1 The Breaths of Phoebus 51

2.3.2 Nymph Invocations 53

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The text of the titles and subtitles is indented by 2 grid steps (instead of 1) if a volume contains 10 numbered chapters or more.

PART 2

***A Narrator-Scholar with an Innovative Approach to Epic
Storytelling***

Chapter titles in Brill Bold, 11 pt.

- 9 The Nonnian Narrator's Conception of Narrating: The Question of Sources 65**
- 1 Self-Conscious Narrating: The Reference to Sources 66**
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Each chapter is preceded by a blank line.

- 10 Being Overt: The Nonnian Narrator's Opinion of His Own Narrative 88**
- 1 The Nonnian Narrator in Space and Time 88** Level 1 headings
in Brill Roman, 11 pt.
 - 2 The Narrator's Opinion of His Own Story: A Narrator-Commentator 92**
 - 2.1 *Evaluative Adjectives 92* Level 2 headings
in Brill Italics, 11 pt.
 - 2.2 *Verbs in the First Person 98*
 - 3 The syncrisis of Book 25, 22–252: an Innovative and Assertive Narratorial Intervention 100**
 - 3.1 *The Narrator Takes Sides: A Partial syncrisis 102*
 - 3.2 *Anticipations of the Narratee's Objections: The Narrator's Awareness of His Own Bias 107*
 - 3.3 *The Dialogical Setting: Further Marks of the Presence of an Overt Narrator Concerned with the Persuasive Power of the syncrisis 113*
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Conclusion 259

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No blank lines between
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When the volume contains 10 or more
numbered chapters, the headings of the

Index Locorum 278

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When the volume contains up to 9 chapters, the headings of the preliminary matter are indented 1 grid step, as are the chapter titles (see note at the bottom of the page).

1 Writing Words: A Brief Introduction	1
<i>Cyril Perret and Thierry Olive</i>	

Chapter titles of edited volumes in Brill Roman, 11 pt.
Author in Brill Italic, 11 pt, 12 mm indent.

PART 1

Part numbers in Brill Bold, small caps, 13 pt, 12 mm indent.

Theoretical and Empirical Section

Part titles in Brill Bold Italic, 13 pt.

2 A Role of Phonology in Orthographic Production?	
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Chapter subtitles on a new line in Brill Italics, 11 pt.

3 Implicit Statistical Learning of Graphotactic Knowledge and Lexical Orthographic Acquisition	129
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The text of the titles and subtitles is indented by 1 grid step if a volume contains up to 9 numbered chapters. In those cases the headings of the back matter are indented 1 grid step as well.

Foreword

'Foreword' when written by someone other than the author;
'Preface' when written by the author of the book himself.

The aim of Bibliotheca Maqriziana is to publish critical editions of al-Maqrīzī's works based on the author's holographs, whenever these are preserved. The critical editions are accompanied by annotated translations and introductions. The series is divided into two categories: the first, *Opera minora* (three volumes have been published thus far), includes al-Maqrīzī's minor works; and the second, *Opera maiora*, is devoted to his major, often multivolume, works.

The present volume is the first of the *Opera maiora*. It contains one section of one of al-Maqrīzī's major works and, more importantly, one of the least known: *al-Ḥabar 'an al-bašar* ('The History of Mankind'). Al-Maqrīzī divided it into six volumes and several sections. This original division will be respected. Each section will be edited and translated by a specialist on the subject; the title page of each volume will indicate the volume and section number according to al-Maqrīzī's divisions. For reasons of space, some sections have been divided into several parts, as in the present case: The history of the Persians corresponds to the fourth section of volume 5 of *al-Ḥabar 'an al-bašar* and will be published in two tomes, this one being the first.

With *al-Ḥabar 'an al-bašar*, al-Maqrīzī brought his historical panorama to an end. It was his last major *opus*, composed at the end of his life, and he conceived it as an introduction to his biography of the Prophet (*Imtā' al-asmā' bi-mā li-l-rasūl min al-anbā' wa-l-aḥwāl wa-l-ḥafada wa-l-matā'*), a work that preceded his trilogy on the history of Egypt under Muslim rule (*ʿIqd ḡawāhir al-asfāt min aḥbār madīnat al-Fustāt*; *Itti'āz al-ḥunafā' bi-aḥbār al-ḥulafā'*; and *al-Sulūk li-ma'rifat duwal al-mulūk*).

With this last evidence of his output as one of the most significant historians of Islam, al-Maqrīzī's goal was to stress the central position of the Arabs in the history of the world, as the group elected by God to receive His last message. Though the content of *al-Ḥabar* also deals with the history of other peoples (Jews, Persians, Greeks, Romans, etc.), its main focus is undoubtedly on the history of the Arabs before the appearance of Islam: no fewer than four of the six volumes are entirely devoted to them. The present volume, which deals with the history of the Persians, will be followed by others, already in preparation and scheduled for publication in the near future. We hope that the full publication of this significant, largely unknown, work will contribute to a better understanding of al-Maqrīzī as a historian and a scholar.

1 blank line between the body text and the name of the author.

Frédéric Bauden

Author in Brill Italic, 11 pt.

Liège, 10 June 2017

Preface

Short Introductions, Forewords and Prefaces are styled just like a small chapter, with the same type size and other formatting values as given in section 5, pp. 15–16.

Feasts play a crucial role in human society. They mark the rhythm of the seasons, the life cycles of individuals and the (re-) configuration of communities. Comparative anthropological and historical analysis illuminates how feasts act as a driving force of social interaction, the communal consumption of food and drink serving as a powerful tool for status negotiation. They provide venues for social cohesion and exclusion, formal and informal authority and economic redistribution.

In ancient Greece, feasts played a fundamental role in the emergence of the polis, including those institutions that helped define and transform polis society, culture and politics. Transmitting both formal and informal societal codes to next generations, Greek feasting rituals were responsible to an important degree for the great resilience of the polis, Greece's most characteristic form of political organization, which endured well over a millennium.

Two types of feasts have been and still are studied in depth: the religious festival, where sacrificial meat was offered to the gods and consumed by cult-participants during religious banquets, and the symposium, where the drinking cup was dexterously passed among a select group of social peers. This volume explores how these forms of feasting, the sacrificial feast and the symposium, emerged and evolved, but more importantly, how they stood at the core of the religious and political institutions that defined Greek society.

Always remove 'List of' in the chapter title.

Figures and Tables

Body text in Brill Roman, 10 pt.

Text follows the grid.

Figures

- 1.1 Ostrakon Berlin P 12625 (right) + IFAO ONL 300 (left), reverse. Photo by Maren Goeck-Bauer and Kyra van der Moezel, published with kind permission of Deir el Medine online and the Institut Français d' Archéologie Orientale (IFAO). See also chapter 5, table 5.4. 6 **2 EM spaces separate text and page references.**
- 1.2 Facsimile and transcription of O. UC 32054; oath by Penrennut, with a colophon by the chief workman Nekhemmut (bottom line). From Černý and Gardiner 1957: pl. XX and XXXA. 12
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Page references may be set in Brill Bold, 10 pt in order to improve readability.

Always remove 'List of' in the chapter title.

Abbreviations

Body text in Brill Roman, 10 pt.

Text follows the grid.

A	Gottfried Wilhelm Leibniz, <i>Sämtliche Schriften und Briefe</i> , ed. Akademie der Wissenschaften, Berlin: Akademie-Verlag 1923—[?], followed by series and volume number in roman numerals.
Adam & Tannery	René Descartes, <i>Œuvres</i> , eds. C. Adam and P. Tannery, new presentation by B. Rochot and P. Costabel, Paris: Vrin-CNRS 1964–1974.
Adam & Tannery	René Descartes, <i>Œuvres</i> , eds. C. Adam and P. Tannery, new presentation by B. Rochot and P. Costabel, Paris: Vrin-CNRS 1964–1974.
EP	Nicolas Steno, <i>Nicolai Stenonis epistolae et epistolae ad eum datae</i> , ed. G. Scherz, Copenhagen: Nordisk Verlag 1952.
FilNeo	<i>Filología Neotestamentaria</i>
GP	Gottfried Wilhelm Leibniz, <i>Die philosophischen Schriften von G.W. Leibniz</i> , Berlin: Wiedman 1875–1890, re-edited by Hildesheim/New York: Georg Olms Verlag 1978.
GRBS	<i>Greek, Roman and Byzantine Studies</i>
KM	Nicolas Steno, <i>Nicolaus Steno. Biography and Original Papers of a 17th Century Scientist</i> , eds. T. Kardel and P. Maquet, 1st edition, Heidelberg: Springer 2013.
OP	Nicolas Steno, <i>Opera philosophica</i> , ed. V. Maar, Copenhagen: Tryde 1910.
OT	Nicolas Steno, <i>Nicolai Stenonis opera theologica cum prooemiis ac notis Germanice scriptis. Tomus posterior</i> , eds. K. Larsen and G. Scherz, Copenhagen: Nyt Nordisk Forlag 1947.
Q	<i>Qere</i>
QSP	Qumran Scribal Practice
SNTSMS	Society for New Testament Studies—Monograph Series
SupNT	Supplements to <i>Novum Testamentum</i>

Adjust number of grid steps
based on the longest abbreviation.

Notes on Contributors

Body text in Brill Roman, 11 pt.

Maaïke van Berkel

Author in Brill Italic, 11 pt.

is professor of Medieval History at Radboud University in Nijmegen. Her research is about the social and cultural history of Muslim societies (7th–15th century). Specifically, she has published on literacy, bureaucracy, court culture, and urban organization. She focuses at present on the management of water supply in premodern Middle Eastern cities.

1 blank line between the body text and the author.

Jeroen Duindam

is professor of early modern history at Leiden University. He studies the comparative history of courts, rulers, and elites. His publications include *Myths of Power: Norbert Elias and the Early Modern European Court* (Amsterdam, 1995), *Vienna and Versailles. The Courts of Europe's Dynastic Rivals* (Cambridge, 2003), and *Dynasties. A Global History of Power 1300–1800* (Cambridge, 2016).

Marie Favereau Doumenjou

obtained her PhD in History from the University of La Sorbonne-Paris IV and the Università degli Studi di San Marino in 2004. She was a member of the French Institute of Oriental Archaeology (Cairo, 2005–2009) and a Fulbright visiting member of the Institute for Advanced Study (Princeton, 2009–2010). She is currently research associate at the University of Oxford and member of the ERC project: Nomadic Empires: A World-Historical Perspective (2014–2019). Her research investigates economic diplomacy between the Mongol Empire and other parts of the world. With Jacques Raymond, she published *La Horde d'Or. Les héritiers de Gengis Khan* (Lascelle, 2014).

Liesbeth GeEVERS

obtained her PhD from the University of Amsterdam in 2008 with a dissertation on the Dutch Revolt. Since then she has worked as a lecturer of political, European, and Global History at the universities of Utrecht and Leiden. Her interests include dynastic identity and dynastic rule, particularly the Nassau, Habsburg and Safavid dynasties. With Mirella Marini she edited *Dynastic Identity in Early Modern Europe. Rulers, Aristocrats and the Formation of Identities* (Farnham, 2015). Currently, she holds a Riksbankens Jubileumsfond fellowship at Lund University and is preparing a book provisionally titled *Dynastic Rule in Action: The House of Austria and the Spanish Habsburg Monarchy (1500–1700)*.

17 End Matter

17.1 *Appendices*

Books may include a number of appendices containing a variety of subject matter. The body text of appendices should be set in Brill Roman, 11 pt, all text justified, although the use of 10 pt type is also allowed if an appendix is very long. Appendix (chapter) title and headings are formatted according to the general directions as described in sections 5 and 7, above. The baseline grid should be adhered to strictly, particularly the 4 mm vertical grid. An example is provided on p. 73.

17.2 *Bibliography*

Bibliographical text can be placed at the end of a chapter and/or – as a separate chapter – in the end matter of a volume. The heading is formatted as a heading 1 or a chapter title, respectively. The body text is formatted in Brill Roman, 10 pt and should conform to the baseline grid. The first line should be set flush left, with subsequent lines indented by 4 mm, as shown on p. 75.

17.3 *Index*

An index should be set in Brill Roman, 9 pt; leading 11 pt. Depending on the length of the index entries, the type area may be divided into two or three columns (gutter is 4 mm). In general, page numbers are to be separated from the index entry by one EM space. But when entries consist of numerals as in the Index of Sources example, it is better to use a suitable tab (on 8, 12, 16 mm or so on) – see example 17.3B, p. 76. An Index of Sources may also be formatted run-in, thereby dispensing with a paired-column, source-reference(s) format, which results in four or six columns per page: in run-in indices, source references are set in bold type, and page references in roman.

The first line of an entry should be set flush left, with subsequent lines indented by 8 mm, as shown on p. 77; subentries are indented by 4 mm, and their runover lines by 8 mm again. Only the very first index line on each page conforms to the baseline grid. If a lemma continues on a new page (either verso or recto), repeat the (sub)lemma followed by '(cont.)'.

Indices should be ordered in such a way that the index likely to be used most frequently is put last, and working backwards in diminishing likelihood of use. This is because the final index in a physical book volume is the one users will reach most easily, working from the back cover. Whenever there is more than one index and one of these is a General Index or an Index of Subjects, this will usually come last. Failing such an index, an Index of Sources is also consulted very frequently, so that is the next in line to come last. Other index sequences are conceivable in special cases. The definitive order is to be determined by Brill's production editor, if necessary in consultation with the author/editor.

If the appendix has a title, the word 'appendix' can be set in small caps on a separate line.

APPENDIX 1

The Accounting Books of Regla

Body text in Brill Roman, 10 pt.

Text follows the grid.

Note, however, that headings in the Appendices are always in 11 pt.

The account books that were consulted in the *Archivo Histórico de la Compañía de Minas del Real del Monte y Pachuca* (AHCMyP), as the source of the inventories, mass balances and production costs, correspond to the *Fondo Siglo XIX*. They comprise the following sections, series and sub-series:

**1 Sección: Explotación y Beneficio, Serie: Informes de Haciendas de Beneficio, Subserie: Informes Mensuales Hacienda de Regla
Vol. 225, Exp. 3: 29 Jun 1872–27 Oct 1888**

This is the single tome accounting ledger with production data for Regla, referred to in the main text as *Informe Mensual*. The ledger registers the accounts in four or five week intervals, dated according to the final day of each period. It tracks the quantities of incoming ore according to silver content and ultimate destination (*patio* process or smelting), together with the final amount of silver extracted. The data on the *patio* process cover a fifteen year interval, though the period from 1874 to mid 1875 is completely atypical in that silver refining plummeted, the *patio* process was suspended in many months and smelting carried out mainly on slags. Data from this period will be excluded from the general analysis. Smelting data from ores was only reported for the period June 1875 to January 1886, with some monthly interruptions. Each monthly account sheet contains the following information on the costs incurred:

1. A report on the monthly consumption by weight and total cost (in *pesos*) incurred of the following major consumables, under the heading *Almacén* (warehouse): salt (*sal*), mercury (*azogue*), copper sulphate (*sulfato de cobre*), litharge (*greta*), charcoal (*carbón*), barley (*cebada*), straw (*paja*), corn (*maíz*), animals in stock and losses by death.
2. The monthly production costs (*Costo de Beneficio*) are reported within a separate boxed-in area of each monthly account sheet. They are presented under some fifteen different headings, some of which change during the 1872 to 1888 period. However it is fairly straightforward to group these costs under the following subsets: Labour costs; Mercury, Salt, Copper Sulphate, Litharge and Charcoal; Other costs. In the case of smelting, I use the accountants' figure on total monthly smelting costs, subtract the costs for litharge, charcoal and labour (reported as *fundición*), and the net amount I register as 'other costs' for smelting.

Glossary

Body text in Brill Roman, 10 pt.

Two EM spaces between lemma and subsequent text.

Text follows the grid.

Analepsis the insertion in the narrative of an event which took place in the ‘past’ of the story—a flashback. Analepses cause a disruption of the chronological order of events.

Covert narrator a narrator who avoids intervening in his own narrative.

Diegesis the fictional world of the narrative, to which belong the characters and the events presented by the narrator.

Enunciation the narrator’s act—creating a story.

Extradiegetic / External narrator a narrator who does not belong to the *diegesis*, who is not part of the events that he is narrating.

Fabula a sequence of events existing in a fictional world outside of any narrative act. The narrator’s role is to present the events of the fabula to the narratee and to order them according to the way he wants to narrate the story.

Implied author the auctorial entity as reconstructed from clues found in narrator-text. This reconstruction may differ significantly from the author’s true identity. The implied author is distinct from the narrator, in that the former plays no part in the presentation of the story.

Intradiegetic / Internal narrator a narrator who belongs to the *diegesis*, and who may be affected by, or play a role in, the events that he is narrating.

Metalepsis an interaction between two distinct narratological levels, such as an external narrator addressing his characters, or characters addressing the narratee.

Narratee(s) the abstract representation of the audience (readers or listeners, whose identity changes drastically through time) of the story. They are the addressees of the narrator and exist on the level of the enunciation.

Narrator the abstract representation of the author in the text. The narrator is the entity who is telling the story and exists on the level of the enunciation.

Narrator-text the sections of the narrative which are presented by the narrator; these sections comprise everything in the narrative other than speeches presented by characters.

Overt narrator A narrator intervening in his own voice in the course of the story that he is narrating.

Prolepsis the insertion in the narrative of an event which takes place in the ‘future’ of the story—a flashforward. Prolepses cause a disruption of the chronological order of events.

Spatial form a literary technique by which a narrative is structured according to the interplay of analogies and correspondences (paradigmatic or thematic pattern) rather than by a definite timeline (chronological pattern).

Lemmata in Brill Bold, 10 pt.

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Text follows the grid.

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Repeated names should not be replaced with a bibliographical dash.

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18 Journal Elements

Journals are typeset in the same way as books, with the same page size, typeface and using the same baseline grid. However, journals include a number of elements that do not appear in books.

18.1 *Journal Prelims*

Once a year a journal will carry preliminary pages. As a rule, a journal volume's prelims will appear at the start of issue no. 1. Although folios in the prelims will be suppressed, internally they will be numbered with roman numerals.

- Page I will carry the journal title.
- Page II: editorial information, such as the (Chief/Managing/etc.) Editor's name (possibly also professional title, affiliation), the Editorial Board, and so on, plus on the last line of the type area the reference to the journal's URL.
- Page III: journal title, volume number and year of publication, plus the Brill logo/imprint.
- Page IV: general service information, such as instructions for authors, Open Access, contact information, information on the Brill typeface, ISSN, E-ISSN, copyright information, and so on. There is a similarity with page IV of the preliminary matter in books (see p. 59; example 16.2G).

18.2 *Journal Section Titles*

Journal issues are regularly divided into sections. Not only will there be articles and book reviews, but also sections like 'Medieval Issues', 'Archaeology and Archaeologists', 'De novis libris iudicia', 'Current Legal Developments', 'Review Articles', and so on. A section title will be placed below the masthead with the Brill logo, journal name, and journal logo, just as on the first page of an article, with two line spaces between the logos and the section title. Section titles shall start on line 4 of the grid, Brill Bold Italic, 16/20 pt, centered. The end ornament (••) shall be set centered and on a grid line at a distance of at least three lines from the last line of the section title. Two blank lines shall follow the end ornament. A sample page can be found on p. 83.

18.3 *Book Reviews*

Whereas review *articles* are generally formatted like 'regular' journal articles, *book reviews* are treated as a separate category.

First of all, they may be typeset using 11 pt type, or 10 pt type (to save some space), a choice made individually on a per-journal basis. The baseline grid must be observed in both cases.

Second, instead of having a title, a book review is headed by one or more items of text consisting of a description of the publication(s) under review. In

general, such descriptions start with the author's/editor's name(s) of the work reviewed, in roman type, followed by title (and subtitle, if applicable), both in italics, and other bibliographical data, whose precise contents are determined per journal. Apart from the author's or editor's name(s) in 11 pt-formatted book reviews, all bibliographical data are set in 10 pt type. Each item reviewed has its second and subsequent lines indented on the left by 4 mm. Multiple items are separated from each other by one blank line, and there must also be a blank line between the (last) item and the beginning of the review proper.

Third, the reviewer's name(s), affiliation and email address appear at the end of a review, following a blank line. Their formatting is the same as when they appear above a 'regular' article.

Note that apart from the very first book review (which usually appears on a page headed by the journal masthead), all pages with book reviews must feature the title of the journal in question above the copyright/DOI notices appearing below each new review, set in Brill Roman, small caps, 10 pt, flush left. This is done because without such a feature, offprints of single book reviews would otherwise lack the title of the journal in which they appear. See the examples on p. 84.

18.4 *Journal Volume Contents*

A journal volume contents will be listed in the last issue of a volume, starting on a new right-hand page following the last page of the last issue proper. Page numbering will continue that issue's Arabic pagination, with the folio on its first page suppressed. Examples can be found on pp. 86–87.

Journal *issues* do not normally have a table of contents. If, exceptionally, an issue table of contents is allowed, it will precede the issue's 'regular' inside matter and be numbered using roman numerals, with the folio of the first page being suppressed.

18.5 *Advance Articles*

Advance articles will have a slightly customized running headline and footer. The footer on verso pages quotes the DOI, followed by a space, vertical bar, space, journal title, year in parentheses and page numbers, always beginning at 1, all on one line, right justified. On recto pages this line should be set left justified, beginning with the journal title et cetera. For journals with a long title, the DOI should be moved to the running headline. Both running headline and footer should be limited to one line in length, except for the header on the first page of the article. Examples can be found on pp. 88–93.



The header contains the journal title, volume number, year and article page range. Logos are positioned on the first baseline with 2 line spaces between logos and title.

URL of the journal,
Brill Roman, 8 pt.

The Pronunciation of the *Dagesh Lene* in the Tiberian Hebrew Tradition

Chapter and article titles in Brill Bold; 16/20 pt.
Only the first line conforms to the baseline grid.

Yehonatan Wormser | ORCID: 0000-0003-0318-3570

Gordon College, Haifa, Israel; Efrata College, Jerusalem, Israel

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Author in Brill Italic, 11 pt, 12 mm indent.

Affiliation in Brill Roman, 10 pt, 12 mm indent.

Email address in Brill Italic, 10 pt, 12 mm indent.

Abstract Heading level 1.

Abstract text in Brill Roman, 10 pt.

It is commonly assumed that the distinction between the *dagesh forte* (marking a geminated consonant) and the *dagesh lene* (marking a plosive, non-geminated pronunciation of the letters בגדכפ"ת) can be traced to the original Tiberian reading tradition. The use of only one sign for both entities in the Tiberian vocalization, however, as well as several findings from Tiberian-related sources, lead to the conclusion that both types of *degeshim* were realized with gemination in the Tiberian tradition. In contrast, there are texts with Babylonian and Palestinian vocalization that differentiate between the two types, probably representing a distinction in their realization. These facts suggest that this distinction, an integral component of standard Hebrew grammar, maintained in many oral traditions, is not based on the Tiberian tradition and appears now in non-Tiberian traditions only.

Keywords Heading level 1.

Keywords in Brill Roman, 10 pt.

Masorah – *dagesh* – *dagesh lene* – Tiberian reading tradition

Keywords are connected with an EN dash with spaces on either side.

2 blank lines between keywords and the body text.

1 Introduction: Unequivocality in the Tiberian Vocalization System

One of the main qualities of a clear and useful writing system is the unequivocality of its components.¹ Thus, when a writing system is created, one of the

¹ Cf. Ferdinand De Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye, trans. Wade Baskin (London: Peter Owen, 1974), 27–28, 39; Florian Coulmas, *The Writing Systems of the World* (Oxford: Basil Blackwell, 1991), 45–46.

Investigating Historical Abuses

An Applied History Perspective on Inter-country Adoption in the Netherlands, 1950s–Present

At least 1 blank line between (sub)title and author.

Subtitle in
Brill Bold Italic, 11/13.4 pt.

Yannick Balk | ORCID: 0000-0003-0723-2309

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Set ORCID label in
Brill Roman, small caps, 10 pt;
use proportional lining
small caps numerals.

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At least 1 blank line between author and data.

Received September 30, 2021 | Accepted January 25, 2022 |

Published online February 16, 2022

Abstract

This article investigates the phenomenon and practice of intercountry adoption from a historical perspective by using applied history methods. In particular, we employed the method of historicizing current concerns, such as the notion of abuses, and contextualizing them in history. With these methods, we contributed to the Dutch governmental assessment and evaluation of intercountry adoption, indicating that our findings (as laid down in the official report) need to be translated into revised governmental policies. In this paper, we describe how we applied our historicizing methods to intercountry adoption abuses by providing a narrative and genealogy of the topic. We also discuss the pitfalls and merits of conducting historical research into practices that are now considered immoral or unjust, but were long standard practice after intercountry adoption started in the Netherlands. In this way, we also contribute to the ongoing discussion on doing historical research in highly politicized contexts, where the danger of contributing to the 'blame game' often lies in wait.

Post-materialist Integral Ecology

Experiments in the Peruvian High Amazon

First line of subtitle at 6 mm
from last line of main title.

Frédérique Apffel-Marglin

Author line conforms to baseline grid.

Professor Emerita, Anthropology, Smith College, Northampton, MA, USA

fmarglin@smith.edu

Abstract

This essay is an example of a post-materialist science in the work of molecular biologist Candace Pert. Post-materialist science supersedes materialist-reductionist science and integrates spirituality with materiality.

Keywords

post-materialist science – integral ecology – spirituality – Peruvian Upper Amazon – indigenous agroforestry – slash and burn agriculture – terra preta – anthropogenic soils
 1 blank line between keywords and ornament.

•••

1 blank line between ornament and text of epigraph.

Epigraph in
Brill Roman, 11 pt.

Post-materialist science does not reject the empirical observations
and great value of scientific achievements realized up until now.

MARIO BEAUREGARD, LARRY DOSSEY and LISA MILLER

Epigraphs are indented 8 mm both on the left and the right.

•••

The [Papal Encyclical, *Laudato Si* of June 2015] encouraged the moral forces of concern for both the environment and people to be joined in “integral ecology”. “The cry of the Earth and the cry of the poor” are now linked as was not fully visible before.

MARY EVELYN TUCKER and JOHN GRIM

Sources to epigraphs are set in Brill Roman, 9/11 pt; sources are indented 16 mm.

••

Section title in Brill Bold Italic, 16/20 pt.

In case of a single book review,

Book Reviews section title and running headline
should be singular ('Book Review').

At least 3 blank lines between section title and ornament.



2 blank lines between ornament and author.

Author in Brill Roman, 11 pt.

Monika Zin and Dieter Schlingloff, *Saṃsāracakra: The Wheel of Rebirth in the Indian Tradition*. New Delhi: Dev Publishers & Distributors, 2022. ISBN 978-93-87496-77-4. 230pp. 9 color plates. ₹1595.

Bibliographic reference in Brill Roman/Italic, 10 pt, 4 mm indent.

In 2007, Monika Zin and Dieter Schlingloff published a small book in German, being a four-chapter study on the so-called Wheel of Rebirth, the *saṃsāracakra*.¹ This has now been translated into English, and published in India in a well-produced volume. There are only slight differences between the two (aside from the language): while the German volume had only a single (not very good) color plate, the present translation can boast nine very nice and nicely reproduced color images.² While there is no indication of the division of labor between the authors, one may suppose that the lion's share of the Sanskrit philology is due to Schlingloff, and that most of the visual analysis is the work of Zin.

The four chapters of the book deal with: 1. “The Water Wheel and a Symbol of Saṃsāra,” 2. “Buddhist Instructions for Painting the Wheel,” 3. “The Painting of the Wheel in Ajanta,” and 4. “Text and Painting in Comparison.” In sum, the book is largely an exercise in making sense of the partially preserved painting on the veranda of cave 17 in Ajanta. The first chapter is in some ways an exception to this focus, in that it is dedicated to the proposition that the imagination of the wheel of saṃsāra is based not, as is commonly assumed, on a

1 *Saṃsāracakra: Das Rad der Wiedergeburten in der indischen Überlieferung*. Düsseldorf: EKÖ-Haus = *Buddhismus-Studien / Buddhist Studies* 6. ISBN 978-3-89129-695-0. I know of only one review, that of Petra Kieffer-Pülz, *Zeitschrift der Deutschen Morgenländischen Gesellschaft* 161.1 (2011): 223–224.

2 These are indicated as copyrighted by the Ajanta Archives of the Saxon Academy of Sciences and Humanities, Research Centre “Buddhist Murals of Kucha on the Northern Silk Road,” and apparently photographed by Andreas Stellmacher. It is not quite clear what Kucha and the Northern Silk Road have to do with Ajanta but one might guess that the connection is that this is Monika Zin's academic home.

David Hiley, Gionata Brusa (Hrsg.), *Der Liber ordinarius der Regensburger Domkirche. Eine textkritische Edition des mittelalterlichen Regelbuchs* [Codices Manuscripti & Impressi, Supplementum 16]. Hollinek, Purkersdorf 2020, lxi + 332 S. ISSN 0379-3621. €189.

1 blank line between title and the body text.

Ein Jahr vor dem Erscheinen dieser Publikation, im Jahr 2019, startete eine Reihe, welche die Libri ordinarii der mittelalterlichen Kirchenprovinz Salzburg sowohl als Buch und als auch im Cantus Network-Projekt in digitaler Form erarbeiten wird. Mit dem hier vorliegenden Band des Liber ordinarius der Regensburger Domkirche liegt ein weiterer aus dieser Reihe vor.

Der 61 Seiten umfassende einleitende Teil beschäftigt sich natürlich hauptsächlich mit dem Codex Clm 26947, die sich heute in der Bayerischen Staatsbibliothek befindet. Die Handschrift ist zweiteilig: f. 1–12 umfasst ein Kalendarium, f. 15–235 das nur in dieser einzigen Handschrift überlieferte Ordinarium. Beide Schreiberhände datieren in das vierzehnte Jahrhundert, eine weitere Eingrenzung der Datierung nehmen Hiley und Brusa nicht vor. Beide Teile scheinen indessen erst zu einem späteren Zeitpunkt zusammengebunden worden zu sein. Das Kalendarium war zuvor mit Sicherheit in einer anderen liturgischen Handschrift vorgebunden, denn die aufgeführten Heiligen weisen nicht nach Regensburg, sondern nach Passau.

Dem Kalendarium folgen auf f. 13–14 Computustabellen, die mit Erläuterungen in deutscher Sprache versehen sind. Eine von den Herausgebern nicht vorgenommene Bestimmung der Schreibsprache hätte eventuell die Zuordnung zu Passau stützen können oder aber Hinweise auf andere Regionen ergeben.

Die Erstellung des Regensburger Ordinarius wird durch bauliche Gegebenheiten untermauert, die zwischen 1340 und 1380 geherrscht haben. Wie in einem Liber Ordinarius in seiner Eigenschaft als liturgisches Regiebuch zu erwarten, finden sich Einsprengsel, die die Frage erörtern, was mit Terminüberschneidungen – ein liturgisch gar nicht so seltenes Phänomen – umzugehen sei. Spezielle musikalische Texte werden schwerpunktmäßig erläutert.¹

Im Internet wurde bereits vorab eine sog. Lesefassung dieser Edition publiziert. Jedes Fest wird in seiner Edition (S. 1–140) numerisch durchgezählt und innerhalb dieser Nummerierung durch die liturgische Feingliederung mit weiteren Unterteilungen versehen. Liturgische Initien werden kursiv gesetzt. Außerdem gibt es einen Zeilenzähler, der auf die kritischen Apparate rekurriert.

1 Im besonderen Alleluiaverse, Sequenzen und Tropen (S. xxi–xxx). Weiter Offiziumsgesänge der Sonntage im Advent, der ersten Tage der Karwoche, der Marienfeste, Allerheiligen, Kirchweih und der Totenvigilien (S. xxxiv–l).

Die Register umfassen Personen (S. 141), Orte (S. 144), Incipits (S. 145–219) und Feste, Sonn- und Feiertage (S. 220–226). Die Incipits sind alphabetisch geordnet, ohne Unterteilung in eigene liturgische Kategorien (etwa Antiphonen oder Hymnen). Infolgedessen weisen sie auch keine CAO-Nummern oder Nachweise aus dem *Corpus Orationum* auf.² Sie sind lediglich nach dem Incipit in runder Klammer mit der liturgischen Kategorie versehen, weshalb dem Band hier sicherlich diese wichtigen Nachweisinformationen verloren gehen, was bedauerlich ist. Sehr interessant und außerordentlich nützlich ist ein Register mit den Funktionsbezeichnungen (S. 142–143), denn hier werden zum einen sehr schön begriffliche Unterscheide deutlich als auch einzelne Weihegrade.

Als letzter Teil folgt ein Kurzinventar dieser Handschrift mit liturgischen Initien (S. 237–329), die indirekt auf CAO referenzieren, indem sie die ID des Cantus Network Projekts hinterlegen, das wiederum die CAO-Nummern, sofern vorhanden, zugrunde legt.

Anhand dieser Editionen bzw. dieser beiden, einander ergänzenden Editionen wird sehr offensichtlich welches Potential Editionen mittelalterlicher *Libri ordinarii* besitzen. Denn der nächste, mehr als wünschenswerte Schritt wäre eine umfassende Auswertung dieser beiden Texte gemeinsam, die nicht nur die Liturgiegeschichte, sondern auch Kirchen-, Memorial- und Alltagsgeschichte ein erhebliches Stück voranbringen werden.

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Author, affiliation and email address set in the same way as at the beginning of an article (see p. 80).

- 2 René-Jean Hesbert: *Corpus antiphonarium officii* [Rerum ecclesiasticarum documenta, Series maior 7–12] (6 Bde.; Rom, 1963–1979). *Corpus Orationum: Orationes 1–6121*, inchoante Eugenio Moeller subsequente Ioanne Maria Clément, totum opus perfecit Bertrandus Coppiepiers 't Wallant [Corpus Christianorum, Series Latina 160–160H] (9 Bde.; Turnhout 1992–1996).

Footnotes on the last page of book reviews, following an author's name, affiliation, email address, date or year (could also apply to a Foreword for example) also require 2 blank lines above them.

Book reviews consisting of only one page (and not appearing on the first page of a Book Reviews section in a journal) would normally not feature the title of the journal, but such a mention is necessary. In these cases, set the title of the journal in Brill Roman, small caps, 10 pt, tracking +50/1000, flush left, on line 42 of the baseline grid, just above the copyright | DOI notice.

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1 blank line between section title and listing.

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the contemporary artist Peter Doig, which appear on the recto pages (Walcott & Doig 2016). *Morning, Paramin* is not the first collection of poems in which Walcott engages with the visual arts. In *Another Life*, his 1973 autobiography in verse, Walcott describes his apprenticeship as a painter with his friend Dunstan St. Omer in the workshop of the St. Lucian artist Harold Simmons. Unlike St. Omer, who became a distinguished painter and muralist, Walcott decided to become a poet. Yet, he never stopped painting and being interested in the visual arts: the jacket covers of most of his poetry collections are his own paintings, and he has designed costumes, sets, programs, posters, and painted characters for his plays; he has also worked as an arts critic for the *Trinidad Guardian* for many years.

Since the late 1980s, Walcott has had numerous solo exhibitions of his paintings, storyboards, and working sketches for his plays, and he has also collaborated with the painter and collagist Romare Bearden,¹ and contributed the text for Francesco Clemente's catalog for *A History of the Heart in Three Rainbows* (Walcott & Clemente 2009). Painters and paintings have played important roles in his plays: in *The Last Carnival* (1986), Jean-Antoine Watteau's *Embarkation for Cythera* (1717) is given center stage; in *Walker* (2002) the chorus pleads with Romare Bearden, Jacob Lawrence, and Horace Pippin to "bear" the "burden," "paint" the "pain," and "keep" the "innocence" of African-Americans; the 2011 production of *Moon-Child* (2012) at the American Academy of Rome and at the Lakeside Theatre, University of Essex, was complemented by projected images of artwork by Walcott and his artist son, Peter Walcott; Paul Gauguin's visit to Vincent van Gogh in Arles in 1888 is dramatized in Walcott's latest play, *O Starry Starry Night* (2014).

The frame of reference of many of Walcott's poems is enriched and complicated by his engagement with the work of prominent painters as diverse as Rembrandt van Rijn and Edward Hopper, and his poems often establish a creative dialogue with particular paintings or evoke particular painters' use of the color palette, perspective, tonal quality, light and shadows, and, more broadly, a specific "way of seeing" which combines aesthetics and politics and which he reinterprets from his own standpoint. The long poem *Tiepolo's Hound* (2000), which, in its hardbound edition, includes 26 of Walcott's own paintings, fea-

1 In 1983, the Limited Editions Club in New York published *The Caribbean Poetry of Derek Walcott & the Art of Romare Bearden*, in which Bearden responds to a selection of Walcott's poems with a series of monoprints. The two artists knew each other personally, but Walcott was not involved in the selection of the poems (Price & Price 2006:77–78). In 1979, Walcott used a collage by Bearden titled *The Sea Nymph* (1977) for the cover of his *The Star Apple Kingdom* (1979b).

In case the journal title is short, the DOI of an Advance article or review is mentioned in the footer. Note the vertical bar between the DOI and journal title.

tures Walcott's fictionalization of the life of the Impressionist Camille Pissarro, and is interspersed with references to works by (amongst others) Gianbattista Tiepolo, Paolo Veronese, Paul Cézanne, Paul Gauguin, and J.M.W. Turner, for which he also offers his own ekphrastic readings.

Walcott's substantial contribution to what Heffernan (1993) has called "the museum of words" has been routinely overlooked by scholars focused on the aesthetics of ekphrasis, because they do not tend to engage with Caribbean culture and art. Walcott's scholars, instead, have proposed a multiplicity of interpretations for the numerous ekphrastic efforts that are scattered throughout Walcott's collections and plays, offering them as illustrative examples of issues as different as intertextuality and postcolonial rewriting (Döring 2002; Neumann 2016); the poet's interest in the "inextricability of life and art" (Hamner 2000); his exploration of "his own inscription, as a man of African descent, in the modern aesthetics that require Blackness as a constitutive Other" (Emery 2007); or as Walcott's way of "breaking down spatial and temporal binaries that ... bind Caribbean landscapes in hierarchical relations to European art" (Handley 2010). *Morning, Paramin*, however, is the first volume in which Walcott, in his own, original way but thoroughly and systematically, engages with ekphrasis (every single poem here "responds" to a painting) and, as such, provides a unique opportunity to examine more carefully Walcott's ekphrastic practices and the way in which they might offer important alternatives to current paradigms. I will argue, in fact, that Walcott rethinks ekphrasis as a relation, or rather, as a poetics of Relation in which, as the Martiniquan theorist Édouard Glissant has explained, "each and every identity is extended through a relationship with the other" (Glissant 1997:11).

Ekphrastic poems, broadly speaking, are poems "about" paintings, and the *Oxford Classical Dictionary* (1968) defines ekphrasis as "the rhetorical description of a work of art." "About" and "description," however, are fairly vague terms: practically speaking, for example, when does description end and narrative or interpretation begin? Does "about" simply refer to the subject of the painting? Is the subject of a painting only what we see? What if a poem is concerned with what is left out of the frame? Is a poem that focuses on the technique of a painting, its handling of shapes and colors, the discourses and counterdiscourses that it promotes or challenges, or the reactions it might trigger in viewers not "about" that painting? Overall, as we will see, Walcott's engagement with Doig's paintings in *Morning, Paramin* goes well beyond simple description, stretching "aboutness" to the limit, broadening the scope of the dialogue between images and words and, in the process, rethinking and reconfiguring ekphrasis itself.

Scholars agree that the first example of ekphrasis is to be found in the *Iliad* in Homer's description of the shield of Achilles: this has been defined

On recto pages, the DOI is printed after the journal title; on verso pages, it is printed before the journal title.

his astonishing intellectual journey through the history of human inquiry, from pre-historic times up to the present, focussing on alchemy as a practice of the self. This paper substantiates why Jung's psychology remains highly relevant for understanding contemporary technoscience. I will notably explore how his methods and insights allow us to come to terms with the phenomenon of scientific discovery, focussing on three issues: (a) the relationship between alchemy and science (between archetypal projections and reveries of alchemists and the emphatically rational ego of contemporary research); (b) Jung's understanding of scientific research as a practice of the self, directed at individuation (i.e. the integration of various aspects of the self into a coherent whole); and (c) the decisive role of archetypes and the collective unconscious in the *context of discovery* of modern science. By way of introduction, however, I will first provide an outline of Jung's key insights and intellectual career, focussing on his relationship with science.

1 From Experimental Psychiatry to Alchemy: Jung's Intellectual Itinerary

Jung began his scientific career as an experimental researcher at Burghölzli hospital, where psychiatric patients participated as research subjects in association experiments, designed to map unconscious "complexes" (Jung 1905/1979). Words were presented and subjects were asked to give their immediate associations in response, while Jung measured the response time with a stop watch. The focus was on words that evoked a longer-than-average response time ("complex indicators"). Precision instruments and quantification were important ingredients of his research practice and Jung employed sophisticated devices such as a galvanometer and a *Fünftelsekundenuhr* (a one-fifth second time watch) to measure reaction times as accurately as possible (Jung 1905/1979). His experimental technique and up-to-date equipment is represented quite convincingly in the movie *A Dangerous Method*, released in 2011 and directed by David Cronenberg, casting Michael Fassbender as Jung.

During his collaboration with Freud, Jung developed some core insights, such as his distinction between two forms of thinking, namely imaginative and rational thinking (Jung 1911/1968), one that actually builds on a long tradition. Aristotle, for instance, already distinguishes thinking with the help of mental images (*φαντάσματα*) from rational thinking with the help of words and concepts (*γράμματα*). Whereas imaginative thinking is non-directed, spontaneous and free-floating, rational thinking operates with the help of linguistic, logical and mathematical operators and is therefore more demanding and exhausting.

Moreover, whereas imaginative thinking is the older form of thinking (reflecting the spontaneous functioning of the human mind), rational thinking is a more recent acquisition. Important intellectual developments, ranging from the invention of reading and writing via scholasticism up to modern science, have contributed to its current dominance, but logical thinking has never completely replaced or erased its imaginative rival, so that the tension between both types of thinking continues to exist. This also informs Jung's view on science. Whereas science purports to be a rational endeavour, throughout his work Jung gives many telling examples of how primal images (archetypes) continue to play a decisive role: a formative and inspirational role on some occasions, a paralysing and disruptive one on others.

The first theme Jung developed after his breach with Freud was his theory of personality types, notably his distinction between introverts and extraverts (Jung 1921/1971). While *introverts* are solitary, focussed and withdrawn (primarily interested in their inner self), extraverts are communicative, energetic, productive and outgoing (expecting gratification from external reality). Introverts are engrossed in their inner world of thoughts and feelings, extraverts are oriented towards the world of objects and people. Introverts are slow to act, distrustful, keeping their distance, as though objects were something dangerous, while extraverts have a more positive and inviting attitude towards external things. Unknown situations entice them. Jung (1972) elucidates the difference with the help of a story about two friends. When the extravert suggests to visit a castle, the introvert is reluctant to enter. Once inside, however, the extravert soon wants to leave, but the introvert discovers a library with rare manuscripts. His initial shyness vanishes completely, and he refuses to depart. He is fascinated, overpowered even, by the object: absorbed by it. The distinction became a core concept of twentieth-century psychology and the starting point for the Myers-Briggs personality test. The distinction is also relevant for science, where, say, Isaac Newton may count as an introvert (dedicated to solving tedious mathematical problems, e.g. the law of universal gravitation, the calculus), James Watson as an extravert (a vocal, visible scientist with a "passion" for objects: birds, bacteriophages, genes, DNA, etc.: Watson 2000).

Gradually, however, alchemy and archetypes became Jung's most pervasive research themes. Already as a psychiatrist, Jung became interested in correspondences between experiences of hospitalised patients and ancient religious or mythological motifs, giving rise to his core theorem: the collective unconscious, the archaic psychic realm of collective complexes ("archetypes"). This entails a different style of reading compared to classical (Freudian) psychoanalysis. While Freud and his followers approach documents from a psychopathological perspective (regarding authors or characters as pathological cases, so

Robin S. Brown (ed.), *Re-Encountering Jung: Analytical Psychology and Contemporary Psychoanalysis*, Routledge: London and New York, 2018, 220 pp., £ 31.99 (paperback) ISBN 978-1138225343.

Robin S. Brown and his psychoanalytic colleagues have rendered an important service to the psychoanalytic world in the publication of the book here under review. It is possible that *Re-Encountering Jung* is the first serious effort within the psychoanalytic movement, characterized as it is by a plurality of contrasting and at times conflicting schools of thought, to invite creative analysts from some of the dominant schools of contemporary psychoanalysis to engage in dialogue with each other in search of what these schools may have in common. This collaborative effort, in its totality, points to the possibility of a deeper primary unity within the psychoanalytic world in spite of its obvious theoretical and paradigmatic pluralism. Given the growing threat to our common humanity that is arising from the aggression and violence generated by conflicting systems of belief around the world, this practice of constructive and deeply thoughtful dialogue we see within the pages of *Re-Encountering Jung* is worthy of our attention. It provides an implicit hope that we may be inspired to remain humanely related to each other in spite of our passionately driven differences in theory and practice. It may also represent a form of self-healing within the psychoanalytic community that may empower our work with the broken and fragmented, as well as culturally diverse psyches of our patients.

As the title of the book indicates, its focus is how contemporary psychoanalysis, having undergone significant theoretical and practical transformations since its founding by Sigmund Freud in the late 19th/early 20th centuries, might approach Jung's model of the psyche and his understanding of the therapeutic process. These essays explore ways of approaching Jungian thought that are dramatically different from the classical historical treatment of Jung and his work after the tragic rupture between him and Freud that ended their remarkably creative collaboration in the early years of the 20th century. One has the impression that the invitation to engage in this dialogue may have come from Robin Brown, given his grounding in contemporary psychoanalytic thought as well as in analytical psychology. This invitation went out to both Jungian psychoanalysts (as we are inclined to call ourselves in this era of *rapprochement*) and psychoanalysts of other schools of thought to explore what relevance Jung's thought and work may have for the contemporary psychoanalytic world. Yet, as one reads through the essays from the psychoanalysts (both post-Freudian and post-Jungian) who have contributed to *Re-Encountering Jung*, it seems fair to say that the book is also about how the Jungian contributors have been influenced by the insights to be found within the various schools

of thought that constitute contemporary psychoanalysis. Perhaps the book's most captivating value is the rich interpenetration we see unfolding in our time among Freud's and Jung's descendants as we open more positively and constructively to each other to discover both what we have in common and what our creative differences may be.

The essays of the book are structured with both historical and contemporary foci, which generate important perspectives concerning the origins of the psychoanalytic movement and the evolution of psychoanalytic thought into our own era. This ordering gives rise to the following: Part I: Negotiating theoretical difference, Part II: New thinking on early debates, Part III: Post-Kleinian reflections, Part IV: Self psychology, Part V: The relational turn, and Part VI: The Lacanian (non-)connection. Contemporary psychoanalytic thought, then, consists of contributions by Melanie Klein and her followers, especially Wilfred Bion; Heinz Kohut and the Self Psychology school; Stephen Mitchell, Jessica Benjamin and the relational/inter-subjectivist school; and finally, Jacques Lacan and the Lacanian school.

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Technical and Editorial Matters

Rules concerning Technical Treatment of Type

1 Hyphenation and Justification

Body text, footnotes, bibliographies and so on are fully justified with no variation in letter spacing between individual characters. All extra space is therefore divided between the words.

Hyphenation follows the rules governing word division for the text in question. For English this will usually be the US rules as exemplified by the Merriam-Webster dictionary; when British-English hyphenation rules are to be followed, this will be explicitly ordered by Brill's production editor. German word division should be according to Duden. Many software applications can use the free HunSpell hyphenation rules, which form a good basis for automated hyphenation. Note that no more than three consecutive lines may be hyphenated.

2 No Distortion of Fonts or Adjustment of Character Widths; No 'Brill' Type Smaller than 9pt

The Brill typeface has been carefully designed and kerned. Sections of type or individual characters must not be distorted in any way. A small amount of positive tracking (about +50/1000) is compulsory for text set in ALL CAPS or SMALL CAPS.

Readability demands that 'Brill' type must never be set smaller than 9pt.

3 Numerals

A variety of numeral alternatives are included in the Brill typeface. Apart from the default, which is Proportional Oldstyle, these must be activated by applying an OpenType feature. Exactly which OpenType features are available depends on the software used; all features described in this document are available in Adobe InDesign and QuarkXPress. The use of OpenType Superior, Inferior, Numerator and Denominator variants is mandatory. Manual superscript and subscript formatting is not allowed as it renders type both too thin and too small. The range of OpenType numerals available is:

– *Proportional Oldstyle*

Hxq1234567890

– *Tabular Oldstyle*

Hxq1234567890

– *Proportional Lining*

H1234567890

– *Tabular Lining*

H1234567890

– *Proportional Lining Small Caps*

HhH1234567890

– *Tabular Lining Small Caps*

HhH1234567890

– *Superior*

H¹234567890

– *Inferior*

H₁234567890

– *Numerator*

1234567890/

– *Denominator*

/1234567890

3.1 *Page Numbers*

Page numbers should be set in Brill Roman, small caps, 11pt, tracking +50/1000. All pages are numbered in the upper left- or right-hand corner, as in this publication, except where suppressed. Front matter page numbers are suppressed up to the second page of the Contents.

3.2 *Numbers in Tabular Data*

Use Tabular Oldstyle numerals for tabular data. Numeric data in tables *which are not arithmetically related*, such as date/year indications, must be set as Proportional Oldstyle.

3.3 *DOI (Digital Object Identifier)*

Use Proportional Lining small-cap numerals.

3.4 *Numbers in All-Cap and All-Small-Cap Contexts*

For ALL-CAP numbering, use Proportional Lining numerals.

(ALL CAPS 1234567890)

For SMALL-CAP numbering, use all small caps numerals.

(SMALL CAPS 1234567890)

3.5 *Superscripts and Subscripts*

Always use OpenType Superior and OpenType Inferior for superscript and subscript text, respectively.

3.6 *Fractions*

For fractions, use OpenType Numerator and OpenType Denominator variants.

($\frac{1}{5}$, $\frac{3}{7}$)

3.7 *Footnote Reference Numbers*

Use OpenType Superior numerals for footnote reference numbers in the body text. For footnote reference numbers in the footnotes themselves, use the default setting, Tabular Oldstyle. See chapter 1, section 2 (p. 3).

4 Underlining

The use of underlining in text is to be avoided. The reasons are:

- It interferes with descenders of letters and therefore affects readability;
- Diacritics/vocalization below letters disappear when underlining is used.

When can underlining be used?

- In Greek inscriptions;
- In diplomatic editions that are a representation of physical documents such as letters.

What to replace underlining with?

- Italics
- Bold
- Bold Italics
- Small caps (either regular, italic, bold, or even bold-italic)
- Color

4.1 *Emphasis*

In Latin- and Cyrillic-script text, emphasis is normally marked by using italic type. When a whole phrase is already set in italics, use roman instead. In Greek typography, bold is used to mark emphasis. For other scripts, please consult the relevant ‘Typesetting...’ documents on confluence.brill.com.

4.2 *‘Underlines’ Attached to Individual Letters*

Several transliteration schemes of languages written ordinarily or historically in non-Latin scripts employ a diacritic which resembles an underline under certain Latin letters in order to distinguish either different graphemes in the original script, or different phonemes. Examples of these are:

1. b d g h k l n p q r s t z
2. dh (Dh DH) dj gh kh sh th zh

The characters in 1. (apart from p q s) are all distinct Unicode characters which have the ‘combining macron below’ as an integral part of the glyph, *i.e.*, there is no need to use the *formatting* ‘underline’: these are present in the Unicode Standard as ‘precomposed characters’. Glyphs such as s are not, but they can be composed by typing the base character followed by the ‘combining macron below’ character (Unicode hexadecimal 0331), and this goes for any single base character to which that diacritic must be added. The digraphs in 2. have a low line which must connect them visually. In each of the pairs, each single base character is followed by one ‘combining low line’, and in each digraph the two

combining low lines join to form one visually continuous underline. The Unicode hexadecimal value of the combining low line is 0332.

The use of these precomposed characters or combining macron below or combining low line is meant to preserve the underlining even when text is transmitted as plain text, for instance in databases or when copied from a Web page.

Much more on the many special features of the Brill typeface and its huge number of characters is to be found in *The Brill Typeface User Guide & Complete List of Characters*, which is available on the Brill website (go to brill.com/brill-typeface and follow the download links).

5 Small Caps

The Brill typeface contains true (OpenType) small caps. Never use manual small-cap formatting. A small amount of tracking (+50/1000) must be applied. Roman numerals are ordinarily set in small caps. In cases like the Italian “L’VIII secolo”, in which a sentence starts with the definite article followed by an apostrophe and a roman numeral, the “L” must, of course, remain a full cap.

5.1 *Running Headlines*

Running headlines should be set in Brill Roman, small caps, 10pt, tracking +50/1000; by default no italics are used, unless the author has good arguments to use them. Page numbers must be set in all small caps.

5.2 *Acronyms*

All acronyms consisting of two or more letters, with or without full stops, such as AD, CE, BCE, UNESCO, FAO, should be set in small caps, tracking +50/1000: AD, CE, BCE, UNESCO, FAO. It should be noted that acronyms also occur in Greek and Cyrillic texts. The same rule applies there. Acronyms combined with numerals (FOXP2; SG18 8TQ; WW11) should also be set in small caps. Exceptions are:

- acronyms that consist of capital letters and lower-case letters (for example BibOr, CbNT, CEv Sup., NovTSup, RdQ, UvA);
- initials in names;
- sets of multiple characters in CAPS in URLs (hyperlinks);
- acronyms referring to the following countries/organizations: USA/U.S.A., US/U.S., UK/U.K., UN/U.N., EU/E.U. (whenever these occur in compositions with non-exceptional acronyms, they will be set in small caps as well, *i.e.*, EU/EEA);

- acronyms referring to US states: NY, MA, CA, etc.;
- compass points like N, SW, ENE, etc.

Other exceptions: It must be stressed that when the use of full-capital acronyms is integral to some subject areas, such as law references according to *Bluebook* conventions, and most acronymic references in *classical scholarship*, full caps are retained. This also applies to the designations of Dead Sea Scrolls and related documents. Brill's production editors must see to it that these exceptions are clearly announced when sending copy to typesetters.

Strings of unconnected capitals, consisting of individual symbolic characters, will remain set in full capitals: an example of this are manuscript *sigla* as used in text editions and in textual scholarship.

In *diplomatic editions* of texts, in which a particular physical document's outward appearance is (or may be) important, all-capital text, whether acronymic or not, will also be retained as such.

Full stops in acronyms may be retained but this should be made consistent throughout the book (monographs) or chapter (edited volumes). Journals each have their own rule concerning the use of full stops in acronyms.

Plurals of acronyms, such as 'NGOs', should have a hair space between the last character of the acronym and the (lower-case) plural marker.

Acronyms in small caps in *all* titles, *i.e.*, in book, chapter, article titles and subheadings, remain in small caps and do *not* have the first character in full capital.

5.3 *Text Editions: Special Case*

In text editions, sigla (symbols denoting particular manuscripts or other sources, or manuscript ancestors) will always be set in full caps. The only acronyms that will be set in small caps are those that are listed in the Abbreviations (or similar).

5.4 *Hashtags*

Hashtagged phrases should never be set in caps (full or small) but always in regular case.

5.5 *Full-Cap Phrases*

Phrases/words in full caps should be set in small caps unless they are used for emphasis (*i.e.*, He shouted "STOP!").

6 Ligatures

Use only the default ligatures, ff, fi, fl, ffi, and ffl. Discretionary ligatures should only be used when specifically requested by Brill.

7 Stylistic Sets

Stylistic sets in the Brill typeface provide access to some character variants and alternate glyph shapes.

The letter η (*eng*), when used in OpenType small-cap form (Ŋ), has two alternate shapes accessible through Stylistic Sets 1 and 2: compare ɳ and η. The capital version of *eng*, Ŋ, likewise has alternative shapes: Ɔ and Ɔ̣.

Stylistic Set 1 applied to Greek text, when this is used in OpenType small-cap form, changes adscript iota to iota subscript. Compare

Ἐὰν δὲ ἰδιώτης τις θύῃ τῆι θεῶι διαδόναι τῆι ἱερέαῳ...

with

Ἐὰν δὲ ἰδιώτης τις θύῃ τῆι θεῶ̣ι διαδόναι τῆι ἱερέα̣ῳ...

Stylistic Set 2 applied to Greek iota-plus-diaeresis combinations set in all caps or as OpenType small caps makes the diaeresis flank the iota. Compare

NH̄̄ and NH̄̄

with

NH̄̄ and NH̄̄

Stylistic Set 3 changes the shape of some Greek letters and a few symbols (ΙΔΗ-ΙΧΜ, those used in the so-called acrophonic numeral system) to match the style of the other acrophonic numerals: compare ΙΔΗΗΧΜ with Γ.

Stylistic Set 4 changes Greek four-bar sigma to three-bar sigma in acrophonic numerals denoting amounts of staters. Compare

β̂ θ̂ λ̂ χ̂

with

β̂ θ̂ λ̂ χ̂

Stylistic Set 20 changes the shapes of Greek β, θ, λ, and χ to match Latin character shapes: they become β̂, θ̂, λ̂, and χ̂. This feature should mainly be used in linguistic contexts.

8 Contextual Alternates

In Greek text set as small caps or as all caps, switching off Contextual Alternates results in accents and breathings being displayed. Switching this feature on hides accents and breathings. As a general rule, Contextual Alternates should be switched on. Compare

ΠΑΛΛΑΣ ΑΘΗΝΑΪΗ ΧΕΙΡΑΣ ΥΠΕΡΘΕΝ ΞΕΙ
ΠΑΛΛΑΣ ΑΘΗΝΑΙΗ ΧΕΙΡΑΣ ΥΠΕΡΘΕΝ ΞΕΙ

with

ΠΑΛΛΑΣ ΑΘΗΝΑΪΗ ΧΕΪΡΑΣ ΥΠΕΡΘΕΝ ΞΕΙ
ΠΑΛΛΑΣ ΑΘΗΝΑΙΗ ΧΕΙΡΑΣ ΥΠΕΡΘΕΝ ΞΕΙ

9 Capitalization in Titles and Headings

Brill uses title casing in English chapter titles and headings. This means that most words are capitalized (and always the first word and the last word; words after a colon follow the rules described in this section), except:

- articles (*a, an, the*);
- conjunctions such as *and, but, for, if, or* and *nor*;
- all prepositions;
- the words *to* and *as*;
- parts of proper names that are lower case, such as *van* and *de*;

Compounds should be set as follows: if the prefix is a true prefix, *i.e.*, a word that cannot occur on its own, the second part of the compound is always with a lower-case letter (Pre-proof as opposed to Self-Made). If a preposition is part

of the verb (*i.e.*, verbal compound), the preposition should also be capitalised (for ex. 'Look Up a Word in a Dictionary').

Previous Introductory Notes

Introduction [to Version 1.0.2]

The ever-increasing number and diversity of Brill publications (including those published under the Brill Nijhoff and Hotei Publishing imprints) has led to variations in page layout and typography. Although this is not a bad thing per se, a tighter control of the Brill typographic style makes production more efficient and enhances the Brill brand. New production methods such as Print on Demand (POD) and the new standard publication size of 155 × 235 mm, as well as developments in e-book publishing, have also called for a reassessment of Brill's typography. Finally, the completion and release of the new Brill typeface in 2012 presented an opportune moment to codify Brill's typographic style.

Chapter 1 of this document describes both general page layout and publication structure (insofar as this has an impact on typography), and defines the most frequently occurring elements in detail. Chapter 2 discusses the technical aspects of type, as well as some editorial conventions that also have a direct bearing on typography.

The most distinctive changes introduced in the newly codified Brill typographical style are:

- Type generally conforms to a baseline grid, which reduces the 'noise' on the page caused by variations in leading and element positioning.
- 'Centered' typography has given way to 'asymmetric' typography, especially in titles and (sub)headings. This was done by establishing a vertical grid for a rigorously staggered system of different levels of heading. Asymmetric typography also helps to bridge the gap between the overall appearance of a page in a print edition and the page design enforced by many reflowable e-book applications.
- Most Brill books and journals will once again adopt the same basic layout. Not only does this entail less work on the part of typesetters, but it also makes for easier exchange between these two publishing channels.

In this document, the type of text is distinguished by color:

Magenta denotes technical information; **blue** is reserved for sample texts.

Pim Rietbroek (BRILL, Standardization, Scripts, and Unicode Expert)
Leiden, August 2013

Note to Version 1.1

In this updated version of the Brill Typographic Style guide (BTS for short), many clarifications have been inserted, and some minor corrections have been carried out as well. The main characteristics of the Brill typography have not been changed, but in two cases indents were adjusted:

- 1 An author's name will from now on have the same 12 mm indent as the email address (if present) at the start of an article (or contribution) – see pp. 11, 55. The same indent is applied when an author's name appears at the end, as in book reviews – see p. 67. This is a change from the 16 mm indent in version 1.0.2 of August 2013 (pp. 10, 11, 51, 60).
- 2 Subtitles of chapters and articles are no longer indented in relation to the main chapter or article title. This also applies in tables of contents. See pp. 11, 33, 45, 46, 71.

Please note that the sample texts may contain typos or show incongruous textual material: some samples were chosen from uncorrected proofs, while for the sake of clarity of exposition material was sometimes brought together on one page from various sources.

Pim Rietbroek (BRILL, Standardization, Scripts, and Unicode Expert)
Leiden, August 2014

Introduction to Version 2.0

When Brill introduced its new typographic style in 2013, it was anticipated that some adjustments would prove necessary over time. Given the wide range of Brill publications in both scholarly subject areas and types of publication, no one could foresee all possible use scenarios. August 2014 brought a minor update that corrected errors, streamlined a couple of indents and clarified the text in several places, based on feedback from BTS users – mainly typesetting companies and Brill production editors.

Further feedback from the scholarly community was gathered in 2015. This led to a thorough appraisal of many aspects of BTS in 2016 and 2017, during which time it also became clear that on-demand production tolerances sometimes had an undesired impact on the resulting inside margins mainly of paperback products. Input from many Brill production editors, as well as very constructive suggestions made by management and staff of TAT Zetwerk of Utrecht, The Netherlands, led to an extended collaboration with TAT with the aim of wholly updating and improving BTS, the result of which is pre-

sented here. I have compiled a Change Log, which precedes the main text, so that implementers have a quick overview of which aspects of the page layout and text styles need adapting, but it is incumbent on them to carefully read through the *whole* booklet. No section has remained untouched, new sections and examples were added, and some sections have been substantially expanded.

Although technically forming part of Brill's typography, type specifications for non-Latin (non-Greek, non-Cyrillic) scripts have not been included in this booklet. Adding these would have increased its size beyond its current form factor. The specifications in question are also continually updated, which would make the printed version of BTS obsolete quite rapidly. For the present, Brill production editors must consult the Brill Wiki by searching for 'Typesetting <script_name>' and create a PDF file of the relevant page(s) to send on to typesetting service providers. It is hoped that in future we can migrate these specifications to a website, direct access to which we can give to others working outside of Brill's intranet.

I have included the previous introductory notes to follow this current Introduction: this will allow new users to get a quick idea of the principles of BTS (Introduction to the first published version, 1.0.2), and follow the changes introduced with version 1.1. The change log for version 2.0 and a general page layout schematic conclude the preliminary matter.

As the BTS project lead I wish to express gratitude to all who have made BTS to what it is today: first of all to the creator of this typography, Jan van Waarden; Frans Havekes, Ellen Girmscheid and Dick Kraaij, the most closely involved with the BTS project at Brill during all stages; all Brill production editors, both in Leiden and in Boston, for their input based on real-life experience; Mirjam Elbers and Ingrid Heijckers for their well-documented report on feedback from the scholarly community; and Ivo Geradts, Johannes Rustenburg and Nienke Franzen of TAT Zetwerk, for their systematic and ongoing support in making BTS a better instrument for all concerned.

Pim Rietbroek (BRILL, Standardization, Scripts, and Unicode Expert)
Leiden, March 2018

Introduction [to Version 2.1.1]

In this new update of the Brill Typographic Style (BTS) guide, a number of rules that were already applied in practice are laid down and explained. A few rules

concern the grid or, rather, non-adherence to the grid, such as in the case of table captions or multiple-line source references below block quotations. Visually noticeable are the omission of bold in chapter titles in the table of contents of edited volumes, the omission of the word CHAPTER (with the chapter number remaining) in multiple-language volumes, and the placement of table notes on the page where the markers occur and no longer grouped at the end of the table. With respect to acronyms, the BTS reverts back to the rules that applied in version 1.0: two-letter acronyms are once again set in small caps, bar a few exceptions. The Change Log on pp. 11–12 provides all the amendments compared to BTS version 2.0.

Please note that the sample texts may contain typos or show incongruous textual material: some samples were chosen from uncorrected proofs, while for the sake of clarity of exposition, the material was sometimes brought together on one page from various sources.

Ellen Girmscheid

Leiden, March 2020

Previous Change Logs

BTS v. 2.0 Compared to v. 1.1

- 1 The standard inside margin of each page is enlarged by 2 mm, and the outside margin reduced by the same amount, leaving the default measure unchanged at 115 mm. The page gutter is thereby increased by 4 mm. This was done to account for the tighter binding method applied in Printing On Demand processes.
- 2 Footnote text and all other 9 pt text such as that of indexes shall henceforth have a leading of 11 pt, as against 12 pt in both previous versions of BTS. This will bring the color of footnote type and body type closer together, while at the same time slightly more text will fit on a page.
- 3 Footnote reference numbers at the start of footnotes themselves are now formatted as tabular oldstyle, no longer as proportional oldstyle.
- 4 A section on **Enumerations and Lists** has been added.
- 5 In chapter openings, the distance between the main title's last line and the first line of a subtitle has been given a fixed value. This means that a subtitle will now be released from the baseline grid if necessary to retain this fixed distance. The next textual element following the subtitle's (last) line must rejoin the baseline grid.
- 6 Whenever an author's name is combined with the affiliation and/or email address at the head of a book contribution or a journal article, or at the end of book reviews or prefaces, forewords etc., the affiliation now aligns with the author name(s) and the email address, *i.e.*, affiliations will no longer have a different indent of their own. This should improve the clarity of grouping this related content.
- 7 The rule on heading level numbering has been tightened up: whether present in the copy or not, *all* headings will initially be numbered (if numbering is absent in the manuscript, the typesetters will add it in the proofs). Should an author or an editor wish to remove such a numbering, this is allowed in publications containing one, two or three levels of headings, not in those containing more.
- 8 A new section on **Section Breaks without a Heading** has been added.
- 9 A large new section on **Linguistic Glosses** has been added.
- 10 The section on the layout of tables has been entirely rewritten and much expanded. Principal changes: 9 pt type will no longer always align with the baseline grid but will be set with a leading of 11 pt, in line with all other 9 pt text; the default number style is tabular old-style, not proportional

(although tables can also have most other kinds of number styles, including proportional old-style); and when gray background screens are used to indicate alignments along the horizontal axis, these must now be made as wide as the table in which they appear: they no longer jut out from the table at both extremes. A paragraph about footnotes belonging to tables has been added. They have their own reference set consisting of lower-case letters, so they no longer belong to the main flow of footnotes.

- 11 The default caption style has become roman, not italic. A 130 mm limit is set on the width of all 'landscape'-oriented captions belonging to illustrations and tables. If the former are very wide, the caption text is to be set in two short columns, with a gutter of 4 mm.
- 12 The spacing of the elements of the copyright and DOI line has been changed: between the copyright symbol and the year of publication the space must now be an EN space, and the same applies to the spaces flanking the vertical bar | in the line.
- 13 Epigraphs *in books* are now set in the optical center of the page: the last line of an epigraph is always on line 14 of the baseline grid, and the end ornament (••) will always be set centered on line 18 of the grid. Very short epigraph texts (narrower than 99 mm) will be centered.
- 14 Book reviews in journals receive fuller treatment. The formatting of items under review has changed slightly: the author(s)/editor(s) name(s) is/are now set in roman type, and the rest of the bibliographical data is run in. It is also made clearer that book reviews may be typeset using 11 pt type, or 10 pt type, on a per-journal basis. The latter option slightly reduces the number of pages covered by book reviews in some cases.
- 15 Journal volume contents are now regularly placed at the end of the last issue of a journal volume, and continue the Arabic pagination. This rule has developed in practice following the previous version of BTS 1.1.
- 16 Use of **small caps in acronyms**: from version 2.0, the default rule is that acronyms consisting of *three or more* capitals are set in all small caps, instead of two or more capitals.
It must be stressed that when the use of **full-capital acronyms** is integral to **some subject areas**, such as law references according to *Bluebook* conventions, and most acronymic references in *classical scholarship*, full caps are retained. Brill's production editors must see to it that these exceptions are clearly announced when sending copy to typesetters. The exception paragraph has been extended so that fuller attention is given to the subject.
- 17 In tables of contents of edited volumes (books), the titles of contributions will be set in Brill Roman, not Brill Bold. Bold type will remain in use for titles in all other tables of contents.

BTS v. 2.1.1 Compared to v. 2.0

- 1 Page xv: gutter width should be 5 mm instead of 4 mm in two-column layouts.
- 2 On the last page of a chapter or article where the main text does not fill the whole page, the footnotes are set immediately below the main text, with the footnote separator at a distance of 2 mm from the last line of the body text.
- 3 On the first page of a chapter, the first line of the subtitle is set at a distance of 6 mm from the last line of the main title. The subtitle is set in Brill Bold Italic, 11/13.4pt. Any element thereafter conforms to the baseline grid.
 Edited volumes with *numbered* contributions written in several languages dispense with the word 'CHAPTER', 'KAPITEL', etc., and carry only the numeral.
- 4 Block quotation source references: clarifications on the two kinds (they either directly follow the block quotation or are relegated to footnotes) and their respective positions on the page. More precise instructions are given as to leading and position of source references in relation to the baseline grid when they directly follow the block quotation.
 Source references in author-date style following block quotations need not be set on a new line but can be placed at the end of the last line of the block quotation.
- 5 Epigraphs should be indented both on the left *and* on the right. When an epigraph is set on a page of its own, as in books, a solitary epigraph line, or the last epigraph line, is set on line 14 of the baseline grid.
- 6 Table captions (9 pt) do not follow the grid but have a leading of 11 pt (see also next item).
 Table notes following tables set at a width of 130 mm may also extend to a width of 130 mm. Table notes should be set on the page where their marker occurs and not grouped at the end of the table.
- 7 Single-line captions conform to the baseline grid; multiple-line captions have a leading of 11 pt, and the main text following such a caption rejoins the baseline grid following a blank line of at least the same width as the standard grid step.
 Captions of unnumbered figures must now be set flush left without an indent.
 Caption labels for narrow figures should be positioned above the caption text.
- 8 In a copyright/DOI line, the numerals should be the small caps version of OpenType *Proportional* Lining numerals.

- 9 Preliminary and end matter chapters do not have a copyright/DOI line except for appendices and glossaries.
- 10 Dedications should not end in a full stop.
- 11 An example is given of section numbers and titles in the table of contents. Section numbers in Brill Roman, small caps, 13 pt, 12 mm indent. Section titles in Brill Italic, 13 pt, 12 mm indent.
In tables of contents of edited volumes (books), the titles of contributions will be set in Brill Roman, not Brill Bold; part numbers and part titles do remain in bold. Bold type will remain in use for titles in all other tables of contents.
In Example 16.4C (table of contents page) an example is given of a chapter subtitle. Chapter subtitles are placed on a new line in Brill Italics, 11 pt.
- 12 A distinction is made between Foreword (written by someone other than the author(s)/editor(s)) and Preface (written by the author(s)/editor(s) of the book).
- 13 In book reviews, in the reference of the book reviewed, the year of publication has been moved to the end.
- 14 Readability demands that 'Brill' type must never be set smaller than 9 pt.
- 15 Use of small caps in acronyms: the default rule is once more that acronyms consisting of *two or more* capitals are set in all small caps, instead of three or more capitals.
When the use of full-capital acronyms is integral to some subject areas, such as law references according to *Bluebook* conventions and most acronymic references in *classical scholarship*, full caps are retained. Brill's production editors must see to it that these exceptions are clearly announced when sending copy to typesetters. Moreover, the exception paragraph has been extended to include the following: acronyms referring to countries/supranational organisations, etc., such as USA/U.S.A., US/U.S., UK/U.K., UN/U.N., EU/E.U.; acronyms referring to States of the United States NY, MA, CA; compass points like N, SW, ENE etc.
- 16 Capitalization in titles and headings: following a colon, words normally lower case (articles, prepositions, etc.) can either be set with initial capitals or in lower-case letters.
- 17 In Version 2.1 (limited distribution), the names of authors in sources below block quotations were inadvertently not displayed in small caps. This has been amended and a note on this rule added to page 5.
- 18 In the magenta text on the CIP (p. 58), several small textual changes were made.

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