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Guidelines for Contributors

What we are looking for

Sources in Early Poetics publishes primary sources in literary criticism from antiquity to the Enlightenment. Cutting across established period and disciplinary divides, the series emphasizes both the essential continuity and the inventive range of over two millennia of criticism in the West and its neighbouring traditions. From the Levant to the Americas, from Greek and Latin to Arabic, Hebrew, and the rising vernaculars, *Sources in Early Poetics* provides a forum for new materials and perspectives in the long, cosmopolitan history of literary thought.

Sources in Early Poetics welcomes proposals for volumes of between 40,000 and 200,000 words (or multi-volume works, extending beyond 200,000 words), including critical apparatus and facing-page English translations where appropriate. Examples of the kind of volumes we publish include the following:

- editions of single, longer works
- editions of multiple shorter works by one or more authors, which make sense to collect into a single project
- translations of works available in adequate editions elsewhere, but unavailable in authoritative and accessible English renderings

The series makes no distinctions between 'major' and 'minor' works, and will consider all texts which constitute significant documents in the history of early literary criticism. We are especially interested in sources lacking any modern editions and translations, including those which remain in manuscript.

The series can accommodate a variety of formats; the Editors will work with you to find the optimal solution in each case. Proposals for editions shorter than 40,000 words are also welcome, as the Editors may be able to combine them into anthology volumes.

We are happy to consider revised doctoral theses if they are appropriate for the series. If your proposal is based on a doctoral thesis, please describe how it will be amended to turn it into a book.

If you have a proposal for a title which you feel should be published in the series, but which does not quite fit the above categories, we would still like to hear from you; please be in touch with a preliminary inquiry.

Proposals

Proposals should contain:

- a completed proposal form (available on the [SEP webpage](#))
- a brief curriculum vitae, including a list of publications
- where possible, a representative sample of material from the proposed volume



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While including a sample with the proposal is encouraged, it is not a requirement, and proposals without samples will be considered by the Editorial Board. However, please note that the Board may request a sample before forwarding the proposal for review, especially in the case of translations.

Length

The length of any single volume in the series may range between 40,000 and 200,000 words. We welcome proposals for individual volumes—of single or multiple texts—that fall into this range. We recognize, however, that the sources of early poetics come in many shapes and sizes, and are happy to be flexible with publishing formats within these parameters. For example, exceptionally long texts (over 200,000 words) may be divided into multiple volumes, as might the ‘critical works’ of individual authors. On the other hand, thematically coherent shorter works might be combined into anthologies, either by the series Editors or by the volume editors themselves.

By way of example, current proposals to the Series include the following formats, all of which could be accommodated:

- *The Literary Criticism of Torquato Tasso* (3 volumes of 70,000–90,000 words each): English translations of multiple works of varying lengths by a single author, spread across several volumes
- *The Critical Fantasies of Philip Kinder* (1 volume of 50,000 words): multiple shorter works by a single author, collected into a single volume
- *Reformation Literary Criticism* (1 volume of 70,000 words): multiple short works by multiple authors, collected into a single thematically coherent anthology

The Series Editors are happy to discuss the format of any material appropriate to the series, and warmly welcome prospective editors to get in touch.

Peer-review process

All proposals will undergo a rigorous review process, consisting of the following stages:

- *Desk review.* The Editorial Board will decide on the proposal’s broad suitability for the series.
- *Double-blind peer review.* Following successful desk review, the Editor(s) for the relevant period will forward proposals for double-blind peer review by experts in the field.
- *Final approval by Editorial Board.* Once the reports are in, the Editor(s) will relay them to the Board with their recommendation, and the Board will convene to reach a final decision.

We will endeavour to reach a decision on proposals within six weeks of submission, subject to the availability of external reviewers.

Completed manuscripts will be subjected to double-blind external peer-review before final acceptance for publication.



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Manuscript preparation

Sample material accompanying a proposal may conform to any formatting style as long as it is consistent.

Completed manuscripts should conform to the *Chicago Manual of Style* (Notes and Bibliography), with some house-style preferences and adjustments. A full stylesheet will be supplied once the manuscript is accepted for publication.

If you feel that another style is more appropriate to your project, please let us know and explain why on the proposal form. Any style agreed between the Series Editors and the volume editor must be applied rigorously and consistently across the manuscript.

It is your responsibility to ensure that the final manuscript is copy-edited to a professional, publishable standard. The standard of copy-editing will be taken into account before a final manuscript is approved for publication. Brill can recommend professional copy-editors if you wish to hire assistance.

Language and style

All material other than primary texts must be in English, and any primary material (including quotations) in languages other than English must be translated into English. All English must be of native-speaker standard. If you or your contributors are not native speakers, you are strongly advised to have your text (and/or translation) checked for fluency and accuracy by an informed Anglophone reader before it, or any sample of it, is submitted for review.

Sources in Early Poetics aims to make texts accessible to academic readers at undergraduate level and above. All editorial matter, including translations, should be delivered in clear, accessible academic prose, free of all unnecessary jargon. It is your responsibility to ensure that your text meets this standard, and the series Editors may require clarification where necessary.

Editorial matter

Your volume must include a comprehensive introduction and a full scholarly apparatus. The nature and scope of this and other editorial matter may vary from case to case, but should always address the target audience of the series.

Sources in Early Poetics is aimed at an international academic community interested in the history of literary criticism across period-based, disciplinary, and linguistic boundaries. In addition to specialists in your own field, you are expected to see yourself as addressing this wider audience, and to modulate your editorial matter work accordingly. Avoid unnecessary annotation, but be aware that not all your readers will be familiar with your specialist field of expertise.

Financial support



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At present, *Sources in Early Poetics* does not offer any publication grants to cover the costs of translations, copy-editing expenses, or the reproduction costs of illustrations. However, we will provide letters of support for requests for subventions.

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