New guidelines *De Gulden Passer – The Golden Compasses*
Version 18 August 2022

De Gulden Passer – The Golden Compasses is a peer reviewed, A1 rated, international journal for book history. The journal was founded by the Society of Antwerp Bibliophiles as *De Gulden Passer* in 1923. The journal welcomes contributions about book history in the broadest sense.

Authors are invited to send their contributions to:

> editor@thegoldencompasses.com

or to:

> secretary@thegoldencompasses.com.

When submitting texts to *The Golden Compasses*, please consider the following instructions.

1. Document type

Save your contribution as a **.doc** file before submitting. In text editors such as Word (Windows, Mac, ...), Pages (for Mac), or Libre Office, the document type can be changed when saving a copy of your document. We prefer to receive documents as **.doc** files.

2. Document name

For the first version you submit, use your own name followed by 'version 01'
- Smith version 01.doc
- Johnson version 01.odt

For clarity, later versions receive incremental version names (02, 03, ...).

3. Types of contributions

The journal *De Gulden Passer – The Golden Compasses* publishes:

- Articles;
- Bibliographic Notes;
- Contributions;
- Acquisitions by Heritage Collections;
- Reviews (including short announcements of recent publications and reviews of book related exhibitions).

For Articles, the journal systematically applies blind peer review by two or more external reviewers, in addition to peer review by the Editorial Board.

4. Structure of the text

– Print your name (first name, last name) at the head of the document in full caps (Times New Roman 12 pt.)
– Enter one blank line
– Print the title of the contribution in roman type (Times New Roman 14 pt.)
– Enter two blank lines
– Print the first section of the text, flush left (without indentation). The first section of the text is not preceded by a subheading. Use Times New Roman 12 pt., aligned left (no adjusted right edges).
– The second and following sections are preceded by a subheadings in Times New Roman 12 pt. bold, preceded and followed by a blank line. Subheadings are not preceded by numbers.
– The first paragraph of a section is aligned left, without indentation. The following paragraphs are indented.

For an example of the beginning of an article, see Appendix I.

5. Hyphens (-) and en-dashes (–)

Do not split up words with hyphens; only use hyphens when grammatically required.
Maintain hyphens in double names, e.g., Schenkeveld-van der Dussen.
Use en-dashes (not hyphens) between two numbers (pages, years, ...)

- 67–123
- 1891–1900
- an unspecified number of printed books for 307–1 guilders

Use en-dashes for parentheses, in which case they are preceded and followed by a single space:

- Griffith inherited the use of the signature pairing – that is, the use of a capital and numeral on each leaf signed, including the first – from his master.

6. Citations

Citations shorter than three lines are given between single, curled quotes.

- In this vein, J. Dover Wilson asserted: 'Waldegrave differs from other printers in his method of signatures,' for 'his habit was to give the letter on only the first recto of his quire so that succeeding rectos are signed with figure alone'.

Citations longer than three lines are preceded and followed by a single white line and indented. No quotes are used to indicate the citation.

Example of a longer, indented, quotation:

> Sayce, for instance, attended to it in his study 'Compositorial Practices and the Localization of Printed Books, 1530–1800' in a footnote. He states:
>
> > In a London book of 1596 we find the sequence B, 2, 3, a well known practice of the printer Robert Waldegrave. It reappears in the eighteenth century at Sassari (1774) and (in the form A, A2, 3, 4, 5, 6) Paris (1798–9).
>
> The sequence is 'well known' because of Waldegrave's use of it in the pamphlet war; subsequent uses of it are mentioned in passing.

For quotes within long quotes set apart, please use single, curled quotes.

Citations in Latin or languagues other than the language of the article are translated, either in a footnote or in the body of the text: short citations are translated between brackets, longer citations as a separate, indented paragraph.

- Following Verdussen's death, it took several years to produce the auction catalogue of the collection, and when it finally appeared in 1776, the Brussels Academy's president stated: 'Il serait fâcheux, et même en quelque sorte déshonorant pour l'Académie, si de semblables monuments passaient en pays étrangers.' ['It would be unfortunate, and also rather shameful for the Academy, if such masterpieces were allowed to go abroad.']

7. Quotes

Use single, curled quotes; for quotes within quotes, use double, curled quotes.

- In 2010, the year 1439 was voted 'the most pivotal moment of all time' by *The Economist* for being the moment when 'Johannes Gutenberg figured out how to print words on paper'.
- He wrote me that 'the year 1439 was voted "the most pivotal moment of all time" by *The Economist*'.

8. Italics

Printed in italics are:

- titles of books, journals, plays, movies, works of art, names of ships, scientific terms;
- words which are emphasized;
- words in languages other than the one of the contribution.

9. Small caps

Printed in small caps are:

- numbers after names of worldly or religious people;
- acronyms;
- letters in shelf marks.

Examples:

- Balthasar Moretus II
- King Leopold III
- Pope Francis I
- STCV
- ISTC
- shelf mark 159 G 12

10. Centuries

- fifteenth century
- zestiende eeuw
- dix-septième siècle
- das achtzehnte Jahrhundert

11. Square brackets

Square brackets are used

- within brackets;
- to refer to tables, diagrams, graphs or illustrations;
- to indicate text added to cited text;
- to indicate an omission in cited text;
- to indicate, in a bibliographic reference, information derived from external sources

Examples:

- (probably the first printed [or manuscript?] book added to his collection)
- probably the first [...] book added to his collection
- '[T]he first book added to his collection'
- *Biblia sacra*, [Antverpiae], 1649.
- English: [Table 1]; Dutch: [Tabel 1]
- [Diagram 2]
- English: [Graph 3]; Dutch: [Grafiek 3]
- English: [Fig. 4]; Dutch: [Afb. 4]

12. Tables, illustrations, diagrams and graphs

If there is more than one table, diagram, graph or illustration in the text, references to those elements are followed by Arabic numbers.
Refer to tables, illustrations, diagrams and graphs between brackets:

- [Table 1]
- [Diagram 2]
- [Graph 3]
- [Fig. 4]

or in the text for instance as follows:

- Data in table 2 confirm this trend.
- As is shown in graph 4, this phenomenon is at its apex in the 1650s.

If you want to use tables, you can use the table function of your wordprocessor.

Example of a table:

Table 3. Emblem books published by Plantin in the period 1565–1569

Edition	Print run	Price (in *patards*)
Latin editions		
1565, Alciato, *Emblematum libri II,* 16°	1,250	2 ½ pt.
1566, Alciato, *Emblematum libri II,* 16°	1,000	2 ½ pt.

13. Abbreviations

Abbreviations are avoided as much as possible. Exceptions are:

- recto, verso, folio: fol. 14r, fol. 15v
- Bibliographic formats: 2o, 4to, 8vo, 12mo, 16mo, 24mo, 32mo
- Illustration when used between brackets or in captions: Fig.
- For example: e.g.

14. Notes

Use footnotes numbered with Arabic numbers Times New Roman 10 pt, aligned left. Avoid footnotes in the title of the article; if absolutely necessary, a general note can be added marked with an asterisk ([*]). Other, regular notes, beginning with number 1 ([1]), only appear in the text proper.

Please do not include notes in the title and/or subtitle of the article/contribution; do not include notes after the author's name at the start of the text.

15. Summaries

Please provide at least two summaries, a biographic note, images and captions.
– Contributions in Dutch are followed by a long English summary counting 300–325 words, and a translation in another language (Dutch, French, German, ...).
– Contributions in English are followed by a long summary in Dutch counting 300–325 words and a translation in another language (English, French, German, ...).

16. Biographic note

Authors of Articles, Bibliographic Notes, Contributions or Acquisitions by Flemish Heritage Libraries should deliver a brief biographic note of not more than about 50 words. This note will appear at the foot of the first page of the contribution, just before the first numbered footnote (in case there is a footnote on that page.)

- Kerry Cooke is an instructor in the English department at Mary Baldwin College (Staunton, VA). She recently earned her Ph.D. in early modern epistolary theory at The Shakespeare Institute, the University of Birmingham, though her research traverses the fields of bibliography, print culture, and early modern literary traditions in England.
- Hendrik D.L. Vervliet (Antwerp, Belgium) is Emeritus Librarian at the University of Antwerp and Emeritus Professor of Printing History at the University of Amsterdam. He has written on descriptive bibliography, history of humanism and 16th-century printing. In 2011 he was awarded the Individual Award for Distinguished Achievement by the American Printing History Association.

Authors of reviews and short announcements are only invited to mention their affiliation.

- Renaud Adam, Arenberg Auctions, Brussel
- Chris Coppens, independent scholar

17. Images

Authors settle the rights for images used in the contribution and deliver the images separately to the editor either in a zip-file or via an ftp-service (www.wetransfer.com) as a high resolution file. (The quality of images attached to email messages is inevitably decreased and cannot be used.) TIF files are preferred. JPGs should be as large as possible (300 dpi, full colour, 1 MB or over).

18. Captions

Provide captions for each table, diagram, graph, or illustration. A caption has the following structure:

Fig. 1   Text page in *Imago primi saeculi*, Antverpiae, 1640. Bibliothèque Mazarine, 2° 5417, fol. B3v (341 × 215 mm)
Fig. 2   Albuminscriptie van Willem Canter (KU Leuven, Universiteitsbibliotheek, Tabularium ms. 1992, fol. 30r; 155 × 95 mm)
Table 3   20-line measurement (in mm) of roman type used in 209 editions published in the Southern Netherlands between 1541 and 1600
Graph 4   Number of English editions per decade, 1601–1700 (source: ESTC, 1 April 2015)
Diagram 5   Distribution of books in France in the 18th century

Please always mention the dimensions of books, engravings, photographs... in millimetre, height followed by width:

Fig. 1   Text page in *Imago primi saeculi*, Antverpiae, 1640. Bibliothèque Mazarine, 2° 5417, fol. B3v (341 × 215 mm)
Fig. 2   Albuminscriptie van Willem Canter (KU Leuven, Universiteitsbibliotheek, Tabularium ms. 1992, fol. 30r; 155 × 95 mm)
Fig. 3   Tallois, lithograph on enamelled paper (BBR, Cabinet des Estampes, Cahiers divers, 'lithographes'). Scan by author, November 2008. 143 × 102 mm.

To indicate the measurements, the multiplication sign must be used × (**not** an "ex"-sign: x)

19. Bibliographic references: post-1800 publications

– Only the first word of a title is capitalised: e.g. *The day after tomorrow.*
– In names of newspapers, journals, and magazines, all first letters of nouns are capitalised: *The Economist; The Daily Mail; The Huffington Post; De Gulden Passer.*
– Repeated citations are abbreviated.

General structure 1st citation:
Given name, Name, Title. *Subtitle*, Place of publication Year (3rd ed.), Page number

General structure repeated citation:
Name, *Title (if possible, truncated)*, Page number

Books

One author

- Albert Derolez, *The palaeography of Gothic manuscript books. From the twelfth to the early sixteenth century*, Cambridge 2010[3].

- Bonnie Mak, *How the page matters*, Toronto/Buffalo/London 2011.
- Donald F. McKenzie, *Bibliography and the sociology of texts*, London 1986.
- Andrew Pettegree, *The book in the Renaissance*, New Haven/London 2011.
- Robert W.H.P. Scheller, *Opmaak & mise-en-page. Een onderzoek naar de beginselen der vroegste boekkunst*, Amsterdam 1966 (doctoral thesis).
- Margaret M. Smith, *The title-page: its early development, 1460–1510*, London 2000.
- Gerard van Thienen & John Goldfinch, *Incunabula printed in the Low Countries. A census*, Nieuwkoop 1999.
- Hendrik .D.L. Vervliet, *Vine leaf ornaments in Renaissance typography. A survey*, New Castle, DE/Houten 2012.

    Repeated citation:

- Derolez, *The palaeography of Gothic manuscript books*, 23.

Two authors: use &

- Andrew Pettegree & Malcolm Walsby, *Netherlandish books. Books published in the Low Countries and Dutch books printed abroad before 1601*, Leiden/Boston 2011 (2 vols).
- Michael F. Suarez & H.R. Woudhuysen (eds), *The Oxford companion to the book*, Oxford 2010 (2 vols).

    Repeated citation:

- Suarez & Woudhuysen (eds), *The Oxford companion to the book*, II, 23.

Three authors: use a comma (,) and an ampersand (&)

- Elly Cockx-Indestege**,** Geneviève Glorieux & Bart op de Beeck, *Belgica typographica, 1541–1600*, Nieuwkoop 1968–1994 (4 vols).

    Repeated citation:

- Cockx-Indestege, Glorieux & Op de Beeck, *Belgica typographica, 1541–1600*, III, 59.

More than three authors: name the first author followed by 'et al.'

Two or more places of publication: use a slash (/)

- Andrew Pettegree, *The book in the Renaissance*, New Haven/London 2011.
- Bonnie Mak, *How the page matters*, Toronto/Buffalo/London 2011.

    Repeated citation:

- Mak, *How the page matters*, 12.

Chapters in books: use 'in' + reference to the book, please do not use a comma, a semi colon or a capital letter:

- Kristian Jensen, 'The Incunabula Short Title Catalogue and a public web interface' in Hannelore Benkert et al. (eds), *Die Bibliothek zwischen Author und Leser*, (Zeitschrift für Bibliothekswesen und Bibliographie. Sonderhefte, 84), Frankfurt am Main 2003, 240–248.

  Repeated citation:

- Jensen, 'The Incunabula Short Title Catalogue and a public web interface', 245–247.

Articles: use 'in' + name of the journal, please do not use a comma, a semi colon or a capital letter:

- Herman de la Fontaine Verwey, 'Eugénie Droz and the Polain Catalogue' in *Quaerendo*, 9:2 (1979), 160–162.
- Wouter Nijhoff, 'Nederlandsche bibliographie van 1500–1540' in *Het Boek*, 1 (1912), 281–290.
- Jean-François Gilmont, '[Compte rendu]' in *Bibliothèque d'humanisme et Renaissance*, 57:1 (1995), 187–188.
- Marcus de Schepper, 'Den verstandighen tot eenen spieghel. Bijdrage tot de drukgeschiedenis van de Nederlandse vertaling van Johann Carions *Chronica*, 1543–1553' in *De Gulden Passer*, 89:2 (2011), 239–248.

  Repeated citation:
- De Schepper, 'Den verstandighen tot eenen spieghel', 241.

20. Pre-1801 publications (or handpress books from later periods with similar characteristics as Early Modern imprints)

A regular title description of an Early Modern imprint consists of the following elements:

- Author statement, e.g.: Otho Vænius
- Title, e.g.: *Amoris divini emblemata*
- Place of publication, e.g.: Antverpiæ
- Printer's/publisher's statement, e.g.: ex officina Martini NutI & Ioannis MeursI
- Year of publication (in Arabic numbers), e.g.: 1615
- Bibliographic format, e.g.: 4to.
- Bibliographic reference: ISTC, STCV, GW

Example of a full reference:
> Otho Vænius, *Amoris divini emblemata,* Antverpiæ: ex officina Martini NutI & Ioannis MeursI, 1615. 4to.

Information based on information in the work (other than the title page) is put between parentheses (...), information based on external sources is put between brackets [...].

If titles are described diplomatically (maintaining, for instance, v for u and i for j), all references should be coherent in this respect.

21. Links and URLs to online sources, websites, databases

– When linking to online sources, websites, databases..., please include the date, between parentheses, when this source was consult last.
– When including URLs, please enter them as text (not as an active URL): not underlined, in black type (not in blue etc.), not as an active link. To desactivate links in most text editors (e.g. MS Word), one should use the left mouse button to access the properties of the text element and to change them.
– Whenever links to catalogue entries are excessively long, refrain from enterering them as such and use a workaround to avoid them; see the last example here below.

- See www.stcv.be (henceforth: STCV), no. 12916095 (oneline database last consulted 25 November 2018).
- See the videos of the papers on the conference website at www.uantwerpen.be/en/conferences/economic-history-book/ (consulted 25 November 2018).
- See the keynote speach at https://youtu.be/vhCYMtot8tA?list=PLmtIKHIFz1_xW770ESjf6udUGn4xWjm4o (consulted 25 November 2018).
- See the online library catalogue for this copy with shelf mark CaaA2614 (http://limo.libis.be).

In the last example, the deep link to the catalogue description spans more than two lines and *should not be included* in the text of footnote. It would read:

http://limo.libis.be/primo-explore/fulldisplay?docid=32LIBIS_ALMA_DS71196586070001471&context=L&vid=KULeuven_UX&search_scope=ALL_CONTENT&tab=all_content_tab&lang=nl_BE.

22. Index

In order to make an index of used names, please send us separately a list of all the proper names mentioned in your contribution (name followed by given name). It is not necessary to use bullets.

Aa, Pieter van der
Aesopus
Bracciolino, Poggio
Guicciardini, Lodovico

Ostaijen, Paul van
Plantijn, Christoffel
Worde, Wynkyn de

23. Attachments: images, graphs, diagrams...

– Please send images, graphs, diagrams and other files as zip-files or via wetransfer.com, which is a free service for sending large files. Images (jpgs, etc.) attached to emails always deteriorate because the email programme performs a compression.
– Images should be of high quality, JPGs over 1 MB, or TIFFs. Please **do not crop images** yourself; we work with a professional image editor, who will process your images according to the journal's standards.
– When sending graphs, please include the original spreadsheet, so that an alternative design can be created using the right data.

24. Other

Abbreviations:

- c. (for circa)
- cols. (for columns)
- ed. (for editor)
- eds (for editors)
- fol. (fol folio [leaf])
- fols (for folios [leaves])
- no. (for number)
- nos (for numbers)
- p. (for page; only used to disambiguate references)
- pp. (for pages; only used to disambiguate references)
- vol. (for volume)
- vols (for volumes)

Small caps

- ESTC for *English Short Title Catalogue*
- STCV for *Short Title Catalogus Vlaanderen*
- SHARP for Society for the History of Authorship, Readership & Publishing
- USTC for *Universal Short Title Catalogue*
- Joseph II
- Charles V
- [vol.] III
- [pp.] IV–XII
- The Hague, Royal Library 168 G 51

En-dash

Use the en-dash between two (page) numbers or years, e.g.

- 1–64
- IV–XII
- 1945–1948
- [1801–]

British or American spelling:

– Native speakers can choose to use either British or American spelling, they are requested to be consistent throughout their contributions
– Non-native speakers are asked to use British spelling

British spelling: please note:

- civilisation
- criticise
- emphasise
- instalments
- she focuses
- legitimise
- we organise; organising
- normalised
- signalling
- finalise

Other spelling decisions:

- Ancien Régime
- fifteenth century, sixteenth century, ... twenty-first century, fifteenth-century editions
- Bible
- bibliographic (avoid 'bibliographical')
- blackletter
- break-even
- centre
- Dutch-speaking
- handpress
- Internet
- paleography
- post-colonial
- post-modern
- pre-modern
- organise
- scrutinise
- sixteenth-century books

- Renaissance
- title page
- typeface
- typographical (avoid 'typographic')
- western civilisation

Other

- No space between an obolus and a date, e.g.: †1534
- One space between c. and a date, e.g.: c. 1520

Appendix I. Example of a first page of an article

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HENDRIK D.L. VERVLIET

Granjon's music founts

It would be an exaggeration to call him an undistinguished or humble typecutter, but as a matter of fact, Robert Granjon (1513–1590) never enjoyed the fame of his contemporary Claude Garamont (c. 1510–1561). While the latter had the support of Francis I and the French court in the 1540s as the skilful engraver of the *Grecs du Roy* after a design of Angelos Vergikios, Granjon was in the first instance the purveyor of types to the world of common commerce and private enterprise. During his life Garamont was primarily a Paris phenomenon, while Granjon's theatre of action was the whole of France, later extending to the rest of Europe via market places such as Lyons, Frankfurt, Antwerp, and finally moving to Rome at the service of pope Gregory XIII. By some means, he was a multinational *avant la lettre.*

He is mostly known for his Italics, which were (and up to now are) used as a companion type to Garamont's romans, and for his Civilités, a typographic rendering of the French Gothic secretary hand, now a typographic curiosity, but, like the German *Fraktur* of two generations earlier, conceived as a statement of typographic patriotism.

Punch-cutting

Unlike most of his colleagues, Granjon was a freelance full-time punch-cutter. Selling his matrices or punches as required by the market, he did not owe any type foundry or printing office. As a letter-cutter he was both a generalist, versed in every kind of lettering, and uncommonly productive, the total of his founts amounting to more than ninety faces, or an average of two typefaces per year of activity. Apart from his musics, a recent survey attributes to Granjon 30 Italics, 20 Romans, 9 Greeks, 7 Civilités, 2 Hebrews,[1] a dozen exotics,[2] and some fifty fleurons and ornaments, which as yet have not been studied.

Granjon's music types have attracted scant attention: two founts (below nos 1 and 5) are explicitly listed in the c. 1618 inventory of the Le Bé type foundry and another one implicitly (below no. 4).[3] General and brief references occur in the c. 1643 Le Bé memorandum on type founding[4] and in Fournier's *Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique* (Bern 1765, 7).

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1   H.D.L. Vervliet, *French Renaissance printing types: a conspectus*, London 2010, 44.
2   H.D.L. Vervliet, *The palaeotypography of the French Renaissance*, Leiden 2008, 427–474.
3   S. Morison, *L'inventaire de la fonderie Le Bé selon la transcription de Jean Pierre Fournier*, Paris 1957, 23 and 26.
4   H. Carter, *Sixteenth-century French typefounders: the Le Bé memorandum,* Paris 1967, 32.