

# Eisenbrauns Guidelines for Authors

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## Section 1

# General Information

## **Author Responsibilities for the Final Submission of the Manuscript**

Books submitted for publication are expected to conform to the requirements set forth in *The SBL Handbook of Style*, 2nd edition, and *Chicago Manual of Style*, 18th edition, except as noted below. If the manuscript departs from these guidelines, it may be returned to you for corrections before it is considered for publication, or a surcharge may be assessed for additional editing and typesetting expenses. A final manuscript must be complete before it will be transmitted to production and published. A manuscript is considered complete when the following has been submitted to the Press:

- an electronic copy of the final, correctly formatted manuscript in both Word .docx format and PDF format
- all figures (digital art, scans, charts, graphs, line art, etc.), maps, and tables in separate, individual files, in a format and of a quality acceptable for printing
- a PDF or digital scans of illustrations (with crop marks, if any cropping is needed)
- a caption file including alt text for all figures and maps
- all permissions required for reproduction of text or illustrations in both print and digital formats
- an art inventory sheet, including the image credits (if you have illustrations)
- a completed final submission checklist (see below)
- a completed Author Information Form and a current CV

Only once all components have been received in proper form will the manuscript be turned over to production, where it will be copyedited and typeset. The number and nature of edits that will be allowed after the final submission are limited, so ensure that all planned revisions have been completed prior to submission. After having submitted your final files, you should not submit additional files containing further corrections or changes unless requested by the Press.

## **Responsibilities of the Press During Copyediting**

The Press assumes responsibility for mechanical editing performed by a copyeditor. Mechanical editing involves reading the manuscript for (1)

consistency in matters of capitalization, spelling, and hyphenation; (2) grammatical and idiomatic correctness; and (3) other style matters, as outlined in *The SBL Handbook of Style*, 2nd ed., *The Chicago Manual of Style*, 18th ed., and this style sheet. In addition, the Press applies Word styles and inserts other instructions concerning page layout to facilitate typesetting. Frequently, the copyeditor or proofreader will also need to edit for clarity of content, especially when English is not the author's primary language. Keep in mind that carefully preparing your manuscript prior to submission will help avoid delays in the production process.

### **Responsibilities of the Author During the Publication Process**

Authors will receive the copyedited manuscript with queries requiring their attention. At the copyediting stage you should carefully review the manuscript, the edits, and any queries. The copyeditor will have made changes to the manuscript to address lack of clarity, inconsistencies, grammatical errors, or matters of style and documentation. Some edits concerning matters of style that do not require the author's attention may be made silently. Other edits will be marked with Word's "track changes" feature for author review. There is no need to confirm tracked changes you agree with; if you need to make a change, mark the correction with a tracked change or comment. Make sure to resolve all of the copyeditor's queries. Refrain from making additions to or rewriting sections of the manuscript at this stage.

After your manuscript has been edited, you will next see typeset page proofs. When you receive page proofs, you are expected to read them carefully, correct them, and return them promptly. At the proof stage, no substantive changes should be made—there should be no major additions, deletions, or rewrites of the text. This is the time to confirm that the text is free of grammatical, typographical, and alignment errors and that the art is correctly placed, cropped, and sized. All corrections to the proofs should be marked in the PDF with Adobe Acrobat's commenting tools, using the insert, delete, and replace text tools whenever the edits can be accurately indicated this way.

Authors are responsible for the book's index. We encourage authors to either hire a professional freelance indexer or direct the Press to do so on their behalf; in the latter case, an invoice for the index will be sent to the author. Books with illustrations or complex layouts are typically indexed from second page proofs; otherwise, books are often indexed from first page proofs. All indexable subjects should be gathered into a single index, with entries alphabetized in the letter-by-letter rather than word-by-word system. The Press will provide additional instructions should you choose to index your own book.

## Style Guides

Except where this guide indicates otherwise, manuscripts submitted for publication should follow *The SBL Handbook of Style*, 2nd ed. (henceforth, *SBLHS2*). Where *SBLHS2* does not provide guidance, follow *The Chicago Manual of Style*, 18th ed. (henceforth *CMS*). For matters of spelling, hyphenation, and capitalization not delineated in *SBLHS2* or *CMS*, follow the first entry in *Webster's Third New International Dictionary* or *Webster's Collegiate Dictionary*, 12th ed. (henceforth *MW*, online at [www.merriam-webster.com](http://www.merriam-webster.com)).

*Note: There are significant differences between the first and second editions of The SBL Handbook of Style, and a manuscript formatted according to the first edition will be sent back to the author for revision.*

Appendix 1 highlights some common style issues frequently encountered in manuscripts. Review these when preparing your manuscript and make any necessary adjustments prior to submission.

## Gender-Neutral Terminology

Books submitted to the Press should strive to use inclusive language. Avoid unnecessarily gendered terminology (e.g., *policeman*, *meter maid*) or masculine terms used generically (e.g., *man* or *mankind*). Translations of other texts (whether modern or premodern) should not be more gender specific than the originals are judged to be. See *CMS* §§5.255–66 for guidance on inclusive language.

It is acceptable to use a third-person plural pronoun (*they*, *them*, *their*) as a gender-neutral singular pronoun when the gender of an individual is unknown or irrelevant (see *CMS* §5.51); this is generally more inclusive and less cumbersome than slashed alternatives, such as *he/she* and *him/her*.

## Section 2

# Preparing Your Manuscript Files

## General Submission Information

The files that you send to the Press for editing and typesetting must contain the final version of the manuscript. Files should be created in Microsoft Word. Do not submit manuscript files in any format other than .doc/.docx. If you have used another word-processing program to create your files, contact your acquiring editor—file conversion may require extra steps. For the editing and typesetting process to work efficiently, you must be careful and consistent in preparing your manuscript. Be sure that there are no

annotations, comments, tracked changes, or other revision marks remaining in your manuscript.

You must also submit a PDF with your manuscript. Although editing will be done solely in Microsoft Word, a PDF reference is helpful for troubleshooting problems, such as characters not properly displaying or lost italics. When producing the PDF to submit with your manuscript, ensure it is output from the final version of your Word files and all necessary fonts are embedded. Before submitting, make sure that no technical errors were introduced in the conversion to PDF (e.g., square boxes in place of characters, misformatted tables).

### **Organizing and Labeling Your Files**

Submit front matter in a single file, including at least the title page and table of contents (without page numbers). The precise contents of the front matter varies, but all that are applicable should appear in the following order: title page, dedication, epigraph, contents, list of illustrations, list of tables, foreword, preface, list of abbreviations. All body chapters should be submitted together as a single file. Appendixes and bibliography should be submitted as separate files. All tables should be saved as separate files.

All figures—digital art, scans, line art, graphs, charts—should be submitted in separate files, labeled with the appropriate figure numbers. Use the naming convention “Figure #” for each file name; do not include additional information. All maps should be submitted as separate files, labeled with appropriate map numbers. Do not embed any of these elements within the text. They should also be logged into the art inventory sheet.

### **Word Processing Setup**

Files should be created in Microsoft Word. If you do not have access to Word, consult your acquiring editor about this early in the process; extra steps may be necessary to properly convert your manuscript files for editing. During the the copyediting process, including review of the copyedited files, work on the manuscript is conducted *exclusively* in Microsoft Word. *Do not* convert files to any other format or work on them in other programs (e.g., Pages, Google Docs), and do not copy and paste text into new files; doing so can cause problems that may delay the production schedule and publication date.

To minimize complications, your manuscript should be submitted with the least amount of formatting possible—e.g., do not apply Word styles. The manuscript editor will need to undo most formatting, which can be a time-consuming and difficult task. The Press will apply its own system of styles at the copyediting stage; these are intended to facilitate later typesetting in InDesign and help visually discern different elements during copyediting. The

styles used during copyediting are placeholders and should not be understood to represent the final design.

Do not use Word’s automatic hyphen feature or include “optional” hyphens in your manuscript. There should be no hidden text, no colored text, no borders or other ornaments, and no hidden fields. (Note that documentation software such as EndNote often uses fields, and these fields should be converted to static text.) Italic is preferable to bold for emphasis, and underlining should be avoided except in special circumstances.

### *Paragraphs and Spacing*

The first paragraph after a title or subsection heading should be flush left. All other paragraphs must be indicated by an indent using the tab key. Never use the spacebar or Word’s paragraph setting to produce a paragraph indent. Use hard returns only at the end of each paragraph. Do not insert an extra line space between paragraphs unless a break in the text is necessary, and do not insert more than one space between sentences.

### *Fonts, Diacritical Marks, and Special Characters*

Many accented Latin characters (e.g., á, ö, ç) and even many non-Latin alphabets (e.g., Cyrillic, Greek, Hebrew) can be produced using Unicode characters. If your manuscript contains characters with accents or non-Latin alphabets, the correct Unicode characters should be used whenever available. For letters with diacritics, use composite letters with built in diacritics rather than using combining diacritics.

In cases where there is no suitable Unicode character and a special font must be used, ensure they display correctly in the PDF and submit the fonts along with your manuscript files. Contact your acquiring editor if this pertains to your manuscript. *Note: In some cases, font-licensing restrictions may prevent the Press from using the fonts you provide for typesetting the book. Using special fonts instead of correct Unicode to render characters can reduce the accessibility and utility of the ebook version of your book.*

### *Page Numbers*

Use the “insert page number” feature in Word. Do not manually insert page numbers. Use Arabic numerals to number the manuscript pages consecutively from the first body chapter (i.e., content subsequent to the front matter) to the end of the manuscript. (In other words, do not restart each chapter on page 1.)

### *Cross-References*

Cross-references to chapter numbers, or the more general “see above” and “see below,” are acceptable. Avoid internal cross-references to other pages or notes in your manuscript (e.g., see page 263, see note 5)—final page

numbers will not be determined until the proof stage, and notes may be renumbered along the way, creating the potential for errors. Avoid cross-references to sections titles, as this can be cumbersome and difficult to navigate.

## **Treatment of Special Manuscript Elements**

### *Acknowledgments*

Acknowledgments, if included, should typically be set in the front matter. Many authors take the opportunity to acknowledge previous advisors, mentors, library staffs, and the like. If you do, treat those individuals as colleagues: avoid excessive references to your dissertation, graduate classes, and so on in the acknowledgments.

### *List of Abbreviations*

Abbreviations used for ancient sources, books, journals, series, reference works, etc. should be listed alphabetically in the front matter. The Press generally prefers to use such abbreviations only when they appear three or more times; reference works and ancient text collections, however, may be abbreviated even if used just once or twice.

The abbreviations listed in *SBLHS2* should be used whenever available, and additional abbreviations should conform to the principles for abbreviation in *SBLHS2* whenever this is feasible. Note that *SBLHS2* maintains a distinction between italic abbreviations (for journals and book titles) and roman abbreviations (for series and acronyms based on author names). See also the SBL Handbook of Style blog for corrections and updates to these abbreviations (<https://sblhs2.com>).

Abbreviations that are widely understood by general readers (such as US or ASAP) or are common in scholarly writing (such as fol., v., p., ca., e.g.) do *not* need to be included in the list of abbreviations in the front matter. Note that the common scholarly abbreviations should generally be used only within parentheses, tables, and notes; elsewhere, they should typically be spelled out in full.

### *Chapter Titles and Author Names*

Use Arabic numerals rather than Roman numerals in descriptive references to parts of a book: volumes, chapters, parts, notes, and the like (e.g., chapter 2, not chapter II). The introduction and conclusion should *not* be numbered (i.e., the first chapter after the introduction is chapter 1).

Chapter titles throughout the manuscript should take a similar form (e.g., avoid using a subtitle for only one chapter). Ensure the titles match those listed in the table of contents.

Chapter titles should not be footnoted. If there is background information about the title that you would like to include—e.g., acknowledging a previously published version of the essay—work it into the text or another note, or set it as an unnumbered note by placing the text before the first main paragraph, preceded by the tag <insert unnumbered note>.

Note: Per *CMS*, capitalize all prepositions and conjunctions five or more letters long in all English chapter titles.

### *Subheadings*

Subheadings are used to break a chapter up into several sections. To clearly indicate the hierarchy of subheadings for the typesetter, type the following tags before the subheadings: <1> for section, <2> for subsection, <3> for sub-subsection. The use of more than three levels of subheadings is strongly discouraged. Avoid using an “Introduction” subhead at the start of a chapter; a more descriptive subhead may be used at the start of a chapter, though.

Consider balance when assigning subheadings to sections. The use and treatment of section subheads should be consistent throughout the book. Avoid creating a single subsection within a section. Avoid using subsections in some chapters but not the others.

Except for highly technical books (e.g., reference works, grammars, collections of primary source material), subheadings should not be numbered or included in the table of contents. If subheadings are numbered, number the sections by chapter, using the chapter number as the first numeral, and place a period after the final numeral (e.g., chapter 2 section 1 would be 2.1.). Use Arabic numerals for chapter and section numbers, but use I (that is, uppercase i) in place of a chapter number for an introduction (e.g., I.1., I.2.).

Subheadings should never be footnoted.

It is permissible to divide a chapter into sections without titles, if done consistently. If this approach is desired, insert the tag <insert ornament> on a new line before the start of the next section.

Note: Per *CMS*, capitalize all prepositions and conjunctions five or more letters long in all English chapter subheadings.

### *Epigraphs*

An epigraph may be included at the start of a chapter, but epigraphs *cannot* be used after section subheads.

Including the attribution, chapter epigraphs should be no more than 500 characters (including spaces), and line-for-line poetry epigraphs should span no more than ten lines in total. The attribution should be set on a line of its own. Ideally, there should be balance across chapters in the presence and

length of epigraphs; using epigraphs in some but not all chapters, for instance, can pose a challenge for the designer.

An epigraph should be followed by an attribution indicating the name of the author and/or the source. The year may also be included, if pertinent. Full documentation is not required in the attribution line.

Epigraphs should never be footnoted. If additional context is necessary, work it into the text. If the epigraph comes from a published source, document the source in full in the bibliography. It is also permissible to include additional information about an epigraph in an unnumbered note for the chapter (see instructions above).

### *Poetry, Lists, and Extracts*

For poetry and other material that must be set line for line, use a hard (not soft) return at the end of each line. If it is necessary to indent some lines, use tabs rather than spaces. Such text may only be set line-for-line if three or more lines are reproduced; otherwise, run the text into the paragraph within quotation marks, using a spaced slash between poetic lines.

For vertical lists, do not use Word's automatic numbered and bulleted list features. Instead, before each item, manually key in a numeral (preferably an Arabic numeral) followed by a period and a tab or a bullet symbol (•) followed by a tab. Unnumbered vertical lists are also acceptable. Lists of all types should consist of at least three items to be formatted in this manner.

Quotations of modern sources fewer than 100 words should be run into the paragraph within quotation marks. Quotations of 100 words or more should be formatted as an extract (block quote) without quotation marks around the extract. For extracts, apply a 0.5 inch indent from the left margin in the paragraph settings. For added clarity, you may place the tags <EXT> and </EXT> around the extract to mark its beginning and end, respectively.

### *Images and Tables*

No images should be embedded in the Word files. All images and tables should be submitted in separate individual files named by figure number—Figure 1.jpg, Figure 2.jpg, Table 1.docx, etc. The approximate placement of each figure should be indicated with the following tag, on a separate line *after* the paragraph in which it is discussed: <insert figure # about here>. Likewise, table placement should be indicated with the following tag: <insert table # about here>. The text should also include references to all figures by number—for example, “As shown in figure 1,” or “(see fig. 3).” Note that the exact location of the table or figure on the page cannot be guaranteed, so you should always refer to the figure or table by number and assume it will not be located precisely where the placement tag is (in other words, avoid language like “the following table”).

## Notes

Avoid very long discursive notes and long quotations in the notes; consider moving relevant material into the main text and paring down supplementary information. Avoid overdocumentation; if the number of notes per chapter is 100 or more, review the notes carefully to see whether any of them should be eliminated or combined. *Note: In books using footnotes, an excessive number of notes or very long notes can distract from the main text and result in significant page layout problems.* In most cases, it should not be necessary to have more than one note reference in a sentence—preferably at the end, following the final punctuation mark.

The Press uses footnotes in some books and endnotes in others. Use Word’s “insert footnote” or “insert endnote” feature. This feature automatically embeds and numbers the notes. *Do not* manually insert notes using superscript numbers, as this will introduce errors during editing and typesetting.

As the last step before submitting your manuscript, make sure that the number of note references in each chapter matches the number of notes themselves.

## Bibliographies and Reference Lists

Use Word’s paragraph settings to define a “hanging indent.” *Do not* manually create hanging indents for your bibliography by using hard or soft returns, tabs, or spaces in the middle of an entry.

## Section 3

### Documentation

The Press follows *SBLHS2* for documentation (except as noted in this guide), and accepts either notes-and-bibliography or author-date format, so long as one system is used consistently throughout the manuscript. Work in the humanities tends to employ notes and bibliography for documentation. The author-date format—which gives the author’s last name and the year of publication parenthetically within the main text or notes, along with a reference list of works cited—is seen most often in works that deal with the sciences.

*SBLHS2* chapter 6 contains a comprehensive guide to formatting various types of sources, including single-author books, lexica and reference works, chapters from edited volumes, journal articles, and dissertations. For your convenience, examples of proper documentation for some common types of sources have been included in appendix 2 below. Additional information

about citing certain reference works can be found on the SBL Handbook of Style blog (<https://sblhs2.com>).

In both systems, English titles are capitalized in title case (also known as headline style): The first and last words of the title and subtitle are capitalized, as are all words except articles, conjunctions, and short (four or fewer letters) prepositions. Short pronouns (e.g., He, Her) and verbs (e.g., Is, Were) are also capitalized in this style. Non-English titles are capitalized in sentence case (also known as sentence style): Capitalize only the first word of the title and subtitle and all words that would be capitalized in a sentence in that language (e.g., only proper nouns in Spanish, all nouns in German).

### **Notes-and-Bibliography Style**

In this style of documentation, footnotes or endnotes are used to cite modern scholarship and extensive lists of ancient sources. The Press determines whether the notes will be set as footnotes or endnotes, in consultation with the author. *Note: Often the location of notes is a matter of series design and nonnegotiable.*

In monographs with a full bibliography, use only the short citation form in the notes, including the first citation of a source. (*Note: This is a departure from SBLHS2.*) If no bibliography or only a selected bibliography is included, the first citation of a source in a chapter should include full documentation, and the short citation form should be used thereafter.

The short citation form consists of last name(s), shortened title, and page numbers, if applicable. Ideally, the short title should comprise five or fewer consecutive words from the beginning of the title, omitting any initial article (e.g., *A, The, Un, La*) unless it determines grammatical case (as in German). The initial article may be retained in non-English titles if done consistently, though it is preferable to omit them for the sake of brevity and ease of location in the bibliography. Do not include words from the subtitle in a short citation unless necessary to disambiguate similarly titled works.

Do not use *idem* and *eadem*; instead, repeat the last name. Do not use “*op. cit.*,” “*loc. cit.*,” or *ibid.*; instead, repeat the short citation form as needed. Do not use other alternatives to “*ibid.*” (e.g., name-only or title-only forms) for citing the previous work. Using the short citation for each citation improves the utility and accessibility of documentation in the ebook version.

A long string of successive references to the same work can lead to an undesirable repetition in the typeset notes. You can often avoid this problem by putting line or page numbers in parentheses in the text instead, with a note indicating the source attached to the first parenthetical reference.

If two citations are listed in sequence in a note, you may use a comma and “and” to separate them if done consistently. Otherwise, use semicolons to separate sources.

The bibliography or reference list is arranged alphabetically by the authors’ last names. If an author has multiple publications (either single-author works or edited volumes) listed, that person’s publications are arranged alphabetically by title, ignoring initial articles (*A, The, La, Der, etc.*). The Press uses letter-by-letter alphabetization, which means you should ignore all punctuation and spaces when determining alphabetical order of titles. When there is more than one entry for an author (or for the same set of authors), the name(s) should be repeated for each entry (following *CMS* §13.72 rather than *SBLHS2*); this improves the accessibility of documentation for users of assistive technologies. A single-author or single-editor entry precedes entries for coauthored or coedited works beginning with the same name. Alphabetize multiple coauthored and coedited works by last names in the order in which they are listed, regardless of the number of coauthors/coeditors.

### **Author-Date Style**

The author-date system typically uses short parenthetical citations in the main text—for example, (Baker 2001, 23–24)—with notes used only to elaborate on the discussion in the text or for lengthy lists of cited works. Alternatively, author-date citations may be set exclusively in notes. A reference list must also be included at the end of the manuscript. Note that in both the text and the reference list, the date of publication directly follows the author’s name.

The reference list is arranged alphabetically by the authors’ last names, in the same manner as in notes-and-bibliography style. If a person (or set of people) has multiple publications listed, publications are arranged chronologically by year. If more than one publication by the same person corresponds to a given year, alphabetize them alphabetically in the same manner as in notes-and-bibliography style and add a, b, c, and so on, as needed, after the year of publication. For more detail, see *SBLHS2* §6.5.

### **Ancient Source Documentation**

Ancient source citations should typically be given parenthetically in the main text, but if they are extensive or require separate commentary, they may be placed in the notes instead. Abbreviations may be used for nonbiblical ancient sources referenced three or more times in the text and notes, so long as they are listed in the front matter of the book; biblical sources may be abbreviated even if referenced only once or twice and do *not* need to be included in the abbreviations list.

The format for referencing and abbreviating ancient sources should follow the prescriptions in *SBLHS2* §8.3; sources not included there should follow the principles in *SBLHS2* or accepted field conventions. Note especially *SBLHS2*'s use of italic versus roman for the title, the absence or presence of a period after the abbreviation, and use of a colon or period between locator numbers. Except for biblical books, any ancient sources abbreviated in your text should be included in the abbreviations list in the front matter.

#### Section 4

### Transliteration

The audience and subject matter of the book should be the deciding factors in determining whether to transliterate or use the original script in reproducing text in ancient languages. Consult with your acquiring editor at the Press to determine whether transliteration is preferred for your book.

When transliteration is deemed appropriate, follow the conventions specified in *SBLHS2* §5. When Hebrew/Aramaic characters are used, they should be given without cantillation marks, except in the rare case that they are critical to the argument. Hebrew/Aramaic script may include vowel pointing, but the use omission of vowels should be consistent and logical. When Greek characters are used, ensure the proper accents and breathing marks are included.

#### Section 5

### Permissions and Copyright

Before submitting the manuscript, it is your responsibility to obtain and pay for permission to reproduce in both print and digital formats any image in the book, except for images in the public domain, made available on a Creative Commons (CC) license, or that you yourself created. For images on a CC license, include the specific CC license (e.g., CC BY-NA 4.0) in your documentation. You must also obtain permission for text taken from other sources that you cannot justify as “fair use” or that is not in the public domain or on a CC license. The Press does not obtain permission on your behalf. Since you, as the author, guarantee in your contract with the Press that you will not use copyrighted materials without permission, a manuscript received in final form for publication is assumed to be cleared for use of all material from other sources, with written permission and payment of any necessary fees.

Unless you are otherwise instructed, request permission for *nonexclusive rights throughout the world in English and all formats, including print as well*

*as digital (online and ebook formats), with a minimum term of seven years.* If your book is planned for Open Access, secure Open Access rights as well. Consult with your acquiring editor if a rightsholder asks about print run. If a rightsholder cannot grant world rights, ask for information about other organizations that control the rights in other parts of the world, particularly the British Commonwealth. A sample letter you may use to request permission to reproduce artwork or text may be obtained from your acquiring editor or the editorial assistant.

The following guidelines apply to all images and text that are protected by copyright and to some public domain images, depending on the institution's policies, if you are requesting images from museums or libraries. If you are publishing an archaeological excavation report, the rights may be owned by the excavation group; in such cases, a letter from the director acknowledging ownership and granting permission should suffice.

When organizing and submitting permissions, be sure to:

- (1) Indicate the figure number(s) in the file name for the permission document.
- (2) Send digital copies of all permission documents to the Press and retain copies for your own records. Remember to include both sides of the document if there is any text on the back; the reverse side often contains important information about the terms of the reproduction. Send all permission documentation, including any terms and conditions you may have been given.
- (3) Where permission has been granted by email, save the email as a PDF and include it with the other permissions documents when you submit the final manuscript.
- (4) Highlight any required language for credits and captions; if this information is provided in a language other than English in the documentation, provide a translation.
- (5) Ensure that permission has been granted for both print and digital reproduction.
- (6) If you intend to use an image as fair use, please write a brief justification using the four factors of fair use (purpose/character of use; nature of the copyrighted work; amount and substantiality of the portion used; effect of use on the market) and include that with your permissions documentation.
- (7) Fill in the Art Permissions Tracker and Text Permission Tracker tabs of the Art Inventory and Permissions Tracker spreadsheet. Include the details of the permissions terms for each image.

Material that is in the public domain or that is covered by fair use may not require permission, depending on the source of the image. Some institutions require that you ask for permission to use their photographs of public

domain works, and if they do so, ask for the rights listed above. Provide information (and a link if available) on the sources for all of your images, including those you may have found on Wikimedia or open access websites.

If you are uncertain about whether permission is needed or if you are unable to get in contact with a rightsholder, consult your acquiring editor.

For additional information on copyright and image issues, consult the useful FAQ on copyright maintained by the Association of University Presses, <https://aupresses.org/permissions-faq>, and the College Art Association’s resource page on intellectual property and fair use, <http://www.collegeart.org/standards-and-guidelines/intellectual-property>.

## Section 6

# Illustrations

### General Guidelines

Detailed guidance on the types of digital art and our standards for image quality for each type can be found on the Press website at [https://www.psupress.org/books/author\\_resources/author\\_digsub.html](https://www.psupress.org/books/author_resources/author_digsub.html). If an image does not meet our quality standards, you may be asked to provide a suitable replacement or to cut the image from the book. If you are not sure that an image meets our guidelines, submit a sample to your acquiring editor so that our production department can evaluate it.

High-quality digital files with a resolution of 300 dpi (dots per inch) or higher at the preferred reproduction size are required. Line art should ideally be submitted in a vector format (e.g., .eps files); otherwise, a dpi of 1200 is required for line art, including charts and graphs. Do not take a low resolution image and “upscale” it to artificially meet these resolution conditions; doing so will not improve print quality and will not go unnoticed. Do not resave or adjust images from the original source, as this can degrade image quality. Avoid scanning from previously printed images, as this can produce an undesirable moire pattern (see [https://www.psupress.org/books/author\\_resources/author\\_digsub/halftones.html](https://www.psupress.org/books/author_resources/author_digsub/halftones.html)).

The image program is only considered complete when the following conditions have been met:

- All original artwork—including maps, diagrams, and other line art—has been submitted as individual files, each in an appropriate file format and of sufficient quality for printing.
- For all artwork not created by you, all necessary permissions have been recorded in the Permission Tracker tab of the Art Inventory

and Permissions Tracker spreadsheet, and all supporting documentation has been submitted to the Press.

- All image placements have been indicated in the manuscript, and they are properly numbered sequentially. No images are embedded in the manuscript itself.
- The Art Inventory spreadsheet has been completed, including requested size ( $\frac{1}{4}$  page,  $\frac{1}{2}$  page, full page) for each image.
- If image cropping is necessary, a PDF with clear cropping instructions has been provided. Ask your acquiring editor for a sample if needed.

## Organizing Your Illustrations

Do not have images or image permissions sent directly to the Press from artwork licensing agencies and the like. You will need to organize all the images by figure number and check the color and quality of the images before submitting them to the Press. Include a figure number with every piece of art and corresponding permission form.

Illustrations should be numbered sequentially based on where they will appear throughout the manuscript. Frontispiece and proposed cover illustrations should be labeled as “frontispiece” and “cover.” Do not include these in the illustration numbering sequence.

Label all maps, tables, and figures separately (map 1, figure 1, table 1). Label the figures consecutively (figure 1, figure 2, figure 3, etc.) for all figures throughout your manuscript (and likewise for all maps and tables). If your acquiring editor has approved a section of color plates, label the art to be reproduced in color as “color plate 1,” “color plate 2,” and so on.

Each image in your manuscript should be submitted as a separate digital file. They should be named according to type and number (e.g., map1.eps, map2.eps, fig1.jpeg, fig2.tiff), following the conventions above. The images should not be inserted into the manuscript itself.

The approximate placement of each image should be indicated in the manuscript in the following format: <insert figure 1 about here>. Each placement indicator tag should be placed on a new line *after* the paragraph in which the figure is first referenced or most significantly discussed, not in the middle of a paragraph or sentence. Since the precise placement of images relative to the text cannot be determined until typesetting, each image should be called out in the text by number to properly connect an image and discussion of it—for example, (see fig. 1). Ensure that all callouts and placement indicators are in order; if you find that you discuss figure 3 before figure 2, then the illustrations should be renumbered.

## **Tables, Graphs, Maps, and Diagrams**

Each table in your manuscript should be submitted as a separate file. In each file, in a line above the table, include the table number and a short descriptive caption.

The approximate placement of each table should be indicated in the manuscript in the following format: <insert table 1 about here>. As with figures, each table placement indicator should be placed on a new line *after* the paragraph in which the figure is discussed and called out to the readers, and all callouts and placement indicators should be numbered in order of appearance.

When typing tables, use Word's "table" function to define rows and columns. Do not manually format a table using tabs or spaces. Avoid empty cells and merging or splitting table cells, as this reduces the accessibility of the data for users of assistive technologies. Tables that have many columns or lots of text in each cell can be difficult to fit on the printed book page, which is typically much smaller than the default page size in Word. An accurate PDF of each table should also be included as a reference for proper formatting and alignment.

If your manuscript contains charts or graphs, include the native files from which the figures were created (generally a Microsoft Excel spreadsheet or an Adobe Illustrator file). Do not embed the figure in the Word document. Save it as a separate file (and do not convert it to a TIFF or JPEG). Unless otherwise discussed with your acquiring editor, charts and graphs should be in black and white, using percentages of black or shading patterns when necessary. Color is not acceptable.

Maps that are submitted as digital files also need to be 300 dpi (1200 dpi for line art) at actual size. EPS files are preferred.

Submit any special fonts used in creating maps, line art, charts, graphs, and the like, as well as any linked artwork. Any such fonts should be Unicode compliant.

## **Captions**

Submit complete and final captions for all figures (including charts and graphs) and maps together in a single Word document. Do not embed captions into the main text files, digital image files, or Excel files.

Figure captions should be descriptive and relatively short, formatted as a single paragraph. Artwork captions should generally include the following information, in this order, when known and applicable: artist, title, date, medium, dimensions, location/source. Avoid long or discursive captions. The caption for images not produced by the author must also include complete and accurate credit lines, as requested by the permission-granting agency or

other source. Double-check your captions to ensure that they match the credit lines given in the permission documentation. Failure to do so may result in production problems and delays.

The full descriptive caption and credit language are typically set in the captions, and the front matter list of illustrations contains an abbreviated description of each figure without credit language. The Press will make any necessary adjustments to the list of illustrations during copyediting. At the discretion of the Press, and dependent on the constraints of the permission documentation, credits may sometimes be relocated from the captions to the list of illustrations or a separate credits page.

### **Alternative Text for Illustrations**

Eisenbrauns is committed to making its publications accessible to the widest audience possible. The inclusion of alternative text (or “alt text”) will allow those using assistive technology to access the images and other graphic elements (such as tables, charts, graphs, and maps) in the digital formats of our books. Authors are responsible for submitting alt text (and where necessary, extended descriptions) for all images and other graphic elements in their manuscripts.

Note: If sufficient information about the image is included in the caption or the text, alt text may be unnecessary.

#### *General Guidelines for Composing Alt Text*

Alt text should clearly and concisely describe the content and function of an image. Limit the description to the most important elements of the image. In most cases a one- or two-sentence description, consisting of no more than 250 characters (not including spaces), should suffice. If more than 250 characters are needed to convey the content and function of an image, provide an extended description in addition to the alt text.

#### *Extended Description*

For more complex images and graphic elements (such as graphs, charts, and maps), provide an extended description with the necessary information. Any visible English text in an image must be transcribed in the extended description. Note that images requiring a long description must also have the shorter alt text.

#### *Formatting and Submitting Alt Text*

Alt text should be submitted in the caption file. The alt text for a figure should be set on a new line after the caption and should be preceded by <alt text>. An extended description, when necessary, should be treated in a similar manner, preceded by <extended description>. When drafting and formatting alt text, you should:

capitalize acronyms so assistive technology reads them as separate letters and not words (e.g., US versus us);

avoid complex symbols, such as brackets, quotation marks, dashes, ellipses, and mathematical symbols, as assistive technology does not treat all of these symbols consistently;

write in complete sentences but avoid overly complex sentence structures.

Do not embed images within the Word document containing the captions and alt text.

Examples and additional information and resources can be found at [https://www.psupress.org/books/author\\_resources/accessibility\\_alttext.html](https://www.psupress.org/books/author_resources/accessibility_alttext.html).

### **Submitting Your Illustrations**

All digital art should be submitted in individual files, properly numbered and labeled with the appropriate figure number, via a cloud service.

Provide a PDF of all figures, with figure numbers accompanying each image and any necessary cropping clearly indicated. (If you prefer, you may submit digital scans of the images that include crop marks.)

Enclose a complete Art Inventory and Permissions Tracker spreadsheet. For the Art Inventory tab, this includes for each image the figure number; whether it is to be printed in color or in black and white; the preferred size (e.g., thumbnail, ¼ page, ½ page, full page); image file dimension in pixels and inches; caption and credit language; and any other pertinent information (e.g., name of the digital image file, as well as any cropping, layout, or modification desired).

Figure sizes must be decided before the manuscript goes to proof, because changing sizes at the proof stage may result in changes to the book's pagination. Confirm all figure size preferences in the Art Inventory are accurate before submitting the manuscript. The Press may not always be able to reproduce images at the requested size, depending on image quality, design, and other factors.

## **Section 7**

### **Final Checklist**

We cannot begin the production process until all elements of your manuscript have been submitted: all Word files and PDFs, all images, all permissions, and the author information form. Use this final checklist to ensure that your submission is complete. Note that this checklist is intended as a guide and is necessarily not comprehensive; see the rest of these guidelines for further information.

*Electronic files: Ensure that...*

- Front matter is saved as a single document, chapters are saved as a single document, and bibliography and appendixes are saved as separate files, all labeled appropriately.
- Tables are saved as separate files.
- Captions are saved in a single file, including necessary credit language, alt text, and (if necessary) long descriptions.
- Notes are created with Word's "insert endnote" function.
- The manuscript files are the complete and final version, with no tracked changes or comments remaining.
- All manuscript files are in Word .doc/.docx format.
- The PDF of the complete and final manuscript is error free and has fonts embedded.

*Formatting: Have you...*

- Used tabs to produce all paragraph indents?
- Tagged all chapter subheadings with correct hierarchy (<1>, <2>, etc.)?
- Properly indented and/or tagged with <EXT></EXT> all extracts?
- Properly formatted any line-for-line poetry or vertical lists?
- Properly labeled all graphics and illustrations?
- Formatted all bibliography entries as hanging paragraphs?
- Ensured that Word files and PDF match exactly?

*Extracts and quotations: Have you...*

- Checked the wording of all quotations in your manuscript against the original source?
- Provided complete source information, including page numbers, for all quotations and paraphrases?
- Determined whether text extracts are covered under fair use or need permission to be published?

*Images (if applicable): Have you...*

- Discussed your illustration program with your acquiring editor?
- Made sure that the number of illustrations submitted is equal to the number stipulated in your contract?
- Ensured that all digital images have a resolution of 300 dpi or higher at the size they will be printed in the book?

- Ensured that all digital images are in acceptable formats?
- Ensured that all line art has a resolution of 1200 dpi or higher at the size it will be printed in the book?
- Completed an art inventory sheet, including the preferred sizing for each image?
- Included cropping instructions (if applicable)?
- Ensure <insert...about here> tags are included in the text to indicate approximate placement of all illustrations, tables, graphs, maps, and/or diagrams (if applicable)?

*Does your manuscript include...*

- Title page?
- Dedication (if applicable)?
- Epigraph (if applicable)?
- Table of contents?
- List of illustrations (figures and maps) (if applicable)?
- List of tables (if applicable)?
- Foreword (if applicable)?
- Preface and/or acknowledgments (if applicable)?
- List of abbreviations (if applicable)?
- All chapters?
- Appendixes (if applicable)?
- Bibliography (if applicable)?
- Descriptive captions for figures and maps (if applicable)?
- Alternative text for illustrations (if applicable)?
- Credit lines for all previously published material (if applicable)?

*Final manuscript materials submission: Have you included...*

- All manuscript Word .doc/.docx files?
- All figures, maps, and tables, properly labeled?
- A PDF with embedded fonts of the complete and final manuscript?
- A PDF of all figures and maps, properly labeled with cropping marked?
- A completed Art Inventory and Permission Tracker spreadsheet?
- Any fonts used to produce characters not available in Unicode or to render Unicode characters not included in Times New Roman?

- All art permissions, correspondence, and documentation organized by figure number, properly labeled, and translated? (Remember to keep copies for your own records.)
- All text permission correspondence? (Remember to keep copies for your own records.)
- Any required acknowledgments for permissions?
- A completed author information form? (*Note: We will not move your project into a production slot if we do not have your AIF on file.*)
- This completed final checklist?

## Appendix 1

### Common Style Issues

The following are common style issues encountered in manuscripts submitted to the Press. Pay close attention to these matters as you prepare your final manuscript for submission; the fewer of these errors there are in the manuscript, the more attention the copyeditor can pay to more substantive issues. Note that many of these issues may be corrected silently (without tracked changes) during copyediting to allow the author to focus on edits and queries of a more substantial nature.

#### **Spelling, Hyphenation, and Italicization**

The Press uses American English spelling (e.g., “organize,” not “organise”). For spelling and hyphenation, consult *SBLHS2* §4.3.2, the first entry in *MW* and the hyphenation guide in *CMS* §7.96 (online at <http://www.chicagomanualofstyle.org/book/ed18/part2/ch07/psec096.html>).

Use English forms of place names (e.g., Cologne, not Köln) and of terms such as “edited,” “revised,” “translated,” “volume,” and the like.

Most words with prefixes (e.g., inter-, pre-, re-) are rendered as closed forms (intertextual, preempt, rewrite) unless they are attached to a proper noun (e.g., pre-Babylonian).

*SBLHS2* generally prefers to render generic terms and many adjectival forms in lowercase roman type (e.g., biblical, rabbinic).

Italics are generally reserved for foreign-language terms that do not have an entry in *MW*; words found in *MW* are considered to have entered the English language and should therefore be set in roman.

#### **Quotation Marks**

Use American-style double quotation marks (“ ”) around quotations; use single quotes (‘ ’) only for quotes within quotes. Commas and periods should be set prior to closing quotation marks; colons, semicolons, and dashes should be set after closing quotation marks; and question marks and exclamation points should be set prior to closing quotation marks only if they are part of the quotation itself (e.g., I said, “Shall we go?”).

If a quotation is set as an extract, however, no quotation marks should surround the text, and quotations within an extract should then be enclosed in double quotation marks.

An accepted style should be used consistently for glosses of foreign words. The Press prefers setting the gloss off with commas and quotation marks or with parentheses—e.g., *melek*, “king,” or *melek* (king). The linguistic style is also acceptable if used consistently; in this style, glosses are set within single quotation marks, all punctuation is set after the closing quotation mark, and there is no comma between the word and its gloss (e.g., *melek* ‘king’, מֶלֶךְ ‘prince’).

## Comma Usage

Always use the final serial (or Oxford) comma. Example: “first, second, and third,” not “first, second and third.”

A comma should be used when combining two independent clauses with a coordinating conjunction (and, but, or, etc.). See *CMS* §6.22. Example: “The book has been edited, but it must still be reviewed.”

No comma should be used between two verbs in a compound predicate—multiple clauses sharing a subject that is not repeated after the first clause—unless necessary for other grammatical reasons or to prevent a misreading. See *CMS* §6.24. Example: “We went to the park and played on the slide.”

No comma should be used between two verbs in a compound predicate—multiple clauses sharing a subject that is not repeated after the first clause—unless necessary for other grammatical reasons or to prevent a misreading. See *CMS* §6.24. Example: “We went to the park and played on the slide.”

Use commas to set off words or clauses set in apposition to a noun only if they are *nonrestrictive* (i.e., they could be omitted without making the identity of the noun unclear). Example: “Margaret Atwood, the author of *The Handmaid’s Tale*, was born in 1939.” Do not use a comma for *restrictive* appositives (i.e., a word or clause necessary to correctly identify the noun). Example: “The artist Vincent Van Gogh painted *The Starry Night*. (The name is necessary to specify which artist is meant.) See *CMS* §6.30 for more examples.

Use a comma and “which” or “who” to begin a *nonrestrictive* relative clause (providing supplemental but nonessential information). Use “that” or “who” without a comma to begin a *restrictive* relative clause (providing essential clarifying information). See *CMS* §6.29 for examples.

## Balanced Constructions

Ensure sentences with constructions such as “both...and,” “not [only]...but [also],” “either...or,” and “neither...nor” are properly balanced. Example: “He ate not only bread but cheese,” not “He not only ate bread but cheese.” Other types of parallel structure in a sentence should be similarly balanced (see *CMS* §§5.249–52).

## Numbers

In general, spell out numbers from one to one hundred, as well as any combination of these with *hundred*, *thousand*, *hundred thousand*, *million*, and *billion* (e.g., two hundred, ninety-nine thousand, three billion). For percentages, use a numeral plus the word “percent” (e.g., 3 percent). For other questions about when to spell out numbers and when to use a numeral, see *CMS* §§9. In a highly technical manuscript with many numbers, it may be preferable to use numerals more often. Consult your acquiring editor if this is the case for your manuscript.

Abbreviate inclusive numbers (ranges) according to the guidelines in *CMS* §9.63. Examples: 1–5, 71–72, 100–104, 101–8, 321–28. All page numbers and year ranges (except for BCE/BC dates) should be abbreviated in this manner. Avoid indefinite page spans (e.g., “32ff.”) and “passim.” Do not use “f.” when citing two successive pages—in other words, use 23–24, not 23f.

Use Arabic numerals for volume numbers, part numbers, and the like. When citing a page from a multivolume work, use a colon to separate volume from page number (e.g., 1:23–25 refers to volume 1 pages 23–25).

## Appendix 2

### Notes-and-Bibliography Documentation Examples

This appendix provides examples of the most common types of works cited. If your book has no bibliography or only a selected bibliography, the first citation of a work must be documented in full in the notes. For full note citation forms, as well as additional information and examples, see *SBLHS2* §6.2–4.

*Note: The SBL Handbook of Style blog now follows CMS in omitting the publication city, and this guide reflects this amendment to SBLHS2.*

#### Book with One Author

Bibliography:

Ramsay, William Mitchell. *The Letters to the Seven Churches of Asia and Their Place in the Plan of the Apocalypse*. 2nd ed. Hodder & Stoughton, 1906.

Short citation form: Ramsay, *Letters to the Seven Churches*, 12.

#### Book with Two or Three Authors

Bibliography:

Robinson, James M., and Helmet Koester. *Trajectories Through Early Christianity*. Fortress, 1971.

Short citation form: Robinson and Koester, *Trajectories Through Early Christianity*, 12.

### **Book with Three or More Authors**

Bibliography:

Oates, John F., William H. Willis, Roger S. Bagnall, and Klaas A. Worp, eds. *Checklist of Editions of Greek and Latin Papyri, Ostraca, and Tablets*. 5th ed. BASPSup 9. American Society of Papyrologists, 2001.

Short citation form: Oates et al., *Checklist of Editions*, 18.

### **Single-Author Book with Editor or Translator**

Bibliography:

Schipper, Bernd U. *A Concise History of Ancient Israel: From the Beginnings Through the Hellenistic Era*. Translated by Michael Lesley. Penn State University Press, 2019.

Short citation form: Schipper, *Concise History of Ancient Israel*, 102–4.

*Note: “Translated by” and “edited by” are given in full in the bibliography. They may be abbreviated “trans.” and “ed.,” respectively, when documentation must be given in full in the notes.*

### **Multivolume Work**

Bibliography:

Young, Ian, Robert Rezetko, and Martin Ehrensverd. *Linguistic Dating of Biblical Texts*. 2 vols. Equinox, 2008.

Short citation form: Young, Rezetko, and Ehrensverd, *Linguistic Dating of Biblical Texts*, 2:14–19.

### **Titled Volume in a Multivolume Work**

Bibliography:

Rad, Gerhard von. *The Theology of Israel’s Prophetic Traditions*. Vol. 2 of *Old Testament Theology*. Translated by D. M. G. Stalker. Oliver and Boyd, 1965.

Short citation form: Von Rad, *Theology of Israel’s Prophetic Traditions*, 14–19.

### **Edited Volume**

Bibliography:

Sanders, Donald, ed. *Nemrud Dagi*. Eisenbrauns, 1996.

Short citation form: Sanders, *Nemrud Dagi*, 34.

## Chapter in an Edited Volume

Bibliography:

Attridge, Harold W. "Jewish Historiography." Pages 311–43 in *Early Judaism and Its Modern Interpreters*. Edited by Robert A. Kraft and George W. E. Nickelsburg. Fortress, 1986.

Short citation form: Attridge, "Jewish Historiography," 315.

## Book in a Series

Bibliography:

Ollenburger, Ben C., ed. *Old Testament Theology: Flowering and Future*. SBTS 1. Eisenbrauns, 2004.

Short citation form: Ollenburger, *Old Testament Theology*, 126.

## Dissertation

Bibliography:

Miller, Douglas. "The Text of Hosea." PhD diss., Melbourne College of Divinity, 1984.

Short citation form: Miller, "Text of Hosea," 10–11.

## Journal Article

Bibliography:

Skehan, Patrick W. "Exodus in the Samaritan Recension from Qumran." *JBL* 74 (1955): 182–87.

Short citation form: Skehan, "Exodus in the Samaritan Recension," 183.

*Note that a colon is used before page numbers in the bibliography and full citation, but a comma is used in short citations. When documentation must be given in full in the notes, if a specific page needs to be cited, set it after the full page range with "at" (e.g., 344–62 at 351).*

## Dictionary Entry with Author

The bibliographic information for a dictionary or lexicon should be entered into the abbreviation list and the abbreviation used in place of name, title, and publication information in full citations in notes.

Abbreviations page:

*TDNT* Gerhard Kittel and Gerhard Friedrich, eds. *Theological Dictionary of the New Testament*. Translated by Geoffrey W. Bromiley. 10 vols. Eerdmans, 1964–1976

Bibliography:

Beyer, Hermann W. “διακονέω, διακονία, κτλ.” *TDNT* 2:81–93.

Short citation form: Beyer, “διακονέω, διακονία,” 2:81.

### **Dictionary Entry Without Author**

The bibliographic information for a dictionary or lexicon should be entered into the abbreviation list, and the dictionary entry should be separated from the dictionary abbreviation with “s.v.” Do not include the entry in the bibliography. All citations of the entry take the same form.

Abbreviations page:

Walter Bauer, Frederick W. Danker, William F. Arndt, and F. Wilbur Gingrich. *Greek-English Lexicon of the New Testament and Other Early Christian Literature*. 3rd ed. University of Chicago Press, 2000

Citation: BDAG, s.v. “παρησία.”

### **Sample Bibliography**

Achtemeier, Elizabeth. *The Community and Message of Isaiah 56–66*. Augsburg, 1982.

Ackroyd, Peter R. “The History of Israel in the Exilic and Post-exilic Periods.” Pages 320–50 in *Tradition and Interpretation: Essays by Members of the Society for Old Testament Study*. Edited by G. W. Anderson. Clarendon, 1979.

Ahl, Sally W. “Epistolary Texts from Ugarit: Structural and Lexical Correspondences in Akkadian and Ugaritic.” PhD diss., Brandeis University, 1973.

Andersen, Francis I., and David Noel Freedman. *Hosea: A New Translation with Introduction and Commentary*. AB 24. Doubleday, 1980.

Dahood, Mitchell, and Tadeusz Penar. “Ugaritic-Hebrew Parallel Pairs.” Pages 71–382 in vol. 1 of *Ras Shamra Parallels*. Edited by Loren R. Fisher. AnOr 49. Pontifical Biblical Institute, 1972.

Fox, Michael V. *Proverbs 10–31: A New Translation with Introduction and Commentary*. AB 18B. Yale University Press, 2009.

Fox, Michael V., Victor Avigdor Hurowitz, Avi Hurvitz, Michael L. Klein, Baruch J. Schwartz, and Nili Shupak, eds. *Texts, Temples, and Traditions: A Tribute to Menahem Haran*. Eisenbrauns, 1996.

Sanders, Donald, ed. *Nemrud Dagi*. 2 vols. Eisenbrauns, 1996.

Skehan, Patrick W. “Exodus in the Samaritan Recension from Qumran.” *JBL* 74 (1955): 182–87.

- Talmon, Shemaryahu. "The Emergence of Institutionalized Prayer in Israel in the Light of Qumran Literature." Pages 265–84 in *Qumrân: Sa piété, sa théologie et son milieu*. Edited by Mathias Delcor. BETL 46. Duculot, 1978.
- Talmon, Shemaryahu. *King, Cult and Calendar in Ancient Israel: Collected Studies*. Magnes, 1986.
- Tigay, Jeffrey H., ed. *Empirical Models for Biblical Criticism*. University of Pennsylvania Press, 1985.
- Tigay, Jeffrey H. *The Evolution of the Gilgamesh Epic*. Bolchazy-Carducci, 2002.

### Appendix 3

## Author-Date Reference List Examples

Bibliographic information is the same as in notes-and-bibliography style, with the following exceptions: (1) the publication year is placed directly after the author/editor information instead of at the end of the citation; (2) journal issues, if necessary, are set after the volume number with a period (e.g., 40.1 for volume 40, issue 1); (3) the reference list is ordered by author last name, but multiple entries by the same author are ordered by year instead of by title; and (4) multiple publications by the same author from the same year are ordered alphabetically and given sequential letter suffixes based on their order of appearance in the bibliography (e.g., 2000a, 2000b, 2000c).

- Ahl, Sally W. 1973. "Epistolary Texts from Ugarit: Structural and Lexical Correspondences in Akkadian and Ugaritic." PhD diss., Brandeis University.
- Skehan, Patrick W. 1955. "Exodus in the Samaritan Recension from Qumran." *JBL* 74:182–87.
- Talmon, Shemaryahu. 1986a. "Emendation of Biblical Texts on the Basis of Ugaritic Parallels." Pages 279–300 in *Studies in Bible*. Edited by Sara Japhet. ScrHier 31. Magnes.
- Talmon, Shemaryahu. 1986b. *King, Cult and Calendar in Ancient Israel: Collected Studies*. Magnes.
- Tigay, Jeffrey H., ed. 1985. *Empirical Models for Biblical Criticism*. University of Pennsylvania Press.
- Tigay, Jeffrey H. 2002. *The Evolution of the Gilgamesh Epic*. Bolchazy-Carducci.