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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*, 17th edition. 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 .doc/.docx format and PDF format
- all illustrations and other figures (charts, graphs, tables, maps, etc.) 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)
- 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 document with abstracts and keywords for the volume as a whole as well as for each chapter
- a completed final submission checklist (see below)
- a completed Author Information Form and a current CV

If you are the editor of the volume, you must also include signed contributor agreements from all your contributors and a list of the contributors with short biographies, including their current affiliations and most recent publication or research projects.

The manuscript will not be sent to editing, and a detailed production schedule will not be prepared, until all components have been received in proper form. 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, under no circumstances should you submit additional files containing further corrections or changes. Limited changes will be allowed after the final submission of the manuscript for publication, so be sure that all planned revisions and changes requested by your editor are fully executed prior to submission. After submission of the final

manuscript and associated materials, the manuscript will be turned over to production, where it will be edited and typeset.

## Responsibilities of the Press During Copyediting

The Press assumes responsibility for mechanical editing, performed *either* by a copyeditor prior to typesetting the manuscript and the production of proofs *or* by a proofreader after typesetting. The determination of which process to follow for the editing of your book will be made by the production team at the Press in consultation with the acquiring editor, based on the nature of the editorial work that is judged necessary to meet the Press's editorial standards. Mechanical editing involves reading the manuscript for (1) consistency in matters of capitalization, spelling, and hyphenation; (2) grammatical correctness; and (3) other style matters, as outlined in *The SBL Handbook of Style*, 2nd ed., *The Chicago Manual of Style*, 17th ed., and this style sheet, as well as (4) inserting instructions to typesetters concerning page layout. Frequently, the copyeditor or proofreader will also need to edit for clarity of content, especially when English is not the author's primary language. Please 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

For projects being sent to a copyeditor for editing prior to typesetting, authors or editors 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 documentation. 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 it with a tracked change or comment. Make sure to resolve all of the copyeditor's queries. Please refrain from making any additions to or rewriting sections of the manuscript at this stage.

For projects being edited by a proofreader subsequent to typesetting, you will not receive an edited Word file; instead, you will receive a set of proofs with edits and/or queries from the proofreader to review. There is no need to confirm any marked-up edits you agree with; if you need to make a change, use Adobe Acrobat's or Acrobat Reader's comment annotation tools to do so (you will receive more detailed instructions on this when you receive proofs). Make sure to resolve all the proofreader's queries.

Regardless of which editorial process is followed, authors will receive proofs and are expected to read them carefully, correct them, and return them promptly. At the proof stage, no substantive changes should be made; 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.

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. The book will be indexed during the proofs stage, either from the first set of proofs or the second.

## 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*, 17th 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*, 11th ed. (henceforth *MW*, online at [www.m-w.com](http://www.m-w.com)).

Please note: there are significant differences between the first and second edition 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. Please review these when preparing your manuscript and make any necessary adjustments prior to submission.

## Gender-Neutral Terminology

Books submitted to the Press should not employ the term *man* generically (likewise for *men*, *mankind*, *family of man*, *brotherhood*, etc.). Instead, use *inclusive* terms (for example, *human being*, *human*, *humanity*, *humankind*, *people*, etc.) to designate individuals and groups. Moreover, translations of other texts (whether ancient or modern) should not be more gender specific than the originals are judged to be.

## Section 2

# Preparing Your Manuscript Files

## General Submission Information

The electronic copy of the manuscript should be submitted in both Word .doc/.docx and PDF formats. The files that you send to the Press for editing and typesetting must contain the final version of the manuscript. The Word files and the PDF of the manuscript should match exactly, as discrepancies may result in problems during editing and in typesetting that could be costly to you and delay the book. If your manuscript contains characters with accents or non-Latin alphabets, your PDF must include embedded fonts. 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 Your Manuscript for Submission

Submit front matter in a single file. The file should contain the title page, dedication, table of contents (without page numbers), preface, list of illustrations (if applicable), acknowledgments, and list of abbreviations (if applicable). All chapters should be submitted together as a single file. Appendixes and bibliography should each be submitted as separate files.

All additional elements of the manuscript—figures, graphs, charts or tables, maps, line art, or digital art—should be submitted in separate files, labeled with the appropriate figure 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, and review of the copyedited manuscript should also be performed in Word. If you do not have access to Word, please consult your editor about this early in the process; extra steps may be necessary to properly convert your manuscript files for editing.

There should be no annotations, comments, tracked changes, or other revision marks remaining in your manuscript.

The Press will apply styles as appropriate at the copyediting stage, and specialized software will be used to typeset the book for proofs. To minimize complications, your manuscript should be submitted with the least amount of formatting possible. Do not use Word's automatic hyphen feature or include "optional" hyphens in your manuscript. There should be no hidden text, text boxes, colored text, borders, ornaments, hyperlinks, or 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. Do not 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

Use 12-point Times New Roman for the entire manuscript, including notes, lists, and tables. Use alternate fonts only when you cannot produce the characters you need with Times New Roman. Many accented Latin characters (e.g., á, ö, ç) and

even some non-Latin alphabets (e.g., Cyrillic, Greek, Hebrew) can be rendered by Times New Roman using Unicode. Where characters are not available in Times New Roman, another Unicode-compliant font may be used so long as you provide the fonts along with the manuscript submission and ensure that the PDF version of your manuscript has those fonts embedded. Please contact your editor if this pertains to your manuscript. *Please note: in some cases, font-licensing restrictions may prevent the Press from using the fonts you provide for typesetting the 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 introduction or chapter 1 (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

Avoid internal cross-references to text pages or to other notes in your manuscript (e.g., see page 263, see note 5) whenever possible. Final page numbers will not be determined until the proof stage—sometimes as late as second proofs—and notes may be renumbered along the way, creating the potential for errors in cross-referencing. Cross-references to chapter numbers, or the more general “see above” and “see below,” are acceptable.

## Treatment of Manuscript Elements

### Acknowledgments

Monographs may include acknowledgments in the front matter. If your monograph is based on a dissertation, the acknowledgments should avoid mentioning the dissertation, graduate courses, or committee explicitly. If you wish to thank your advisors, thank them as you would colleagues. For edited volumes, general acknowledgments (if needed) may appear in the front matter, while other acknowledgments may appear in individual chapters (typically in an unnumbered note to the chapter).

### List of Abbreviations

A list of all abbreviations used for ancient sources, books, journals, series, etc. should be included in the front matter. The Press generally prefers to use abbreviations for series and journal titles only when they are referenced three or more times. When abbreviations are used, the Press prefers to follow the forms and principles of abbreviations given in *SBLHS2*. 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 handbook’s blog for corrections and updates to these abbreviations (<https://sblhs2.com>).

Common abbreviations—such as fol. (folio), v. (verse), p. (page), ca. (circa), e.g. (for example)—do *not* need to be included in the list of abbreviations in the front matter. Please note that these abbreviations should generally be used only within parentheses, tables, and notes.

## Chapter Titles and Author Names

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 on the table of contents. In books with multiple contributors, the name of the chapter author should follow the title on the chapter opener and the table of contents. We typically do not include institutional affiliations of contributors in either location (they should instead be indicated in a separate list of contributors, which will appear in the book’s back matter).

Chapter titles should not be footnoted. If there is background information about the title that you would like to include, work it into the text or another note or place it in the text at the start of the chapter, with an instruction that it should be rendered as an unnumbered note.

Please note: in contrast to *SBLHS2* and *CMS*, we prefer to capitalize all prepositions and conjunctions five or more letters long in all titles.

## Subheadings

Subheadings are used to break a chapter up into several sections. To clearly indicate the hierarchy of subheadings for the typesetter, please 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.

Please consider balance when assigning subheadings to sections. Avoid creating a single subsection within a section. In a monograph, avoid using subsections in some chapters but not the others; greater flexibility can be allowed for variation between chapters in edited volumes with multiple authors.

In some types of books (e.g., reference works, grammars, collections of primary source material), numbered subheadings are appropriate and useful for the reader, but they are not necessary in many monographs or edited volumes. Similarly, some types of books warrant including subheadings in the table of contents, while others don’t. Please consult your editor about how to best configure the subheadings for your book.

If subheadings are numbered, please use Arabic rather than Roman numerals, use 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 I (that is, uppercase i) in place of a chapter number for an introduction (e.g., I.1., I.2.).

Subheadings should not be footnoted if it can be avoided.

Please note: in contrast to *SBLHS2* and *CMS*, we prefer to capitalize all prepositions and conjunctions five or more letters long in all subheadings.

## Epigraphs

An epigraph may be included at the start of a chapter, but please do not include more than one epigraph per chapter, and avoid excessively long epigraphs. Epigraphs should not be used after section subheads, as these can cause problems for the designer or typesetter.

An epigraph should be followed by an attribution indicating the name of the author and/or the source. You may also include the year, if pertinent. Full publication information is not necessary.

Epigraphs should not be footnoted. If additional context or bibliographic information is necessary, please work it into the text; if this is not feasible, place it in the text after the epigraph with an instruction to render it as an unnumbered note.

## Poetry, Lists, and Extracts

For poetry, lists, and other material that must be set line for line, use the tab key to indent. Never indent by using the spacebar.

For lists, avoid using Word's automatic numbered and bulleted list features. Instead, use a numeral followed by a period and a tab or use a bullet symbol (•) followed by a tab before each item.

Quotations of modern sources fewer than 100 words should be run into the text in quotation marks. Quotations of 100 words or more should be formatted as an extract (block quote) without quotation marks around the extract. For extract paragraphs, 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. 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>`. Please note that the exact location of the table or image 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”). All images and tables should be submitted in separate individual files with clear labels.

## Notes

Streamline your notes as much as possible prior to submission. An excessive number of notes or very long notes can distract from the main text and result in

page layout problems. Avoid including multiple notes to a single sentence wherever possible.

Use Word's "insert footnote/endnote" feature. This feature automatically embeds and numbers the notes. *Do not* manually insert notes using superscript numbers, as this will likely introduce errors during editing and typesetting.

As the last step before submitting your manuscript, make sure the number of notes in the text of 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 returns and tabs in the middle of an entry.

## Section 3

# Documentation

## General Guidelines

Either notes-and-bibliography or author-date style documentation is permissible, but a manuscript should use one or the other, never both. Eisenbrauns follows *SBLHS2* for both systems, except where divergences are noted below.

*SBLHS2* contains a comprehensive guide to formatting various sorts of sources, including single-author books, lexica and reference works, chapters from edited volumes, journal articles, and dissertations. Additional information about citing certain reference works can be found on the handbook's blog (<https://sblhs2.com>). For your convenience, examples of proper documentation for some common types of sources have been included in the appendix to this guide.

## Notes-and-Bibliography Documentation

In this style of documentation, use footnotes or endnotes (but not both) to cite modern scholarship. In monographs with a full bibliography or edited volumes with full end-of-chapter bibliographies, use only the short citation form in the footnotes/endnotes, including the first citation of a source. (*Please note: this is a departure from SBLHS2.*) In monographs with no bibliography or a selected bibliography and in multiauthor edited volumes without full end-of-chapter bibliographies, give full documentation at the first citation in each chapter and use a short citation form for all subsequent citations.

## Full Citation Form

Full citations give all the information necessary for the reader to find the source, interpret citations from it, and contextualize it. For the full list of information

that may be required of a full citation and the order in which it should be rendered, see *SBLHS2* §6.1.1. Note that commas (not semicolons) are used to separate components of the full citation, and only the city, publisher, and year are placed within parentheses (in contrast to the 1st edition of *SBLHS*).

### Short Citation Form

Short citations consist of last name(s), shortened title, and page numbers, if applicable. The short title should ideally comprise six 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). Do not include words from the subtitle unless it is necessary to disambiguate similarly titled works.

Idem and eadem should not be used; instead, repeat the last name. Ibid. should be used in lieu of the short citation form to reference the source cited in the previous note when that previous note cites only one source. (Note that *ibid.* is generally not used for ancient source citations.)

### Author-Date Documentation

The author-date system uses short parenthetical citations in the main text—for example, (Baker 2001, 23–24). Footnotes are used to elaborate on the discussion in the text or for lengthy lists of cited works. A reference list must also be included, either cumulatively at the end of the manuscript (in a monograph) or after each chapter (in a multiauthor edited volume). 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. The format for referencing and abbreviating ancient sources should follow the prescriptions in *SBLHS2* §8.3. For types of sources not addressed in *SBLHS2*, please ensure internal consistency and conformity with field conventions. Please pay attention to the 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 your editor at the Press to determine whether

transliteration is preferred for your book. Editors of multiauthor volumes should ensure that all contributors know what decisions have been made in this regard and have abided by them.

In cases where transliteration is deemed appropriate, the conventions specified in *SBLHS2* §5 should be used. When Hebrew/Aramaic characters are used, Hebrew characters should be given without cantillation marks, except in the rare case that they are critical to the argument. When Greek characters are used, ensure the proper accents and breathing marks are included.

## Section 5

### Instructions for Edited Volumes

The editor of a volume has special responsibilities. These include the following:

- (1) Create a style sheet to share with volume contributors so that each chapter follows the same transliterations, spellings, and citation format. Verify that contributors have followed the style sheet correctly. Submit the style sheet to the Press so that we and the copyeditor may use it for reference. This style sheet should adhere to *SBLHS2*, *CMS*, and these guidelines.
- (2) Ensure that all of the essays are formatted consistently. All of the book's essays should use one citation format—either author-date or notes-and-bibliography—consistently and correctly. If the volume will have an end-of-book reference section, there should be no end-of-chapter reference lists.
- (3) Ensure that all contributors have signed their contributor agreements, and submit them to the Press.
- (4) Ensure that all contributors have obtained any necessary print and digital permissions for reproduction of images or text, and submit them to the Press.
- (5) Make sure that all contributors are aware of Press guidelines, especially for artwork.
- (6) Prepare a list of contributors, including their rank and institutional affiliations (if applicable).
- (7) Receive all chapters from contributors; complete any necessary front or back matter; and organize, label, and submit the entire manuscript at once.
- (8) Review the entire copyedited manuscript. Address any queries with the contributing authors in a timely manner. Volume editors, not contributing authors, are responsible for implementing changes to the copyedited manuscript.
- (9) Compile a list of abbreviations for the volume and ensure abbreviations are used consistently throughout all chapters.
- (10) Review proofs and ensure that corrections have been properly implemented. Volume editors, not contributing authors, are responsible for marking proofs.
- (11) Prepare an index for the volume during the proof stage, or pay for it to be prepared in the timeframe given by the Press.

## Section 6

# 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 that you did not create yourself and is not in the public domain. 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. 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)*. If a publisher cannot give you world rights, ask for information about other organizations that control the rights in other parts of the world, particularly the British Commonwealth. For a sample letter you may use to request permission to reproduce artwork or text, see <https://aupresses.org/permissions-faq/permissions-faq-part-iv/#sample>.

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) Retain a copy of all permissions for your own records, and send the original documents to the Press. Remember to copy 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 photo credits and captions.
- (5) Ensure that permission has been granted for both print and digital reproduction.

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 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, please consult with the 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 7

# 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.

- All original artwork—including maps, diagrams, and other line art—must be sent in separate individual files with your final manuscript. We do not consider the submitted manuscript complete and final until all artwork and permissions are present.
- All image placements are indicated in the manuscript, and they are properly numbered sequentially. No images are embedded in the manuscript itself.
- High quality 300 dpi (dots per inch) or higher resolution digital files at the preferred reproduction size are required.
- If not created by you, all graphs, maps, diagrams, and other artwork will need permission documentation for print and digital reproduction.
- If you are unsure about whether an image meets our guidelines, please submit a sample so that our production department can evaluate it.
- Do not resave or adjust images from the original source.
- Avoid scanning from previously printed images.
- Submit an art inventory that includes image credits and the requested size of the image (1/4 page, 1/2 page, full page).
- Provide clear cropping instructions.

## Organizing Your Illustrations

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). If you are the single author of your manuscript, label the figures consecutively (figure 1, figure 2, figure 3, etc.) for all figures throughout your manuscript. If you are the editor of a collection, have your contributors label their figures by chapter number (figure 1.1, figure 1.2, figure 2.1, figure 2.2, etc.).

If your editor has approved a section of color plates, label the art to be reproduced as 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.tiff, map2.tiff, fig1.tiff, fig2.tiff), following the conventions above. The images should be removed from the body of the manuscript itself and replaced with notation indicating their approximate placement in the following format: <insert Figure 1 about here>.

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.

## Tables, Graphs, Maps, and Diagrams

Place each table in a separate file. Do not include tables as part of the manuscript text file unless they are simple in format. Instead, indicate their approximate placement using the following notation in the manuscript: <insert Table 1 about here>. We must have an accurate PDF of the tables so that the typesetter can follow the format easily. When typing tables, use Word’s “table” function or the tab key to define columns. Do not use the spacebar. Please consult *CMS* on how best to organize information in tables and avoid tables that are too large for the printed page.

If your manuscript contains a chart or graph, include the native file from which the figure was created (generally a Microsoft Excel spreadsheet or an Adobe Illustrator file). Do not embed the figure in your chapter document. Save it as a separate file (and do not convert it to a TIFF or JPG).

Unless otherwise discussed with your editor, prepare your charts/graphs in black and white, using percentages of black 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.

If you have used special fonts in creating maps, line art, and the like, include them with your submission, as well as any linked artwork. Any such fonts should be Unicode compliant.

## Submitting Your Illustrations

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

Please provide a PDF of all figures, with figure numbers accompanying each image. These are helpful to the copyeditor and designer during production.

Detailed sizing and cropping instructions must be noted in the art inventory, along with the image credits. *Indicate the desired image size (e.g., full page, half page, quarter page, thumbnail) and show clearly where to crop the image in a PDF or digital scan of the image.* All cropping instructions must be included; otherwise, the manuscript will not be turned over to Production. If you prefer, you may submit digital scans of the images that include crop marks.

Enclose a complete art inventory. This includes the figure number; the preferred size of each image within the book (full page, half page, quarter page, etc.); whether it is to be printed in color or in black-and-white; a description, caption, or short title of the image; the format of the art as you are submitting it; and any other pertinent information (e.g., name of the digital image file, comments on permission status, and an explanation of fair-use or public-domain status, 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 sizes before submitting the final manuscript.

Submit complete and final captions for any artwork, maps, graphs, or tables in a separate document. Do not embed captions into the main text files, digital image files, or Excel files. All captions must include accurate permission and credit lines as requested by the permission-granting agency or other source. Double-check your captions so that they match the credit lines given in the permission letter. Failure to do so will result in production problems and delays.

## Section 8

### Final Checklist

Again, we cannot begin the production process until all elements of your manuscript have been submitted: the manuscript, all images, all permissions, the Author Information Form, and other materials requested by the Press. Please 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.
- Notes are created with Word's note function.
- Tables, captions, map labels, and other text elements are in files separate from the main text.
- There is only one version of each chapter, and it is the final version, with no tracked changes or comments remaining.
- A Word .doc/.docx file has been provided for every item in the table of contents, along with any caption copy (if applicable).
- An error-free PDF of the final manuscript with fonts embedded has been provided.

### **Formatting: Have you...**

- Set the main font throughout the manuscript to 12-point Times New Roman?
- Used tabs to produce all paragraph indents?
- Tagged all chapter subheadings to indicate their relative importance (<1>, <2>, etc.)?
- Properly indented and/or tagged with <EXT></EXT> all extracts?
- Properly formatted any line for line poetry or 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?
- Determined whether any text extracts are covered under fair use or need permission to be published?

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

- Discussed your illustration program with your acquisitions 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 either TIFF or JPG file 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)?
- Included <insert figure...> tags in the text to indicate image placement?

**Does your manuscript include...**

- Title page?
- Dedication (if applicable)?
- Table of contents?
- List of illustrations, tables, and/or graphs (if applicable)?
- Captions for illustrations, tables, and/or graphs (if applicable)?
- Tags within the text for placement of all illustrations, tables, graphs, maps, and/or diagrams (if applicable)?
- Foreword (if applicable)?
- Preface and/or acknowledgments (if applicable)?
- List of abbreviations (if applicable)?
- All chapters?
- Notes and appendixes (if applicable)?
- Bibliography (if applicable)?
- Credit lines for all previously published material (if applicable)?
- List of contributors (if the manuscript is an edited volume)?

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

- All electronic text files, a PDF with embedded fonts of the complete and final manuscript, and all digital images, tables, graphs, and/or maps, properly labeled?
- All original illustrations, line art, and other graphics, properly tagged?
- A PDF of all digital art, properly labeled with figure numbers?
- A completed art inventory sheet?
- The font used for any special characters or alternate alphabets not available in Times New Roman?
- All art permissions, correspondence, and documentation organized by figure number and properly labeled? (Remember to keep copies for your own reference.)
- All text permissions correspondence? (Remember to keep copies for your own reference.)
- Any required acknowledgments for permissions?

- A completed Author Information Form and current CV? *(Please note: We will not move your project into a production slot without having your AIF on file.)*
- A document containing abstracts and keywords for the volume and each chapter?
- This completed final checklist?

## Appendix 1: Common Style Issues

The following are common style issues encountered in manuscripts submitted to the Press. Please 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. Please 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. For spelling and hyphenation, consult *SBLHS2* §4.3.2, *MW* (follow the first entry), and the hyphenation table in *CMS* §7.89 (online at <http://www.chicagomanualofstyle.org/book/ed17/part2/ch07/psec089.html>).

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 (except 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 off as a block quote, however, no quotation marks should surround the text, and quotations within the block quote should then be enclosed in double quotation marks (see *CMS* §6.120).

An accepted style should be followed for formatting definitions (glosses) of foreign words (see *CMS* §7.52). The Press prefers treating such glosses like other quotations, using double quotation marks (e.g., *melek*, “king,” מֶלֶךְ, “prince.”). The linguistic style for definitions (*CMS* §7.52, last paragraph) 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: Hebrew, Aramaic, and Greek; not Hebrew, Aramaic and Greek.

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 §6.23. Example: We excavated the site and uncovered Iron II potsherds.

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: Frank Moore Cross, the author of *Canaanite Myth and Hebrew Epic*, taught at Harvard University. Do not use a comma for *restrictive* appositives (i.e., a word or clause necessary to correctly identify the noun). Example: The archaeologist James F. Strange excavated at Sepphoris in Galilee. (The name is necessary to specify which archaeologist is meant.) See CMS §6.28 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 §6.27 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 §§5.242–45).

## Spelling Numbers

In general, spell out numbers from zero to one hundred when used in prose, as well as any combination of these with *hundred*, *thousand*, or *hundred thousand* (e.g., two hundred, ninety-nine thousand). For round figures of millions and billions, use a numeral plus the word (e.g., 3 billion, 24 million); percentages and degrees should be treated similarly (e.g., 3 percent). For other questions about when to spell out numbers and when to use a numeral, see CMS §§9.2–25. In the case of a highly technical manuscript (such as an excavation report) with abundant numbers, it may be permissible and even preferable to use numerals more often. Consult your editor if this is the case for your manuscript.

## Inclusive Numbers

Abbreviate inclusive numbers (ranges) according to the guidelines in *CMS* §9.61. Examples: 1–5, 71–72, 100–104, 101–8, 321–28. All page numbers should be abbreviated in this manner.

## Appendix 2: Notes-and-Bibliography

### Documentation Examples

#### 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. London: Hodder & Stoughton, 1906.

Full citation: William Mitchell Ramsay, *The Letters to the Seven Churches of Asia and Their Place in the Plan of the Apocalypse*, 2nd ed. (London: Hodder & Stoughton, 1906), 39.

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

#### Book with Two or Three Authors

Bibliography:

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

Full citation: James M. Robinson and Helmet Koester, *Trajectories Through Early Christianity* (Philadelphia: Fortress, 1971), 26.

Short citation: 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. Oakville, CT: American Society of Papyrologists, 2001.

Full citation: John F. Oates et al., eds., *Checklist of Editions of Greek and Latin Papyri, Ostraca, and Tablets*, 5th ed., BASPSup 9 (Oakville, CT: American Society of Papyrologists, 2001), 18–20.

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

## Edited Volume

### Bibliography:

Sanders, Donald, ed. *Nemrud Dagi*. Winona Lake, IN: Eisenbrauns, 1996.

Full citation: Donald Sanders, ed., *Nemrud Dagi* (Winona Lake, IN: Eisenbrauns, 1996), 23.

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

## Dissertation

### Bibliography:

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

Full citation: Douglas Miller, “The Text of Hosea” (PhD diss., Melbourne College of Divinity, 1984).

Short citation: Miller, “Text of Hosea,” 10–11.

## Multivolume Work

### Bibliography:

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

Full citation: Ian Young, Robert Rezetko, and Martin Ehrensverd, *Linguistic Dating of Biblical Texts*, 2 vols. (London: Equinox, 2008), 1:10–14.

Short citation: 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. Edinburgh: Oliver and Boyd, 1965.

Full citation: Gerhard von Rad, *The Theology of Israel’s Prophetic Traditions*, vol. 2 of *Old Testament Theology*, trans. D. M. G. Stalker (Edinburgh: Oliver and Boyd, 1965), 100–104.

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

## Book in a Series

### Bibliography:

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

Full citation: Ben C. Ollenburger, ed., *Old Testament Theology: Flowering and Future*, SBTS 1 (Winona Lake, IN: Eisenbrauns, 2004), 126–31.

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

## 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. Philadelphia: Fortress, 1986.

Full citation: Harold W. Attridge, “Jewish Historiography,” in *Early Judaism and Its Modern Interpreters*, ed. Robert A. Kraft and George W. E. Nickelsburg (Philadelphia: Fortress, 1986), 311–12.

Short citation: Attridge, “Jewish Historiography,” 315.

## Article in a Journal

Bibliography:

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

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

Short citation: Skehan, “Exodus in the Samaritan Recension,” 183.

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

Bibliography:

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

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

Short citation: 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:

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

All citations: BDAG, s.v. “παρρησία.”

## Sample Bibliography

- Achtemeier, Elizabeth. *The Community and Message of Isaiah 56–66*. Minneapolis: 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. Oxford: 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. Garden City, NY: 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. Rome: Pontifical Biblical Institute, 1972.
- Fox, Michael V. *Proverbs 10–31: A New Translation with Introduction and Commentary*. AB 18B. New Haven: 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*. Winona Lake, IN: Eisenbrauns, 1996.
- Sanders, Donald, ed. *Nemrud Dagi*. 2 vols. Winona Lake, IN: 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. Paris: Duculot, 1978.
- . *King, Cult and Calendar in Ancient Israel: Collected Studies*. Jerusalem: Magnes, 1986.

Tigay, Jeffrey H., ed. *Empirical Models for Biblical Criticism*. Philadelphia: University of Pennsylvania Press, 1985.

———. *The Evolution of the Gilgamesh Epic*. Wauconda, IL: 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) bibliography is ordered by author last name, but multiple entries by the same author are ordered by year instead of by title; and (3) multiple publications by the same author from the same year should be 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.

Gitin, Seymour. 1990. *Gezer III: A Ceramic Typology of the Late Iron II, Persian and Hellenistic Periods at Tell Gezer*. 2 vols. Jerusalem: Hebrew Union College.

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. Jerusalem: Magnes.

———. 1986b. *King, Cult and Calendar in Ancient Israel: Collected Studies*. Jerusalem: Magnes.

Tigay, Jeffrey H., ed. 1985. *Empirical Models for Biblical Criticism*. Philadelphia: University of Pennsylvania Press.

———. 2002. *The Evolution of the Gilgamesh Epic*. Wauconda, IL: Bolchazy-Carducci.