

Submission Guide

Dumbarton Oaks wishes to publish works of the highest scholarly standard in an accurate and prompt manner, in the best possible form, and without incurring unwarranted expense. It is imperative that the editors and authors of these volumes understand and adhere to the required format for publication as well as the necessary deadlines. Failure to follow these guidelines may result in excessive delays or the cancellation of proposed works.

Please note that all authors are responsible for the content of their papers. A paper with an undue number of errors in the text and references will be returned to the author. A manuscript will be considered complete only if the illustrative material is properly prepared, and permissions, where necessary, have been secured. Manuscripts improperly prepared and lacking materials will be returned and may be excluded from the volume.

All materials should be labeled with the author's name, volume title, and date. For digital material, please indicate which software program was used to create the file. Please read this submission guide for detailed instructions on submitting manuscripts and illustrations. All materials, including final illustrations, should be submitted to:

Director of Studies, Pre-Columbian or Byzantine Program
Dumbarton Oaks
1703 32nd Street, N.W.
Washington, D.C. 20007

Manuscript Submission

Submit to the appropriate Director of Studies the manuscript in triplicate: the original manuscript; one clear, clean copy; and one electronic. Retain a copy for your own records. No matter what program you used to edit the text, we prefer you export it for Microsoft Word for Macintosh or as a rich text file (.rtf extension). To send the files by e-mail, contact the Director for the address to which you should send the file. You may also enclose with your hard-copy submission a copy of your files on CD. Clearly state the software and platform originally used to edit the files, and their current format, e.g., WordPerfect Office 12 for PC, exported to Microsoft Word 98 for Macintosh. The hard copy must match the electronic copy.

Most submissions are evaluated by double-blind peer review. The author's identity is not revealed to the reader evaluating the article, and the author does not know the identity of the reader. Authors should, therefore, avoid self-referential statements in the argument and documentation of the article.

Manuscript Preparation

All manuscripts must be typewritten and double-spaced, with pages numbered consecutively throughout the text and endnotes. The text should be in a twelve-point font, preferably with serifs (e.g., Times New Roman). Use good-quality paper, leaving wide margins of at least 1.25 inches on all sides. Do not justify the right margin. Do not use onion skin, erasable, or other nonstandard paper. Use only hard returns at the end of paragraphs, and use tabs for paragraph indents. Do not insert a line space between paragraphs. Leave extra space between paragraphs only if it is required in the printed article.

Footnotes should be converted to endnotes, even though they will be published as footnotes. Endnotes should be numbered consecutively and must be double-spaced on separate pages following the text of the article. Endnotes should not be embedded in the text. Captions for illustrations should be placed at the end of the manuscript.

Pre-Columbian symposium papers should be twenty-five to thirty double-spaced pages in length. If you need more space for your argument, please contact the volume editor and the director of studies. Under no circumstances may the paper exceed 10,000 words (including references cited): please reserve such detailed studies for another venue.

Changes made in an article once set into type are costly; authors who request excessive changes will be charged for amounts above ten percent of the initial cost of composition. They should, therefore, submit only clean and carefully revised copy, prepared according to the style guide. A manuscript not prepared in this manner, even though accepted for publication, may be returned to its author for revision.

Manuscript Sections

The manuscript should be arranged as follows:

- Title Page, including full name of author(s) and institutional affiliation, as you wish it to appear in the publication
- Text
- Acknowledgments, if any
- Footnotes, if any (converted to endnotes: see above)
- References Cited or Bibliography (depending on field of study)
- Appendices, if any
- Captions
- Tables, if any
- Illustrations (please include a list of illustrations in a separate file)
- Biography of Contributor (please include a one-paragraph description in a separate file), if applicable

Generating the Final Printout

Before generating the final printout, proofread the entire manuscript carefully, paying particular attention to the following points:

- check spelling in general using the spellcheck function of your word processor
- verify that all proper names and places have been spelled correctly and consistently
- verify that all quotations and facts are accurate and that citations are complete and accurate
- make sure that all accents and other special characters and symbols appear correctly
- double-check that annotation is complete; adding or deleting notes later in the process is time-consuming and can introduce errors
- make sure that you have obtained—or at least requested—any permissions necessary to reproduce quoted material or tables and illustrations taken from other sources.

Style

All submissions should follow editorial conventions of the Chicago Manual of Style, 15th edition (Chicago, 2003), and the spelling of Merriam-Webster's Collegiate Dictionary, 11th edition (Springfield, Mass., 2003). Be sure to consult the relevant style guide for your particular field of study, as bibliographic and citation styles will vary. For further details, including examples and specific elements of house style, consult www.doaks.org/style.html.

Illustrations

Illustrations accompanying initial submissions should be photocopies, not originals. After the article has been accepted for publication, submit original artwork. Digital files for images may also be acceptable, on which see below. The publications department will retain all original artwork until the volume is published. In the interests of good production values, authors should send master copies of all original art and should retain copies of all artwork sent. Dumbarton Oaks reserves the right to refuse artwork that is of substandard quality. Please review carefully the following guidelines on submitting illustrations. If you have any questions about submitting artwork, please contact Mariana Reynolds, the Publication Department's Graphic Designer.

On average, each symposium paper is accompanied by ten to twenty illustrations, although papers not requiring illustrations are of course acceptable. Should your argument require more illustrations, please consult with the volume editor and the Director of Studies. Under no circumstances should the number of illustrations exceed thirty. Please note that illustrations are counted by discrete images: do **not** use

"Figure 1a, 1b, 1c" (see captions). Figure call-outs should appear in the text in sequential order and accompanying illustrations should follow the same sequence.

Digital files on compact disks may be submitted if they are of sufficiently high quality, and accessible via Adobe Illustrator or Adobe Photoshop. If the submitted digital files do not meet these criteria, the manuscript will be considered incomplete. Labeled hardcopies of each illustration and its original, each on an individual page, must be included with the submitted manuscript.

Permissions

Permissions to publish all copyrighted material, photographs, and drawings must be obtained by the author, who is responsible for paying any fees involved. Permissions are required by law if an author uses any copyrighted material that is considered an entity in itself, including photographs, drawings, charts, and maps. Generally, the copyright has now expired on publications issued before 1960 unless it has been renewed; it is up to the author to make this determination (please refer to the Chicago Manual of Style for clarification). For the use of material from works published after that date, authors must obtain permission from the publisher. In the case of unpublished photographs and drawings, the author should seek permission from their owners, whether individuals or institutions. For personal photographs of objects in the collection of a museum, library, or other institution, the author should request permission from the institution in which the original is housed. A sample permissions letter is available from the department upon request.

Photographs

Photographs can be submitted in three formats: original sharp, glossy prints; 4 x 5 transparencies; or high-quality digital files in the "TIFF" format (rather than "JPEG") accompanied by match prints. Please include a hard copy of the image for editorial purposes. Please do not submit 35 mm slides unless you have prior permission from the Director of Studies.

Photographs should be identified on the reverse with the figure number and the author's name; if the possibility for confusion exists, also indicate the correct orientation of the photograph. Write softly or attach a separate label, since heavy marks will show through on the image side. Avoid using paper clips, tape, and other adhesive devices.

Line Drawings, Maps, and Plans

Original line drawings should be in black ink on white drawing paper, mylar, or another standard drawing medium. They should be drawn larger than the size in which they will be published, because reduction by the printer will make the lines and edges more precise. Please keep writing to a minimum on these illustrations, and wherever possible leave explanatory information for the caption, or better yet, for the text of the paper.

Digital line art needs to be 1200 lpi and at least 100% of print size. Save as line art or bitmap in TIFF format. Large files can be saved using the LZW compression provided in the application. Native Photoshop files will work if the scans are prepared as indicated above. Illustrations that include text must be submitted in a form that can be altered during the editorial process. These computer-generated files must be submitted in their native, digital format (Adobe Illustrator .AI or an editable .EPS.)

A north arrow and a scale **must** accompany all maps and plans. Please check the format and spelling of legends and other identifying text on illustrations carefully, and make sure they are consistent with the text and volume. Again, identify the author and figure number on the back of the drawing or map.

Submitting Scans

(Adapted from *The Chicago Manual of Style*, 15th edition, p. 817)

Glossy photographs are superior to author-generated scans as a starting point for image reproduction. The original photograph or drawing gives designers and printers the most options for determining how

best to reproduce the original. Modern print shops have systems that are calibrated from the scanning stage all the way through to the printing press, and taking advantage of this work flow ensures the best possible reproduction.

Unfortunately, the widespread availability of inexpensive desktop scanners encourages the illusion that submitting images in the form of scans is a cost-saving convenience. Scanning introduces a plethora of quality and technical issues that are all too often unseen by the novice. These issues can entail unnecessary delays and costs.

If submitting original art is not possible, then it is best to use an established graphic arts service or library service for scanning.

The following are considered unacceptable:

- Photographs scanned from printed sources such as books and magazines, because a moiré pattern will be evident when printed.
- Any images under 300 dpi that are smaller than the ultimate print size (i.e., 100% of the desired size in the printed volume).
- Poor-quality slides or prints. If it does not look acceptable as a print or slide, it will not look any better once scanned.

Black-and-White Scans

Form: Black-and-white continuous-tone scans should be provided in the grayscale mode.

Format: Scans should be saved in TIFF or EPS format.

Quality: Scans should be made from sharp, clear originals by a graphic arts service, a professional photo lab, or a library service.

Resolution: 300 dpi at a size that is close to or larger than the ultimate print size (i.e., 100% of the desired size in the printed volume).

Documentation: Each scan must be accompanied by a labeled laser print representing the scan at actual size.

Color Scans

Four-color printing requires more planning between designer and print shop than does black-and-white printing. You should provide a flat art facsimile of the scan to portray accurately the color makeup of the image. Our printers will need this when they convert the scan from RGB to CMYK format. Submit color scans in RGB mode in the TIFF or EPS format. Do not submit scans in the CMYK mode.

Style Guide / Byzantine Publications

For issues of style not covered in this guide, consult *The Chicago Manual of Style*, 15th ed. (Chicago, 2003) (= *Chicago*). For information on submitting a manuscript to Dumbarton Oaks, consult our [Submission Guide](#). If you have any questions that are not addressed by either guide, please contact the department via telephone (202.339.6942) or email (Byzantine@doaks.org).

Grammar and usage

1. Follow standard American usage for spelling. Consult *Webster's Third New International Dictionary* (Springfield, Mass., 1986) or its abridgment, *Webster's Collegiate Dictionary*, 11th ed. (Springfield, Mass., 2003). If there are alternate spellings of a word in the dictionary use the first option listed.
2. For grammar and word usage, consult *Chicago*, chap. 5.

Punctuation

1. Commas separate all the members of a series of three or more elements. E.g., Athens, Delphi, and Corinth.
2. Two consecutive sentences should be separated by a single space. There should never be two or more consecutive spaces anywhere in the manuscript. For intentionally wide spaces, use tabs.

Spelling and distinctive treatment of words

1. Possessives are formed on the basis of their pronunciation in English. Therefore, names, including those ending in *s*, are generally rendered possessive by adding 's. If a name ending in *s* produces an *eez* sound, only the apostrophe is added, not the final *s*, e.g., John's, Agathias's, and Demetrakos's, but Socrates' and Oikonomides'. See *Chicago* 7.21–22, for other exceptions.
2. Foreign words and abbreviations that are in the dictionary need not be italicized, e.g., extempore, RSVP, terminus post quem.
3. Set a foreign word or non-English term in italics only in its first occurrence; subsequent instances should be set in roman type.
4. Latin expressions like *ca.*, *ibid.*, *passim*, *idem*, and *s.v.* should not be italicized or underlined.

Names, terms, and numbers

1. For capitalization of biblical persons, events, services, and so on, see *Chicago*, chap. 8. If uncertain whether the word should be uppercase or lowercase, use lowercase.
2. One space between initials in personal names, e.g., W. J. Smith and J. W. H., not W.J. and J.W.H.
3. Dates should follow the order day, month, and year, e.g., 3 March 1999.
4. Use the en dash, not hyphen, between consecutive numbers in the manuscript, e.g., 142–44.
5. In the text spell out whole numbers one through one hundred, round numbers, or numbers beginning a sentence. All other numbers in the text should be in Arabic numerals, as should all numbers in endnotes. This applies to centuries, years, page numbers, percentages, lists of objects, and so on.
6. To abbreviate or condense inclusive arabic numerals, follow the principles outlined in *Chicago* 9.64 and 9.66–68. Arabic numerals in titles, headers, and display type, as well as arabic numerals representing life dates, are given in full, e.g., the emperor Julian (332–363).
7. We prefer the temporal modifiers *early*, *middle*, and *late* in lowercase, e.g., "late Byzantine pottery." Better yet, to avoid potentially ambiguous or vague terminology, specify, where possible, the centuries, e.g., "sixth-century pottery." If you believe that the technical context demands the use of uppercase, please contact your editor immediately to discuss the matter.

Foreign languages

Follow the conventions used in each language for capitalization, punctuation, and so forth. In Latin, Greek, French, Italian, and other languages, titles of articles, treatises, and books are capitalized sentence style, whereas English titles are capitalized headline style.

Fonts

For typing in Greek, Coptic, Arabic, and other languages that do not use the Latin alphabet, work with fonts conforming to the Unicode standard. If you are uncertain whether your font is Unicode compatible, or if you somehow must use another type of font, please contact the publications office. See also our guide to Unicode Greek (available at www.doaks.org/publications/unicodgreekguide.pdf). If you need assistance in making your manuscript Unicode compatible, please contact the publications office. It is very important to attend to this in the earliest stages of the manuscript.

Transliteration

1. Arabic transliterations should reflect the difference between the hamza (') and the 'ayn ('), between long and short vowels (by placing a macron over the letter), and between aspirated and unaspirated letters (by placing a dot below the letter). If you are uncertain how to do this, contact us for guidance.
2. If Greek proper names and terms are to be transliterated, do so either strictly, as in the *Oxford Dictionary of Byzantium* (Oxford, 1991) (= *ODB*), or with a Latinizing form, as in the *Oxford Classical Dictionary* (Oxford, 1998) (= *OCD*). Do not mix the two systems of transliteration. Titles of modern Greek works are rendered in Greek characters, but modern Greek authors' names are transliterated.
3. Transliterations of most languages should follow the Library of Congress system (available at <http://lcweb.loc.gov/catdir/cpsa/roman.html>). Other systems may be appropriate, such as the MESA convention for Arabic transliteration.

Quotations

1. Place one space between and around 3-dot ellipses. No space precedes the first period in a 4-dot ellipsis.
2. Quotations from ancient and medieval works should follow the latest critical edition, unless the reading of an earlier edition is appropriate for the argument. Incorporate into any quotation ellipses, brackets, parentheses, and other editorial marks appropriate to the kind of editorial change made (following the Leiden convention whenever possible).
3. Any quotation of an ancient or medieval text should indicate the edition used. Likewise, any translation should acknowledge the translator. If an ancient text is referred to, but not quoted, no edition-specific documentation need be provided, since the argument does not depend on any particular edition of the text.

Illustrations and Captions

1. Illustrations should be submitted in accordance with our [Submission Guide](#). Failure to follow the principles outlined there may result in delayed publication and further work for the author.
2. In text, references such as "Figure," "Plate," "Illustration," and so forth, are capitalized and spelled out when referring to parts of the work at hand, but are lowercased when referring to parts of other works. When in parentheses, they become Fig., Pl., Ill., and so forth.
3. All artwork must include a photo or drawing credit unless it is produced by the author. If the art has been published elsewhere, the credit should include the figure and/or page number on which the work appears. Do not use *ibid.* in a caption.
4. Information in the caption should follow this order: title of work (or name of object); artist, life dates (if applicable); country, date of work; medium, dimensions; provenance or credit line; narrative information.
5. The punctuation, spacing, and paragraph style for captions should be consistent.

Examples of Captions

Mt. Athos, Pantokrator Monastery, cod. 61, fol. 105, Ps. 77:25–29 (photo courtesy of the Byzantine Museum, Athens)

Ivory box, 12th century, Walters Art Museum, Baltimore (photo courtesy of the museum)

San Marco, Venice, choir chapels (drawing by Pippa Murray)

Church of St. John, Mistra, line drawing of fresco (photo after Millet, *Frescoes*, pl. 107.2)

Abbreviations

1. Dumbarton Oaks's List of Abbreviations (available at http://www.doaks.org/pdf/byz_abbreviations.pdf) should be consulted, in conjunction with the abbreviations listed in *Chicago*, chap. 15.
2. Abbreviations designating time are set in small caps without periods. We prefer CE and BCE to AD and BC.
3. Biblical books are abbreviated in notes (e.g., Ps. 115:4–7) but enclosed in parentheses and spelled out in the text: (Psalms 115:4–7). See *Chicago*, chap. 15.51–54, for abbreviations of books of the Bible.

Notes and Documentation

1. In writing endnotes the author should consider completeness, clarity, and brevity, in that order.
2. Paragraph breaks within endnotes should be used sparingly, if at all.
3. The first reference to a book or article must be complete. For subsequent references use the author's last name and a shortened form of the title.
4. "Ibid." should be used sparingly.
5. Use "cf." only when it means "compare." Otherwise, use "see."
6. Verify all references and quotations before submitting your manuscript. Include all required facts of publication. Incomplete contributions will be returned to the author for completion.
7. We normally do not include the name of the publisher in documentation, only the name of the city, and the date of publication, separated by a comma.
8. For abbreviations of commonly cited journals, series, and reference works, use our List of Abbreviations (available at http://www.doaks.org/pdf/byz_abbreviations.pdf)
9. All titles of modern literature should be cited in the original languages, not translated. If the title is in Greek, do not romanize it; all other non-Latin alphabets should be transliterated. See Transliteration, above.
10. For ranges of dates, page numbers, and other numerals, follow examples presented in *Chicago*, 9.64.
11. If citing page and volume of a multivolume work, render both numbers in Arabic numerals (even if the publication uses Roman numerals to distinguish volumes), separated by a colon, with no space after it. If citing a periodical, put the date in parentheses between the volume number and the colon; a space follows the colon, e.g., *ODB* 3:1748, but *REB* 29 (1971): 104.
12. Ordinal number endings should not be put in superscript. Thus, XI^{ve}, 1st, 2nd.
13. Ancient works, which generally have well-established editions, should be cited by author, title, then the standardized reference numbers. Normally there is no comma between the title and reference number. In the case of medieval works, which often have no standardized numeration system, the edition used must be cited, within the endnote itself, or in the bibliography.
14. The titles of ancient and Byzantine Greek works should follow the forms given in the *ODB* or the *OCD*.
15. Ancient and medieval sources are referred to according to the standards specified in *Chicago* 17.250–60, with the exception that a comma separates author from title. E.g., Athanasios of Alexandria, *Incarnation of the Logos* 5.1.

Examples of Works Cited in Endnotes

- C. Mango, *Byzantine Architecture* (New York, 1976), 37–39, 142–44.
- C. Diehl, *Manuel d'art byzantin*, 2d rev. ed. (Paris, 1925), 442ff.
- P. M. Bruun, *The Roman Imperial Coinage*, vol. 7, *Constantine and Licinius, A.D. 313–17*, ed. C. H. V. Sutherland and R. A. G. Carson (London, 1966), chap. 3.
- P. Jaffé, *Regesta Pontificum Romanorum*, 2 vols. (Leipzig, 1885–87), 1: no. 4295.
- C. Jolivet-Lévy, "Présence et figures du souverain à Sainte-Sophie de Constantinople et à l'église de la Sainte-Croix d'Aghtamar," in *Byzantine Court Culture*, ed. H. Maguire (Washington, D.C., 1997), 221–23 and pl. 2.
- W. R. Paton, ed., *The Greek Anthology* (New York–London, 1925–27), 1:48–49.
- Eusebius, *Life of Constantine* 1.3 (PG 20:345A–B). [Note: The best edition of the text is found in the series GCS, but the Migne references are still useful.]
- H. Buchthal, *Historia Troiana: Studies in the History of Mediaeval Secular Illustration*, Studies of the Warburg Institute 32 (London, 1971), 53–57, esp. 55.

- B. Pentcheva, "Epigrams on Icons" (paper presented to the 2003 Byzantine Studies Conference, Lewiston, Me., 18 October 2003).
- T. Hoffman, "Ascalon 'Arus Al-Sham: Domestic Architecture and the Development of a Byzantine-Islamic City" (Ph.D. diss., University of Chicago, 2003).
- A. E. Laiou, "The Role of Women in Byzantine Society," *JÖB* 31.1 (1981): 233–60.
"Nomisma," *ODB* 3:1490; also *RBK* 5:723.