

STUDIES IN
LATE ANTIQUITY

Studies in Late Antiquity: A Journal
(SLA) Author Guidelines

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General Contacts

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Notes to Contributors of Articles

In General

SLA is a double-blind, peer-reviewed, online international journal devoted to scholarship on a wide range of topics pertaining to the world of Late Antiquity (150 – 750 CE): Archaeology, Cultural Geography (including Cartography), Economics, Gender & Sexuality, History (including Cultural History), History of the Arts (including Architecture, Art, and Music), Law, Literature and Rhetoric, Material Culture (including Codicology, Epigraphy, Numismatics, and Papyrology), Historical Demography, Philology, Philosophy, Religion, Science (including Medicine and Technology) and Theology. A defining focus of the journal is fostering multi- and interdisciplinary research that emphasizes the interconnectedness of the Mediterranean with other parts of the late ancient world: Africa, Anatolia, Arabia, the Baltic, the British Isles, Central and Western Asia, China, Europe, India, the Mediterranean, Persia, Scandinavia. Comparative and methodologically innovative papers are especially welcome.

Articles should not be previously published and should demonstrate a full command of the scholarly literature and available sources. They should proceed beyond the presentation of these materials to make original interpretations and draw new conclusions. Articles are limited to 10,000 words of text (not including notes and captions) and twenty illustrations. Please use gender-inclusive language (i.e., *humanity*, not *man*, *people*, not *men*). **Translations of ancient (or modern) texts should not, however, be more or less gender-inclusive than the original language.**

Manuscript Submissions

Manuscripts should be uploaded directly to *SLA*'s ScholarOne site at <https://mc.manuscriptcentral.com/ucpress-sla>. Please note that if you have not previously submitted to *SLA* through the ScholarOne system you will need to create an account in order to do so.

Please do not e-mail manuscripts directly to the editorial office unless requested to do so by a member of the editorial office.

Contents of the Initial Submission

Initial submissions must include three separate files, presented in this order:

1. Abstract as a Word file
2. Text and accompanying endnotes as a Word file

3. Captions with illustration sources as a Word file
4. Low-resolution scans of the images, uploaded as individual files, as explained below. Do not place images together on a text document. If an article is accepted for publication, you will then be required to provide high-resolution TIFF files (see instructions below).

Form of the Manuscript

1. The author's name (or authors' names) should not appear on the manuscript or be used in the file name of any electronic submission. All files should instead be named with a key word from the title of the article. Cite works by yourself in the third person; do not include personal notes (acknowledgements, thanks, references to oral presentation, etc.). You may add these later, if the article is accepted.
2. The abstract, text, endnotes, and captions/sources must be double-spaced and formatted for printing on standard-size paper (8½ x 11 inches or A4). Files should be set to print a maximum of twenty-five lines per page in twelve-point type (ten to twelve words per line). Pages must be left-justified and numbered consecutively throughout each file. Do not use automatic numbering for the caption list or numbered lists.
3. Footnotes are not acceptable. Notes must be supplied as double-spaced endnotes at the end of the article using the Endnote function in Word. As a rule, notes should not exceed two-thirds of the length of the text.
4. In no more than 250 words, the abstract should summarize the argument and define the methodological approach of the article. It should be written in the third person.

Editorial Miscellany

1. Spelling: use current American spelling and typographical practice. *SLA* uses the Merriam-Webster Collegiate Dictionary (<http://www.merriam-webstercollegiate.com>).
2. Names and titles: after the first mention, the last name of a person, living or dead, will suffice unless clarity requires a title or additional name.
3. Numbers and dates: use figures rather than spelled-out numbers for cardinal numbers over ten and for all measurements. Form the plural of decades without an apostrophe: "1950s" rather than "1950's." Dates should be given in the following forms: "25 December 800," "25 December," "December 800," and "798 – 99." Please use B.C.E. and C.E. in place of B.C. and A.D., both placed after the year (i.e., 476 C.E.).
4. Modern languages
 - Titles of works in Romance languages should have only the initial word of title and subtitle and proper nouns capitalized.

- Titles of works in German should have only nouns and words used as nouns capitalized.
 - For all other modern languages, please consult *The Chicago Manual of Style*.
 - Please make sure to include all diacritical marks.
5. Ancient languages
- *SLA* will print citations in original languages. Be sure to check these citations very carefully both *before* submitting your final manuscript *and* when you receive your proofs.
 - Transliteration of words should follow the standards set out in the *Journal of Biblical Literature* guidelines (117 [1998]: 558-59). We prefer that you *not* use circumflex (^) to indicate long vowels in Greek, but rather indicate a macron by coding before and after the letter as follows:
 - <mac>o</mac>.
6. Dimensions: use figures rather than spelled-out numbers and spell out units of measurement: “100 feet,” “43 centimeters,” “40 Roman miles.” English or metric units may be abbreviated: 100 ft., 43 cm (no periods with metric abbreviations).
7. Quotations from foreign languages must be translated in the text, with the original in the endnote, if necessary. Isolated foreign words should be italicized. Full foreign-language quotations should be in Roman type and put within quotation marks. Foreign personal titles, names of buildings, monuments, or rooms (Ara Pacis), institutions (Museo dei Conservatori), and the like are not italicized.
8. Place names: Authors should take care to use the most appropriate late ancient names for cities, regions, provinces, states and other toponyms. Modern names should conform to internationally recognized usage.
9. Please resolve all other editorial issues by consulting *The Chicago Manual of Style* or the editor.

Citation Formats

The aim of citation is clarity and scholarly verification: in the end, it is the author’s responsibility to make sure that such references are accurate and will serve to instruct and aid the readers of *SLA*. When in doubt, more information is better.

Please avoid any idem/eadem and ibid. citations, and instead use the standard shortened citation (including page number) of a work.

Modern Texts:

Endnotes should be formatted according to the rules set out in *The Chicago Manual of Style*. Abbreviate the title of this journal as *SLA*. Any other such abbreviations in the notes should be spelled out on first mention.

Book

Author [or editor], *Title* (city of publication [include state or country if not commonly known]: publisher, date of publication), page numbers.

Example: Geoffrey D. Dunn, ed., *The Bishop of Rome in Late Antiquity* (Farnham, England; Burlington, VT: Ashgate, 2015), 28-29.

Journal Article

Author, "Title of article," *Journal Title* volume number (year of publication): page numbers.

Example: Maud Gleason, "Identity Theft: Doubles and Masquerades in Cassius Dio's Contemporary History," *Classical Antiquity* 30 (2011): 33-86 at 55.

Essay in a Collection

Author, "Title of Article," in *Title of Collection*, ed. Name of Editor(s) (city: publisher, date), page numbers.

Example: B. Buckley, "The Aeduan Area in the Third Century," in *The Roman West in the Third Century*, ed. A. King and M. Henig (Oxford: Oxford University Press, 1981), 2: 287-315.

Electronic Sources

Provide all of the relevant information mentioned above for the media type (books, article, etc.). Also provide the complete URL and date accessed.

Example:

Karen Hastings, "Saint in the Saddle?" *Dallas Morning News*, 25 Mar. 2005.
<http://www.dallasnews.com/sharedcontent/dws/dn/religion/stories/032605dnrekleralum.56d1c.html> (accessed 20 Sept. 2005).

Short Form

Short forms of citation may be used for repeated sources. For short form, include author's last name, title, and page number.

Ancient Texts

The Bible

Parenthetical or noted references to biblical books should conform to the biblical abbreviations used by *The Journal of Biblical Literature* 117 (1998): 560. Separate chapter and verse with a period, not a colon. There is no period after the abbreviated title. If a biblical book has several parts, use Arabic numerals to specify which book is being discussed (e.g., 1 Cor 7.11; 2 Kgs 24.10, note: not II Kgs). The names of biblical books are never italicized.

Other ancient texts

Parenthetical or noted references to ancient texts should refer to the author (when known), the title of the work (italicized), and relevant numerical reference separated by periods (books, chapter, verse, etc.). Use Arabic numerals, not Roman, throughout (see the examples below).

1. **Critical editions.** To ensure scholarly accuracy, authors publishing with SLA should cite critical editions of ancient texts when possible. Please spell out the full title in the first citation and subsequent reference to the short title.
2. **Translations** should generally be by the author of the article. If someone else's English translation is cited in the article, that translation must be referenced in full (as a modern work: see above on citations of secondary literature). In subsequent citation, the author and title of the translation, with appropriate page number, may be placed in parenthetical notation with the critical edition (see above on subsequent citations of secondary literature).
3. Please be consistent in the method of citation employed.

example notes:

- Jerome, *Epistles* 84.3.3 (Corpus Scriptorum Ecclesiasticorum Latinorum 55:123). See also Jerome, *Praefatio in Pentateucho* 43. Line number follows *Biblia sacra iuxta Vulgatam versionem*, ed. R. Weber et al., 2 vols. (Stuttgart: Württembergische Bibelanstalt, 1964), here 1:3.
- Jerome, *Praefatio in libro Ezrae* 4 (Weber 1:368).
- Rufinus, *Apologia contra Hieronymum* 2.7 (Corpus Christianorum Latinorum 20:88) OR
Rufinus, *Apology against Jerome* 2.7 (Corpus Christianorum Latinorum 20:88).
- Eusebius, *Historia ecclesiastica* 4.2.1 (Sources Chrétiennes 31:160). Translation from Eusebius: *The History of the Church from Christ to Constantine*, trans. G. A. Williamson, rev. and ed. Andrew Louth (London: Penguin Books, 1989), 105 (altered for clarity).

Captions (including illustration sources)

Illustrations should be numbered consecutively in the order in which they are mentioned in the text.

The order of information is: figure number, designer (if known), name of the building or object, location, date, brief description (if necessary), and source (using the wording prescribed by the copyright holder, if necessary). Subsequent references may be shorter than the first one.

Example:

Figure 1 Mosaic above the Imperial Door in the narthex of Hagia Sophia, Istanbul. Photo by H. A. Drake.

Illustrations

If a manuscript is accepted for publication, the author must provide high-quality illustrations. They must follow the specifications below.

Digital images (preferred format)

- 300 dpi minimum at 5 inches wide or 3.6 megapixels. Images need not exceed 1200 dpi.
- To support zoomability, resolution must be high enough to allow identification of relevant details, usually 600 dpi or higher.
- Saved as RGB for color, or grayscale for monochrome. Color is preferred.
- Saved in TIFF format.
- Line art must be scanned at 1200 dpi in bi-tonal mode (1-bit). For more information, see Penn State Press's website, mentioned below.
- File name should include the primary author's name and figure number

Scanning images from books or other publications results in lower quality images. Please avoid using scans, but if their use is absolutely necessary, the author is responsible for correcting pattern (descreening) in PhotoShop and alerting *SLA* to the problem.

For additional information regarding the preparation of digital images, including line art, please see the Penn State website:

http://www.psupress.org/author/author_digsub.html, particularly the section on halftones. This site details the descreening process and other ways to avoid problematic issues that often arise with scanned images.

Video

- Resolution: Recommended: 1280 x 720 (16 x 9 HD) and 640 x 480 (4:3 SD). There is no required minimum resolution; in general the higher resolution the better. For older content, lower resolution may be unavoidable.
- Bit rate: Because bit rate is highly dependent on codec, there is no recommended or minimum value. Videos should be optimized for resolution, aspect ratio, and frame rate rather than bit rate.
- Frame rate: The frame rate of the original video should be maintained without resampling. Pull down and other frame rate resampling techniques are strongly discouraged.
- Codec: H.264, MPEG-2 or MPEG-4 preferred
- File types: .3gp, .avi, .mov, .mp4, .mpeg, .flv, .swf, .mkv
- File size: Up to 1 GB
- Duration: Up to 10 minutes

- File name should include a key work from the title and figure number

When in doubt, convert files to MPEG4 video with MP3 audio, or follow YouTube guidelines.

Audio

- Codecs: MP3 or AAC preferred
- File Size: Up to 100 MB
- Duration: Up to 10 minutes
- Sampling rate: 44.1 kHz. For older content, lower frequencies may be unavoidable.
- Bit Rate: 128 kbps preferred. For older content, lower rates may be unavoidable.
- Channels: 2 (stereo) preferred.
- File name should include a key word from the title and figure number

The Publishing Process for Accepted Articles

When an article is accepted for publication, the editor will provide detailed instructions about the requirements for final submission. The final submission must include illustrations that meet the standards outlined above.

Upon acceptance, the manuscript will be copyedited to conform to the *SLA* house style. The copy editor will send copyedited article to the author to review and approve; copyedited book reviews will be sent to the book review editor for review and approval.

Author's Agreement and Permissions

When a manuscript is accepted for publication, the author will be sent an author's agreement that must be signed and returned to the editor. Authors must also obtain permission to reproduce illustrations when necessary and pay copyright fees and other costs. Copies of the written permissions should be attached to a copy of the captions/sources lists and accompany the signed author's agreement.

Queries

If you have questions about the format of a submission or you wish guidance as to whether a subject is appropriate for *SLA*, please write directly to the editor at edepalma@history.ucsb.edu.

Guidelines for Obtaining Image and Permissions

SLA requires that authors clear rights to images for reproduction in *Studies in Late Antiquity: A Journal*. You may need to obtain both a loan permission from an

image lender (e.g., a museum or a photo bank such as Art Resource) and a copyright permission from the rights holder for the work (e.g., an artist or agent).

Artworks whose creator died more than 70 years ago are no longer in copyright. For such works, the only copyright may be that of a photographer who created the photo of the artwork. Or there may be no photographer's copyright--if, for example, you take the photo yourself. If there is no copyright, then you only need to rent or purchase or take a photo, and the paperwork need only cover that transaction.

If the artist or architect died less than 70 years ago, or if the work was created by a corporate entity (e.g., an archeological services company) fewer than 125 years ago, copyright is still in effect. (Copyright has this length of term in most countries worldwide). In such cases, you need to obtain permission from the rights holder as well as rental of a photo.

Tips for Obtaining Image Permissions

- Begin to request pictures and permissions as early as possible. Some sources are slow to respond to requests.
- Do the necessary research. Find out who handles permissions for a given artwork or museum. If you need help understanding this process, contact the editor.
- Scope of rights: request world English-language rights.
- Request online/digital permission as well. Some lenders are uncomfortable granting permission for online use. You can explain to them that SLA is archived permanently on the University of California Web site.
- As a scholar publishing in a nonprofit academic journal, you can and should negotiate fees. Many rights holders ask high fees, but most will lower them for a scholarly purpose.
- When submitting your final manuscript and images, enclose photocopies of all the signed permissions and any other documents you receive from rights holders and image lenders. Please write your name and the corresponding figure number at the top of each permission document (fig. 1, fig. 2, etc.) Since you are legally responsible for clearing rights, you should keep the originals permanently. If the deadline for the pictures has arrived and you have the pictures but not all the paperwork, please send the picture with your manuscript, those documents you have, and a letter explaining the status of the outstanding permissions. Forward copies of the remaining documents as soon as they arrive.
- **Art photographed from a book.** Most books print "picture credits" in the front or back, indicating the source of each image. Be sure to consult the credits section of a book before you scan an image from it. If there is no credits page, and the work or photo of the work is not out of copyright, then

- you may need to write to the permissions department of the publisher to request contact information for the rights holder.
- The publisher of a book is usually not the copyright holder for an artwork reproduced in the book. The museum that owns an artwork is usually not the copyright holder for that artwork, though it may assert copyright over a photo of that artwork. Thus, loan forms for the rental of a photo, scan, or transparency are not necessarily the same as copyright permissions.
 - **Lengthy text excerpt** may also be in copyright. Fair-use laws permit you to quote within reason (and at length in a review of the book), but in general if you quote at length from a copyrighted text (including a modern copyrighted translation of an old text), you should request permission from the copyright holder (usually the author or publisher)

This document adapted with gratitude from the guidelines prepared by the College Art Association.

9/1/08

Notes to Writers of Book, Exhibition, and Media Reviews

Reviews are solicited directly by the review editors. Reviewers are free to express their own opinions, but the editors retain normal editorial responsibilities, including the right of rejection.

The length of reviews should not exceed 1,500 words unless otherwise specified by the review editor.

Reviews should include a description for the book's or exhibition's contents as well as the reviewer's critical assessment. Book reviews must be headed with this information: author of the book, title, place of publication, publisher, date, number of pages, number of color and black-and-white illustrations, price, and ISBN. Exhibition reviews must be headed with the following information: exhibition title, museum name or exhibition venue(s), location (city and state or city and country), complete exhibition schedule dates; if an exhibition catalogue is also reviewed, please provide bibliographic information as for book reviews. The review author's name and institutional affiliation should appear at the bottom of the text.

All text, including book review headings, shall be double-spaced. Manuscripts should conform to the requirements laid out in the "Notes to Contributors of Articles."