



## *Oxford Research Encyclopedia of Religion: Author Guidelines*

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### **Contract**

Please make sure you have digitally signed your contract via Adobe Sign.

### **Scope**

Articles should provide a thorough narrative overview of the topic and should be approximately 8,000 to 10,000 words, though length is flexible. They should be written objectively, avoiding partisanship and polemic. Please also avoid the first person to the extent possible. Where debate exists in the field, all points of view should be presented fairly. Use clear, formal language, avoiding jargon, and use first person sparingly. Readers will be researchers and graduate students, as well as for advanced undergraduates.

### **Article Structure**

We ask that your article follow the outline below.

#### ***Title and Author Name***

Provide your full name and affiliation, as they should be published, beneath the article title.

Because the ORE is a digital resource, your article's title will have an impact on its number of readers and can be altered from the title suggested by OUP. Titles should be descriptive and concise without being metaphorical, obscure, or clever. Titles should use specialized terms and should be

no more than 40 characters, with spaces. Titles that might be excellent for books or journal articles would have to be reworked for the ORE. Below are some examples:

<b>Good for a Book</b>	<b>Better for ORE</b>
<i>Freaks of Fortune: The Emerging World of Capitalism and Risk in America</i>	<i>Financial Risk in Nineteenth-Century America</i>
<i>Digital Griots: African-American Rhetoric in the Digital Age</i>	<i>African-American Rhetoric in the 21st century</i>

***Summary (250–500 words, due before the rest of the article)***

The summary should be a short, essential overview of the topic itself that does not reference the full article in any way. When writing the first few lines of the summary, think about what you would like to appear in the snippet that Google provides for search results. See also other *ORE of Religion* summaries for good examples, including "[Religious Innovation in the Ancient Mediterranean](#)." The summary will publish right away, increasing the discoverability of your topic online. When the full article is published, the summary will appear at the beginning. If you would like to update your summary when you submit your article, please include a revised copy.

***Keywords (5–10 words)***

Please provide 5–10 keywords that describe the content of your article; this will ensure your article is searchable and discoverable online. Keywords are equivalent to index terms in a printed work.

***Main Essay***

This will be the majority of the contribution. It will be around 6,000 words on average but can be longer, and should include headings roughly every 1,000–1,500 words. The essay should provide a thorough narrative overview and history of the topic, but should not focus on literature review, as this will be covered in a "Review of the Literature" section (see below).

*Note:* Title and headings should be in title case. Make **level-1 headings bold**, **level-2 headings bold and italic**, and *level-3 headings roman and italic*. Use level-1 and -2 headings sparingly.

***Review of the Literature***

Briefly discuss the main threads of scholarship on your topic, including past approaches as well as research questions that are currently being pursued. The main essay will cover the history of the subject, while this section should provide a critical analysis of the important literature and an overview of the state of research in the field. It will generally be around 750 words and sources should be cited as endnotes.

***Primary Sources (optional)***

Discuss the main types and major collections of primary sources relevant to the topic, including locations and links to archives, collections, and finding aids. Do not aim for exhaustiveness, but consider where you might direct a student for important primary sources.

***Further Reading List***

The Further Reading section should contain around 10, and no more than 25, major books and articles on the subject. This selected bibliography should include essential reading: the first 10 or so

readings to which you would direct a student who wanted to read more deeply on this topic. This list may but need not include sources cited in the text.

### ***Links to Digital Materials (optional)***

Please link to digital museum collections, entire archives, etc. These links should be scholarly in nature and openly available. Although these links may be included in the text as well, please list them here for easy access, with a short description. This section is optional.

### **Citation Style**

- Cite your article using footnotes, following *The Chicago Manual of Style*, 17<sup>th</sup> ed. Do not use in-text/author-date/parenthetical citations.
- Provide full citation information in the first footnote; a full bibliography will not be present.
- Use short citations instead of *ibid.* or *idem* when the same source or author is cited twice in a row. Please avoid commentary in notes where possible.

*Exceptions:* You may use in-text parenthetical citations for classical texts and biblical references.

- Bible: Spell out books in running text, but use *Chicago's* traditional abbreviations for parenthetical citations. For example: (1 Thess. 4:11, 5:2–5, 5:14), (Heb. 13:8).
- Classical texts and inscription references: Use the *Oxford Classical Dictionary* abbreviations, available on the [OCD website](#). For example: (CIL X 7297), (Suet. Iul. 10.2).

### **Transliteration**

If your article contains diacritics, please use a Unicode font and submit a PDF for reference. For consistency throughout the encyclopedia, please use the following conventions.

- Please transliterate words in non-Latin alphabets to the extent possible. If no other chart is specified, please use the [ALA-LC Romanization Tables](#).
- All characters used should be available in the Unicode character set for Times New Roman.
- Ancient Greek: Use the Latin version of Greek proper names.
- Arabic: Follow the [International Journal of Middle East Studies transliteration chart](#). See also the supplement below.
- Japanese: Please see supplement below.
- Tibetan: Please use the THL Simplified Phonetic Transcription System; provide Wylie in parentheses at the first instance a Tibetan person's/place name (convert to THL here: <http://www.thlib.org/reference/transliteration/phconverter.php>).

### **Abbreviations**

Use sparingly and introduce each in parentheses at first use.

### **Editorial Contacts**

OUP Religion Editor	Robert Repino <a href="mailto:Robert.Repino@oup.com">Robert.Repino@oup.com</a>	Questions about the <i>ORE</i> in general or your topic, what to cover, strategic ideas, and decisions.
OUP Development Editor	Chandler Carpenter <a href="mailto:ore.rel.editorial@oup.com">ore.rel.editorial@oup.com</a>	Questions about your contract, article, production, copy editing, publication, payment.

## **Citing Your Article**

Last name, First name. "Article Title." In *Oxford Research Encyclopedia of Religion*. Oxford University Press. Article published [month year]. doi: [doi #].

## APPENDIX 1: ISLAMIC STUDIES TRANSLITERATION

In addition to issues covered by the general guidelines for the *ORE of Religion*, there are a few that often come up specifically in articles for Islamic Studies. This guide deals primarily with issues regarding transliteration, so that articles can be consistent.

### Transliteration

- Eliminate all underdots, overdots, double underdots, underbreves, and macrons from the transliteration of Arabic names and words in text and in authors' and publishers' names in citations. The only special characters that should appear in text are ayn and hamza . Please use Unicode character codes 02BF for ayn ( ء ) and 02BE for hamza ( ؁ ); e.g., Qur'an. Special characters used in Arabic names and in words contained in the titles of works (letters with macrons, underdots, etc.) must be preserved. These are available in Times New Roman (Unicode 1E0C–1E93) and are easily inserted via the Insert Symbol command in Word:<sup>1</sup>

Ḍ ḍ Ḥ ḥ Ḳ ḳ Ṅ ṅ Ṛ ṛ Ṣ ṣ Ṭ ṭ Ṽ ṽ

Ṽ ṽ Ṭ ṭ

Ḥ ḥ

- For double underdots, use the combining diacritical mark Unicode 0324 after the letter.<sup>2</sup>  
Ṭ ṭ Ṽ ṽ
- Mark the the silent final ta marbutah with an “h.” For example, shariah.
- *Other diacritics and accents:* For words in languages that use the Latin alphabet, common (non-Arabic) diacritics and accents that are found in Times New Roman (e.g., ç, ü, ð, à, è, é, ê, š, etc.) should be retained. Except for the characters with double underdots described above, make sure that any accented character is a single character and is not made up of a regular character and a combining diacritical mark. An easy way to tell this is to place the cursor immediately after the character and then backspace once. If the backspace deletes only the accent mark, then this is a combined character and should be changed. If the backspace deletes the character along with the diacritic, then just undo this delete—the accented character is O.K.
- If other special characters are used, they must be available in the Unicode character set for Times New Roman or Arial Unicode MS. The full extent of available symbols may be examined in the Insert Symbol dialog box in Word, or by viewing the appropriate font in the Character Map application (located in the System Tools group of Applications on the Windows Start menu). Symbols typed in any other font (e.g., Gentium, SuperGreek) must be changed to the Unicode equivalent in Times New Roman or Arial Unicode MS or else deleted.
- Be careful when cutting and pasting text containing diacritics from websites or other documents. Many times these sources contain accented characters in a special font or produced by combining two Unicode characters.

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<sup>1</sup> If you do not see these characters in the Insert Symbol dialog box, make sure that Unicode (hex) is selected in the “from:” dropdown list.

<sup>2</sup> To insert a Unicode character directly, type the character number and then press Alt+x.

## **Rules for the Ordering of Arabic Names**

### **Definite article, begins with lowercase letter, separated by hyphen or space**

This is treated as part of the surname. For sorting purposes, al/el is ignored

al-Turabi, Hasan  
al Turabi, Hasan  
el-Turabi, Hasan  
el Turabi, Hasan

### **Compound names beginning with Abd, with hyphen or space**

Should not be inverted

Abd al-Rahman  
Abdul Rahman

### **Compound names based on the phrase al-Din, with hyphen or space**

Should not be inverted

Khair al Din

### **Patronymics – ibn**

Should not be inverted

Ibn Khaldun

### **Patronymics – bin or ben (all lowercase)**

If bin or ben are lowercase they are not part of the surname and the name should not be inverted

Isa bin Sulman

### **Patronymics – Bin or Ben (initial uppercase)**

If Bin or Ben take an initial uppercase, they are part of the surname and should be inverted.

Bin Laden, Osama  
Ben Ali, Zine el-Abidine

### **Abu (always initial uppercase)**

Usually starts a name and should not be inverted, unless followed by what is definitely a surname, or if it appears between two other names.

Abu Bakr = Abu Bakr  
Abu Musabl al-Zarqawi = al-Zarqawi, Abu Musab (where al-Zarqawi is the surname)  
Ali Abu Ragheb = Abu Ragheb, Al

## **APPENDIX 2: JAPANESE TRANSLITERATION**

Adapted from the *Japanese Journal of Religious Studies*

**Names:** Japanese names should be in the traditional order (e.g., Nishida Kitarō), except in cases when citing a Japanese author whose name has been rendered in Western format in English-language publications (e.g., Harumi Befu).

**Names in references:** Underline the surname in to avoid confusion as necessary.

**Macrons:** Indicate long vowels with a macron. Otherwise, use circumflexed vowels (ô, û). Provide macrons for all words apart from anglicized ones (e.g., Shinto). Retain macrons when they occur in a Japanese-language citation.

**Italicization of terms:** Italicize Japanese and non-English-language terms that aren't in standard English dictionaries.

## APPENDIX 3: FIGURES, AUDIO, VIDEO, AND NON-TEXTUAL MATERIALS

Authors are encouraged to include digital materials in their articles, such as images, tables, audio, and video samples. While it is the contributor’s responsibility to request, procure, and, in most cases, pay any associated fees for the use of these materials, these guidelines will help make the process easier for you.

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### WORKS THAT DO NOT REQUIRE PERMISSION

You do not need to secure permissions for:

- Works in the public domain (see section on [public domain](#) for more information and restrictions)
- Works released under the following Creative Commons licenses: CC0, CC-BY, CC-BY-SA (not NC)
- Your own unpublished photographs and materials
- Materials created by U.S. government employees
- Any materials where fair use applies (for example, a still from a film or a short passage from a poem that is directly analyzed in your article; see section on [fair use](#) for more information)
- Ideas and data

#### ***How do I know if a work is in the public domain?***

The length of copyright varies based on the country and year in which a work was produced. Most often, it will be the life of the author plus 70 years, or 120 years from the date of creation for anonymous or corporate works created after January 1, 1978, but this should be confirmed on a case-by-case basis.

- To determine whether a work is in the public domain, please consult this chart: <http://copyright.cornell.edu/resources/publicdomain.cfm>
- For foreign works, please also consult the “Foreign Works” section of the following resource: <http://www.infotoday.com/searcher/sep12/Hirtle--When-Is-1923-Going-to-Arrive-and-Other-Complications-of-the-U.S.-Public-Domain.shtml>

### ***Can I use any work in the public domain?***

Not necessarily. Even if the work itself is in the public domain, you may need permission to reuse a photograph of that work. You will need to seek permissions for:

- Photographs of all 2-D works that were taken outside of the United States (photographs taken in the United States generally would not need permissions due to [fair use](#))
- Photographs of all 3-D works, regardless of where the photograph was taken
- You do not need to secure permissions for a photograph if it was released under one of the following Creative Commons licenses: CC0, CC-BY, or CC-BY-SA (but not NC)

### ***Fair use***

You may be able to use some copyrighted materials if fair use applies. Please consider the following:

- Photographs taken in the United States of 2-D works are generally considered to be slavish reproductions and qualify as fair use (note: if the work itself is copyrighted, you will still need to secure permission to reproduce it).
- A still from a film generally qualifies as fair use, as long as it is analyzed in your article.
- You can also generally quote, excerpt, or reproduce copyrighted works if:
  - Your article directly analyzes the work included
  - The inclusion of the work is critical for your analysis
  - You include no more of the work than is absolutely necessary for your analysis
  - You provide attribution of the original work
- For a more detailed analysis of fair use best practices, please see the College Art Association's [Code of Best Practices in Fair Use for the Visual Arts](#). Although focused on writing for the visual arts, the main guidelines given here are applicable for other areas of academic writing as well.

### ***Resources for finding freely available materials***

To find freely available materials, consider the following sources:

- [openGLAM](#)
- [Wikimedia Commons](#) (double check that the works posted here are actually in the public domain as this is not always accurate)
- [OASC images at The Met](#)
- [Open Content images at The Getty](#)
- [Public domain images from the NYPL](#)

[Note: You can also use your own unpublished photographs, works in the public domain, and works released under Creative Commons licenses: CC0, CC-BY, or CC-BY-SA \(but not NC\).](#)

### **WORKS REQUIRING PERMISSION**

Works that can be copyrighted and require permission include, but are not limited to, the following:

- Illustrations
- Photographs
- Tables, graphs, charts
- Video and music examples
- A quote or quotes of typically 50 words or more from a periodical, more than 400 words of prose from a book
- A passage from a play, poem, or song (this is a gray area; quote sparingly and according to [fair use](#) best practices)

### ***Locating the copyright holder***

Start by checking for copyright notices on the work itself, as this is a useful starting point. Note that the copyright holder is not necessarily the creator of the work, but may be the publisher or another institution such as a museum or archive.

A basic rule of thumb: If you are reproducing unpublished material, ask for permission from the creator. If you are reproducing or quoting from published material, start by asking the publisher.

### ***Making the request***

When you request permission, please use the [Appendix: Permissions Request Template](#) as your starting point. If possible, include a copy of the material with your request.

- If the material you wish to reproduce is from a previously published source, send the request to the permissions department of the publisher.
- Many publishers maintain websites dedicated to permissions requests; it is fine to use these rather than OUP's template letter, provided that you explicitly request, and receive in writing, nonexclusive world rights to reproduce the material in your article and in all its future editions, and in all languages and formats, including electronic.
- If you are unable to secure permission for all these uses, please consult with your OUP Editor.

### ***Difficulties obtaining permission***

What if a copyright holder has gone out of business, cannot be found, or does not respond to requests for permission? Provide evidence of two good-faith efforts to either locate or contact the copyright holder. If the work is critical to your article and you are not able to get in touch with the copyright holder, this work can generally be included, so long as a good-faith effort has been made and evidence of that effort retained.

### **DELIVERING MATERIALS TO OUP WITH YOUR ARTICLE**

- Include a callout (e.g., [Insert Fig. 1]) and a full caption with credit information for all material directly in the text of your article. Double check any permissions agreements you obtained for required credit lines. Credit lines should appear at the end of the caption.
- Let OUP know if any copyright holder has granted permissions that do not meet our requirements (nonexclusive world rights to reproduce the material in your article and in all its future editions, and in all languages and formats, including electronic).
- Send any emails or contracts confirming permission to use the works included in your article to your OUP Editor. Be sure to keep copies of everything for your own files.
- All images should be at least 1280 pixels on the longest side. You can check by right clicking on an image file and looking under "properties," or ask your OUP Editor for assistance.
- Images, figures, charts, etc., and their captions should be format neutral, so that meaning is not lost they are published in black and white instead of color.
- Audio should be delivered as MP3s, and video should be delivered as MP4s.
- Tables should be delivered directly in the article where they should be placed. They should have clear, concise titles, and should be numbered consecutively (separately from figures).