



American School of Classical Studies at Athens

Author Guidelines

Preparation of Manuscripts	1
Text	2
Format	2
Front and Back Matter	2
Catalogues	2
Tables	3
Preparing Greek Text	3
Epigraphical Texts	3
Illustrations	4
Digital Art	5
Captions	6
Style	6
Spelling, Usage, and Punctuation	6
Numerals and Measurements	6
Dates and Chronological Periods	7
Foreign Words and Phrases	7
Transliteration	7
Standard Abbreviations	8
Documentation	8
Citations of Ancient Works	8
Citations of Objects from Museums	9
General Instructions for Reference Lists and Notes	9
Examples of Citations in Reference Lists and Notes	10
Epigraphical References	13
Numismatic References	14

PREPARATION OF MANUSCRIPTS

These guidelines are designed to assist authors of both *Hesperia* articles and ASCSA monographs (including *Hesperia* Supplements). Because we do not insist that authors conform to our house style when initially submitting their manuscripts for review, these guidelines are targeted at scholars who have already had their manuscript accepted for publication by the ASCSA and are now revising it for final submission. However, the practice of following a consistent style is encouraged by all publishers, and authors in ancient studies may find it helpful to adopt these guidelines from the beginning of the writing process, even if their manuscript is eventually published elsewhere.

When a manuscript is accepted for publication, the author will be asked to provide the final artwork, copies of any necessary permissions, and a revised version of the manuscript that incorporates all changes specified in the acceptance letter and conforms to the guidelines described below. The revised manuscript should be received within three months of acceptance (for *Hesperia* articles) or within six months of acceptance (for monographs) or it may need to be reviewed again. A manuscript will not be scheduled for production until all requested revisions, illustrations, and permissions have been received. Once the revised manuscript has been submitted, no major changes to the text will be allowed.

TEXT

FORMAT

Revised manuscripts should be submitted electronically. Both text and notes must be double-spaced and in a consistent font type and size (we prefer 12-point Times New Roman). Pages must be formatted as US Letter size (8.5 × 11 inches) and numbered consecutively, preferably in the upper right-hand corner. Margins of 1 inch should be left on all edges of the page. Create a separate file for each component of the manuscript:

For *Hesperia* articles: (1) abstract, text, and notes; (2) references; (3) figure captions; (4) tables (individually, if any); and (5) appendixes (individually, if any).

For monographs: front matter (individually, as separate files), caption list, chapter 1, chapter 2, table 1, etc.

Do not embed tables or illustrations in the text or justify (align) the right margin. All notes should be formatted as footnotes, not endnotes. Footnote callouts in headings should be avoided. Boldface should be reserved for catalogue numbers and be applied consistently throughout the manuscript.

The different levels of subheadings should be clearly distinguished, preferably with the heading level indicated in curly brackets, e.g., {A}, {B}, etc. A-, B-, and C-heads should employ headline-style capitalization (title case), and D- and E-heads sentence-style capitalization (sentence case).

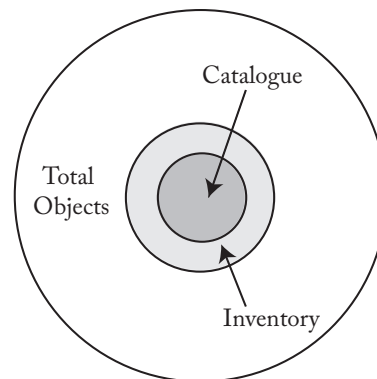
FRONT AND BACK MATTER [MONOGRAPHS ONLY]

Book manuscripts may include some or all of the following: Dedication; Foreword (written by someone other than the author); Preface (usually including acknowledgments); Table of Contents; List of Illustrations; List of Tables; Bibliography and Abbreviations; Glossary (including technical terms and conventions); Appendixes; Concordances; Indexes (supplied by author at page proof stage).

Authors are responsible for supplying all necessary indexes for their monographs, either by creating them themselves or by hiring a freelance indexer (the latter option is strongly encouraged). The Publications Office can provide contact information for freelance indexers who have experience with our books. Authors who choose to create their own index should consult the *Chicago Manual of Style*, 18th ed. Please [visit our website](#) for further instructions.

CATALOGUES

Authors should clearly state the rationale for how objects were selected for inclusion in their catalogues. There are various methodologies one can adopt, but, in general, one should not catalogue all objects recovered, nor even all objects inventoried; just as a selection process is carried out for which objects to inventory, a similar selection process should be made for which objects to catalogue/publish. Catalogued objects should be chosen so that the full range of types is represented; additional examples of the same type can be referred to (by inventory number) as comparanda for these catalogued objects. For excavated material, preference should be given to well-preserved examples from closely datable deposits, as well as to examples of unusual shapes or variants, regardless of context. The diagram at right illustrates how a catalogue should be narrowed from the inventoried objects and total objects recovered.



All catalogued objects should be inventoried/lotted so that researchers can find the object if needed; similarly, all catalogued objects should be illustrated with a photo, a drawing, or both.

Catalogue entries typically contain the following elements in the following order:

Catalogue number (in boldface), object name, figure and/or plate number
 Inventory number. Context.
 Dimensions.
 Preservation.
 Bibliographic references, if a piece has been previously published.
 Description.
 Discussion, including comparanda with bibliography.
 Date.

Individual elements of the entry and their order may vary according to the type of material presented; consistency across entries should be maintained. For the general organization of catalogues, authors are advised to consult recent ASCSA publications, as well as catalogues specific to their subject.

TABLES

Materials in tabular form should not be incorporated in the text but should be presented in separate tables, numbered consecutively, and cited in the text in order of discussion. Be sure to submit each table as an individual file. Table titles should adhere to headline-style capitalization (title case; e.g., “Table 1. Coins from Stratified Contexts”). Notes in the tables must be numbered separately from notes in the text.

PREPARING GREEK TEXT

ASCSA Publications currently uses GreekKeys 2015 and the following fonts to typeset Greek: Kadmos Unicode, New Athena Unicode, and Attika Unicode (all available from the Society for Classical Studies). Authors are not required to use these fonts, but we do insist that all Greek text be submitted in a unicode font; this will significantly reduce the introduction of errors that can occur during the production process. It is important that authors check the accuracy of source references, diacritical marks, line numbers, brackets, and other editorial apparatus. When citing published Greek passages, please supply a scan of the passage so that we also may proofread the text.

EPIGRAPHICAL TEXTS

The following guidelines include information both for primary publications of texts and for work that makes use of epigraphical material.

Presentations of new readings should include a legible photograph of the inscribed object or, if necessary or preferable, of a squeeze. If the inscription is large it may be desirable to provide several photographs illustrating details of the inscribed text. If the size and spacing of letters and traces of letters are not sufficiently clear in photographs, the author should instead provide a facsimile drawing. Typeset texts are not substitutes for facsimile drawings: typography can render only the content of a text; it cannot reproduce its appearance. Work that makes use of epigraphical material without presenting a primary publication should include the above items to the extent that they are relevant to the work.

The presentation of an inscription will be more or less elaborate, depending on the length and significance of the text. The editor of an *editio princeps* should include the following items:

1. Description
 - a. Inventory number
 - b. Type of material
 - c. State of preserved surfaces
 - d. Place and date of discovery

- e. Dimensions of the object in meters: these are, by convention, height at the highest point, width at the widest point. If the size of the inscribed object differs greatly from that of the inscribed face, the height and width of the inscribed face are also given.
- f. Height of the letters in meters

2. Text

- a. The date should appear above, at left (e.g., ca. 525–500 BCE, 114 CE).
- b. The number of letters per line should be indicated above, at right. If the text is inscribed stoichedon, it should be stated here (e.g., Stoich. 74); for texts that are not stoichedon, an estimate of line-length (e.g., Non-stoich. 23–27) can be stated in this position.
- c. Every line of text should be counted, and every fifth line numbered. If the stone is preserved in non-joining fragments, designate the fragments by lowercase Latin letters, e.g., fr. a, fr. b. If the stone is inscribed on more than one face, designate the inscribed faces by capital Latin letters, e.g., Face A, Face B. Number the lines continuously from fragment to fragment and column to column.
- d. An estimate of the number of missing lines of text should be included within the text.
- e. When previously published fragments are found to join, the manner of reference to lines will necessarily vary, depending on the nature of the material. Maintaining the line numbering of the larger or better-known fragment is preferable.
- f. Sigla. The Leiden convention is generally employed. The most important epigraphical conventions are clearly and concisely illustrated in the [front matter to SEG](#). For a complete discussion with illustrative examples, see S. Dow, *Conventions in Editing: A Suggested Reformulation of the Leiden System (GRBSA 2)*, Durham 1969. Please note that all brackets should be paired, e.g., [E] and [- -]E rather than E] and]E.

3. Commentary well

- a. Variant readings and emendations should be listed in an *apparatus criticus*.
- b. An epigraphical commentary should follow the text. In an *editio princeps*, doubtful letters should be described briefly and all matters pertaining strictly to the reading of the stone should be addressed.
- c. A general commentary should include discussions of date, content, context, names of persons, and matters pertaining to the significance and interpretation of the text.

For useful examples of the format, see R. S. Stroud, *The Athenian Grain-Tax Law of 374/3 B.C. (Hesperia Suppl. 29)*, Princeton 1998.

ILLUSTRATIONS

With the revised manuscript, authors should submit illustrations of professional quality, preferably in digital format. A combination of print and digital materials is acceptable. We generally will not alter images beyond basic cropping and sizing. Photographs and drawings of objects should include scales whenever possible. When creating line art, authors should bear in mind the consequences of reduction for the page: thin lines and small numbers can vanish or become illegible when reduced. Note that the printable area of a page in an excavation monograph is ca. 6.5 × 10 inches (16.5 × 25.5 cm) and in *Hesperia* and *Hesperia Supplements*, ca. 6.5 × 9.0 inches (16.5 × 23 cm).

Illustrations, whether line drawings or photographs, will normally appear as figures in the text; for excavation monographs, plates at the end of the volume are also an option. Authors of excavation monographs are encouraged to consult with the Publications Office in advance when deciding on artwork placement. All illustrations must be numbered consecutively and cited in the text in order of discussion. Authors should specify the desired scale of reproduction (e.g., 1:2) in our [Artwork Inventory form](#), particularly for catalogued items. Suggestions for the cropping and arrangement of figures are also welcome (note that we will not always be able to follow these suggestions but will use them as a guide). Dropping backgrounds in photographs may often be more aesthetically pleasing and is common practice. Please consult with the Publications Office and an artwork specialist about how to create dropouts.

Color illustrations may be permitted, but prior arrangement with the Publications Office must be made. Authors are usually expected to provide subventions for color. In the case of color-critical color, a professionally prepared color proof is essential; we will do our best to match this proof.

If you have print art, please consult with the Publications Office in advance of your submission.

DIGITAL ART

Submit original, unaltered digital files, or the version closest to the original that you have. Digital files should be in .tiff or .eps format and in the correct mode and at the correct resolution, depending on the type of image submitted. While current standards for the print reproduction of digital images are presented below, there are many potential pitfalls that early consultation can avoid. Software standards also change, and there may be other formats we can accept beyond those listed in the table below.

We recognize that the preparation of digital art is a complex process, even if you have an image manipulation program such as Adobe Photoshop. Information about preparing digital art for scholarly publication, including visual examples, can be found in the [Digital Art Requirements for Submission](#) of the Association of American University Presses.

<i>Type of Image</i>	<i>Mode</i>	<i>Min. Resolution at Final Size</i>	<i>Preferred File Format</i>
black and white line drawing (<i>scanned</i>)	Bitmap	1200 dpi	.tiff
black and white line drawing (<i>born digital</i>)	Scalable vector art	n/a	.eps
black and white photograph (<i>scanned or born digital</i>)	Grayscale	350 dpi	.tiff
black and white combination graphic (<i>born digital, mix of b/w line drawing, text, and grayscale fills</i>)	Scalable vector art	n/a	.eps (with layers retained)
color photograph (<i>scanned or born digital</i>)	RGB or CMYK*	350 dpi	.tiff
color combination graphic (<i>born digital, mix of color line drawing, text, and tints</i>)	Scalable vector art	n/a	.eps (with layers retained)

Notes: For all .eps files, fonts should either be embedded or included with submission.

Exports from CAD or GIS programs will only be accepted in .eps or .pdf format.

If you are planning to submit a map or photograph with an overlay of type, please put this type in a separate layer or layers in Photoshop and submit an unflattened image.

* Color images intended for print should be submitted in CMYK mode.

Unacceptable Formats

Photographs embedded in Microsoft Word documents or Powerpoint presentations, and graphs or charts created in Word or Excel are not suitable for print reproduction. Files ending in .jpg, .png, .bmp, and .gif will also not be accepted.

Sizing and Compression

Digital images have physical dimensions in the same way as print art. The dimensions of a digital image should be at least as large as the desired size of final reproduction on the printed page. Do not increase the resolution by artificially “sizing up” in Adobe Photoshop or a similar image manipulation program. When saving an image, the only acceptable form of file compression is LZW data compression. Be mindful of file size; files exceeding the recommended resolution are acceptable, but they do not result in better reproduction quality.

Scanning from Published Works

While line art scanned from a published source can be reproduced to an acceptable standard, halftones, such as photographs and maps with shading, usually cannot. Authors should either photograph the published image or try to obtain the source image. We require permission from the copyright holder for all images not in the public domain. Depending on the image, you may also be required to obtain additional permissions from the author or image creator.

Special Considerations for Charts, Graphs, and Maps

No lines or rules should be defined at hairline width. Depending on the complexity of the illustration, consider using patterned fills instead of gray shading for bar charts and graphs. When setting the size of type and elements, anticipate the effect of reducing the image, taking into account whether the lines will disappear or the labeling will become too small. Ensure that all added text layers (e.g., labels on maps) are editable.

CAPTIONS

Figure captions must include source credits (unless full credit is given elsewhere in the manuscript). Any stipulations made by the copyright holder should be observed. Note the format of the following examples:

Original artwork created by author(s):

Figure 2. Aerial view of Azoria, from the south. Photo M. S. Mook

Figure 22. Stewpot (KP061) from tomb 22. Scale 1:2. Drawing D. Miles-Williams

Figure 10. Plan of Kenchreai showing known burial areas. Contour interval 4 m. J. L. Rife and C. Mundigler

Artwork from another source:

Figure 4. Perseus approaching Medusa, Attic red-figure bell krater, ca. 460–450 BCE, Villa Giulia Painter. London, British Museum E 493. Photo © Trustees of the British Museum

Figure 8. Map of the Boiotia survey area, showing Askra and Thespiiai. Edwards 2004, p. 74, map 1. Courtesy Regents of the University of California [*source image unmodified*]

Figure 4. Attic black-gloss saltcellars from the Athenian Agora. Scale 1:2. After Rotroff 1984, p. 344, fig. 1 [*source image modified*]

No punctuation is needed after captions consisting solely of an incomplete sentence. If additional sentences or phrases follow, each (including the opening phrase) has closing punctuation. Note that no period follows the source credit.

STYLE

In general, the ASCSA Publications Office follows the recommendations of the *Chicago Manual of Style*, 18th ed. Please consult this volume for all issues not addressed below.

SPELLING, USAGE, AND PUNCTUATION

American spelling and usage are employed, following *Merriam-Webster's Collegiate Dictionary*, 11th ed. For example, use theater, not theatre; color, not colour; balk, not baulk; gray, not grey. When the dictionary supplies variations in spelling, the first one listed is the preferred form.

A lowercase style is generally preferred (e.g., grave 1, room 2, well 7, level 5, stratum B, Broneer type XVI). The rules of punctuation found in the *Chicago Manual of Style*, 18th ed., are followed.

NUMERALS AND MEASUREMENTS

In continuous text whole numbers from one through nine are spelled out; larger numbers are expressed in numerals, except at the beginning of a sentence. Commas should be used in numerals of 1,000 or greater, except for page numbers, addresses, degrees, and years (e.g., 3,000 nails, but 3000 BCE). Ordinal numbers and fractions are spelled out, with the following exceptions: ordinal numbers used for centuries; combinations of whole numbers and fractions (e.g., 2½ choes). Always use numerals when units of measurement are abbreviated (e.g., 30.15 m, 4 km).

The metric system should be used in all cases. Please submit measurements in the most appropriate unit (m or cm) for the size of objects in your catalogue; measurements are ordinarily given to the nearest millimeter. To the extent possible, units of measurement should be carried to the same decimal place.

DATES AND CHRONOLOGICAL PERIODS

ASCSA Publications uses BCE and CE (no periods) as era designations. Abbreviations should always be placed after the date when citing specific years and centuries, e.g., 432 BCE, 217 CE, the 8th century BCE, and the 4th century CE.

Ordinal numbers for centuries are expressed in Arabic numerals. The word “century” is not abbreviated. Decades are expressed in numerals without an apostrophe (320s, 1970s). All dates should be expressed fully, e.g., 1968–1969, not 1968–69 or 1968–9. The exception is the Athenian calendar year, for which, e.g., 456/5 BCE is used. For radiocarbon dates, “B.P.” is used for uncalibrated dates and “cal B.P.” for calibrated dates. For specific dates, the month precedes the day: January 15, 1999.

For inclusive dates, “to” or an en dash is used, as demanded by the syntax: The war lasted from 431 to 404 BCE; the Peloponnesian War (431–404 BCE).

The uses of slashes and dashes in dates should be consistent within the manuscript. For example, an author might choose to express “Hellenistic through Roman” in the form “Hellenistic–Roman” and to express an overlapping or uncertain chronology in the form “Hellenistic/Roman.” Whatever conventions are adopted should be explained clearly. Specific chronological periods are always capitalized: Archaic, Classical, Hellenistic. “Early,” “Middle,” and “Late” are capitalized when part of a period designation unless conventional usage dictates otherwise. When using the abbreviated form of a chronological term, syntax should be determined by the unabbreviated form: a MM grave, not an MM grave.

FOREIGN WORDS AND PHRASES

Foreign words or phrases that are not common technical terminology should be italicized (e.g., *agalma*, *in planta pedis*, but *terminus post quem*, *in situ*, *passim*).

TRANSLITERATION

Transliteration from languages other than Greek follows the systems outlined in the *Chicago Manual of Style*, 18th ed. Transliterated words are italicized if not in common usage.

When transliterating Greek terms, ASCSA prefers authors to use the transliteration table provided below. English spellings are used for proper names well known in Anglicized form, e.g., Acropolis, Corinth, Piraeus, Thucydides. But note also our preference for, e.g., Dionysos, Herodotos, and Aigina.

<i>Greek Alphabet</i>	<i>Latin Alphabet</i>	<i>Greek Alphabet</i>	<i>Latin Alphabet</i>	<i>Greek Alphabet</i>	<i>Latin Alphabet</i>
α	a	μ	m	αι	ai
β	v	ν	n	αυ	au
γ	g (before a, o, u, consonants),	ξ	x	ει	ei
		ο	o		
	y (before i, e)	π	p		
δ	d	ρ	r	οι	oi
ε	e	σ, ζ	s	ου	ou
ζ	z	τ	t	γγ	ng
η	i	υ	u or y	γκ	g (initial), ng (medial)
θ	th	φ	ph	γχ	nch
ι	i	χ	ch	μπ	b (initial), mp (medial)
κ	k	ψ	ps	ντ	d (initial), nt (medial)
λ	l	ω	o		

STANDARD ABBREVIATIONS

cm = centimeter	ha = hectare	no., nos. = number, numbers
D. = depth	kg = kilogram	n.p. = no place of publication
Diam. = diameter	km = kilometer	n.s. = new series
dim. = dimension	L = liter	p. = preserved (e.g., p.H.)
ed. = edited by or edition, depending on context	L. = length	p., pp. = page, pages
est. = estimated	m = meter	Pl., Pls. = plate, plates (for references to plates within the manuscript)
Fig., Figs. = figure, figures (for references to figures within the manuscript)	m ² = square meter	pl., pls. = plate, plates (for references to plates in other publications)
fig., figs. = figure, figures (for references to figures in other publications)	masl = meters above sea level	repr. = reprint
fr., frr. = fragment, fragments	max. = maximum	rev. = revised by, review
g = gram	min. = minimum	Th. = thickness
H. = height	mm = millimeter	trans. = translated by
	MS, MSS = manuscript, manuscripts	W. = width
	n., nn. = note, notes	Wt. = weight
	NB, NBB = notebook, notebooks	
	n.d. = no date	

Abbreviations used for special purposes should be explained in the text or notes. Common abbreviations in Latin are not italicized: ca., e.g., et al., etc., i.e., s.v. Compass directions are written out (e.g., the northeast corner). Use “cf.” for comparisons only, not when “see” alone is intended.

DOCUMENTATION

CITATIONS OF ANCIENT WORKS

Whenever possible, citations of ancient works should be given in parentheses in the text rather than in the notes. These works are not normally included in a reference list. The basic form of the citation is author’s name; title of work; book, chapter, or other appropriate designation, in Arabic numerals, separated by periods. Abbreviations for author names and titles of works should follow those listed in the *Oxford Classical Dictionary*. If an author or work does not appear in the *OCD* abbreviation list, use the abbreviations in *Liddell-Scott-Jones* for Greek authors, and in *Lewis and Short* for Latin authors. If an author is known primarily for one work, the title of the work may be omitted. Note the following examples:

Ar. <i>Nub.</i> 100–101	<i>Il.</i> 2.653–670
Arist. <i>Pol.</i> 1265b34–1266a4	Livy 35.39.1–2
[Dem.] 56.7–17*	Pl. <i>Resp.</i> 492d–493e
Diod. Sic. 17.77.5–78.1	Plin. <i>HN</i> 35.65–68
Hdt. 7.170	Strabo 1.2.15 [C 23–24]**
Hes. <i>Theog.</i> 930–933	Vitr. 8.3.22

*Pseudepigrapha are cited in square brackets.

**Strabo citations should always include Casaubon numbers.

References to corpora should be given as economically as possible, while still retaining clarity. For example, fragments in Jacoby, *Fragmente der Griechischen Historiker* are cited by author and fragment number alone (e.g., Staphylos of Naukratis, *FGrH* 269 F2), while references to the commentary should give the volume number (e.g., *FGrH* III 2, pp. 211–212). Note that *FGrH* is preferred over *FGrHist.*

References in Greek lexica should be given in Greek type, e.g., Suda, s.v. Πλούταρχος.

Translations of ancient works need not be listed in the bibliography; credit should be provided in a note, e.g., “Trans. A. T. Murray, Cambridge, Mass., 1924.”

CITATIONS OF OBJECTS FROM MUSEUMS

When citing objects from museums, the citation should include the city in which the museum is located, the name of the museum, and the inventory number of the object without the prefixes “inv.” or “no.” Museum names should be given in full and in the original language unless in a non-Latin script. Note the following examples:

Athens, National Archaeological Museum 4502
 Delphi, Archaeological Museum 1183
 London, British Museum 1805,0703.2
 Paris, Musée du Louvre Ma 573
 Rome, Musei Capitolini 2392

When multiple objects are cited in a single note with bibliography, ensure that the items can be easily parsed. Bibliography tends to follow object citations, separated by a colon. Note the following example:

The comparanda are (1) London, British Museum E36, a red-figure kylix by the Painter of Louvre G36, ca. 520–500 BCE, from Vulci: *ARV*² 115, no. 3; *Add*² 174; *LIMC* VII.1, 1994, p. 926, no. 34, VII.2, p. 624, s.v. Theseus (J. Neils); (2) Florence, Museo Archeologico Etrusco 91456, a red-figure kylix, ca. 520–500 BCE, from Orvieto: *ARV*² 108, no. 27; *Add*² 173; *LIMC* VII.1, 1994, p. 926, no. 33, VII.2, p. 623, s.v. Theseus (J. Neils); (3) Bologna, Museo Civico Archeologico G818, a red-figure kylix attributed to the Kleophrades Painter, ca. 500 BCE, possibly from Chiusi: *ARV*² 192, no. 107, 1632; *Add*² 189.

GENERAL INSTRUCTIONS FOR REFERENCE LISTS AND NOTES

Reference Lists

Authors must supply a list of all works cited, except ancient works, encyclopedias, and corpora. Citations should be complete, including subtitle, series, and the names of all authors and editors (the use of “et al.” is not permitted in reference lists). *It is the author’s responsibility to make sure that all citations are correct.* The order of the entries in the reference list is, first, alphabetical by author’s last name and, second, chronological under each author. If more than one work in the same year by the same author is cited, use “a,” “b,” etc., alphabetized by title. Use the author’s first initial, not the complete first name; if an author has more than one initial, leave a space between letters.

Titles in English are capitalized following headline-style capitalization (title case), in which most words, except articles, prepositions of fewer than five letters, and coordinating conjunctions are capitalized (*Chicago Manual of Style* 8.160). For titles in most foreign languages, capitalize the first word of the title and subtitle, and all proper nouns.

Greek titles should be written in accented Greek; ASCSA prefers the monotonic system, but will honor requests by authors to retain the polytonic system for texts published in that form. Authors’ names should be transliterated.

Abbreviations for titles of journals, series, and standard works should conform to the [current list in the *AJA*](#). For excavation monographs, a list of these abbreviations should be appended to the end of the bibliography. Series titles not included in the *AJA* list should be written out in full and not italicized. Volume numbers are generally written in Arabic numerals, except those of excavation series, encyclopedia volumes, and numismatic catalogues. Further subdivisions, such as parts, are written in Arabic numerals after a period (e.g., *FdD* III.1). Descriptive words (volume, part, etc.) are generally omitted. Supplements to series or journals are also written in Arabic numerals. When citing inclusive volume numbers and dates, use a dash, not a slash: e.g., *ASAtene* 57–58, n.s. 41–42 (1979–1980).

Refer to works under contract with a publisher as “forthcoming” (include the name of the journal or series). If it is necessary to cite a manuscript in preparation but not under contract, cite as “in prep.”

Use the English forms of place-names: e.g., Munich, not München. When a state name is necessary to avoid confusion, use the short form rather than the zipcode form: Mass., not MA.

Notes

In the notes, list name, date, and page numbers; if you refer to an article in its entirety, omit the page numbers. If citing a larger work such as a book or long article, please be sure to cite the specific page numbers that are relevant to your discussion. The name of the first author and “et al.” should only be used when citing a work with four or more coauthors. A semicolon separates successive references in a note (e.g., Herbert 1986, p. 29, n. 10; Mertens-Horn and Viola 1990, pp. 237–238). When listing multiple works by the same author, use commas (e.g., Papadopoulos 1996, 1998, 2003) or semicolons (e.g., Sturgeon 2006, p. 52; 2014, pp. 38, 51, 282, n. 15, no. 1E). Do not use the following Latin terms: *supra*, *infra*, *loc. cit.*, *op. cit.*, *ibid.*, *idem*.

References should be given in the following order: author, date, page or column, catalogue number, figure, plate (e.g., Pemberton 1997, p. 57, no. 48, fig. 4, pl. 28). All page references should be expressed fully (e.g., pp. 143–147); “f.” and “ff.” are not permitted. The dash should be used for successive lines and pages, but adjacent numbers (figs., pls., inv. nos., etc.) should be separated by a comma (e.g., pp. 22–23, figs. 31, 32, 42–45). When citing a note, figure, or table, always include the relevant page number (e.g., Mattusch 1990, p. 39, fig. 2). For plate references, use Roman or Arabic numerals, as they appear in the publication cited. If a plate or figure is subdivided into numbered or lettered illustrations, use a colon to separate the designations (e.g., pl. 19:1, pl. 19:a). Use English terms to refer to illustrations: e.g., fig. (figure), not Abb. (Abbildung).

EXAMPLES OF CITATIONS IN REFERENCE LISTS AND NOTES

The following examples give the full form to be used in the reference list (R) and the short form to be used in the notes (N).

Article

- (R) Sourvinou-Inwood, C. 1978. “Persephone and Aphrodite at Locri: A Model for Personality Definitions in Greek Religion,” *JHS* 98, pp. 101–121.
 (N) Sourvinou-Inwood 1978, pp. 108–111.

Article in an edited volume

- (R) Slater, N. W. 1999. “The Vase as Ventriloquist: *Kalos*-Inscriptions and the Culture of Fame,” in *Signs of Orality: The Oral Tradition and Its Influence on the Greek and Roman World (Mnemosyne Suppl. 188)*, ed. E. A. Mackay, Leiden, pp. 143–161.
 (N) Slater 1999, p. 150, n. 7.

Article in proceedings

- (R) Rackham, O. 1990. “The Greening of Myrtos,” in *Man’s Role in the Shaping of the Eastern Mediterranean Landscape: Proceedings of the Inqua/Bai Symposium on the Impact of Ancient Man on the Landscape of the Eastern Mediterranean Region and the Near East, Groningen, Netherlands, 6–9 March 1989*, ed. S. Bottema, G. Entjes-Nieborg, and W. van Zeist, Rotterdam, pp. 341–348.
 (N) Rackham 1990, p. 347.

Article with a delayed date of publication

Cite by spine date and include publication date within the entry, following volume number(s).

- (R) Ortega, A. A. 1986–1987. “Gortina: Il Ninfeo presso il Pretorio,” *ASAtene* 64–65, n.s. 48–49 (1991), pp. 131–174.
 (N) Ortega 1986–1987, pp. 140–142.
 (R) Koilanou, C. 1994. “Λειβαδιά,” *ArchDelt* 49, B’1 (1999), pp. 123–125.
 (N) Koilanou 1994, p. 124.

Book by one author

- (R) Trigger, B. G. 1989. *A History of Archaeological Thought*, Cambridge.
 (N) Trigger 1989, pp. 33–45.

Book by more than one author

- (R) Davis, N., and C. M. Kraay. 1973. *The Hellenistic Kingdoms: Portrait Coins and History*, London.
 (N) Davis and Kraay 1973, pp. 137–138, pls. 87, 88, 91.

Book with no stated author or editor

- (R) *Egyptian Art = Five Years of Collecting Egyptian Art, 1951–1956: Catalogue of an Exhibition Held at the Brooklyn Museum*, Brooklyn 1956.
 (N) *Egyptian Art*, p. 10.

Book with more than one volume/part

Volumes published in different years:

- (R) Hammond, N. G. L. 1972. *A History of Macedonia 1: Historical Geography and Prehistory*, Oxford.
 (R) Hammond, N. G. L., and G. T. Griffith. 1979. *A History of Macedonia 2: 550–336 B.C.*, Oxford.
 (N) Hammond 1972, p. 27; Hammond and Griffith 1979, p. 78, pl. I:g.

Volumes published in the same year:

- (R) Fraser, P. M. 1972. *Ptolemaic Alexandria*, 2 vols., Oxford.
 (N) Fraser 1972, vol. 1, pp. 68–75; vol. 2, pp. 90–92.

Single volume cited:

- (R) Fraser, P. M. 1972. *Ptolemaic Alexandria 1*, Oxford.
 (N) Fraser 1972, p. 68.

Volume with part number:

- (R) Reese, D. 1985. “The Kition Ostrich Eggshells,” in *Excavations at Kition V: The Pre-Phoenician Levels*, pt. 2, ed. V. Karageorghis and M. Demas, Nicosia, pp. 371–382.
 (N) Reese 1985, p. 375.

Book in a series (other than a major excavation series)

- (R) Peredolskaya, A. A. 1964. *Attische Tonfiguren aus einem südrussischen Grab (AntK-BH 2)*, Olten.
 (N) Peredolskaya 1964, p. 10.
 (R) Clinton, K. 1992. *Myth and Cult: The Iconography of the Eleusinian Mysteries. The Martin P. Nilsson Lectures on Greek Religion, Delivered 19–21 November 1990 at the Swedish Institute at Athens (ActaAth 8°, 11)*, Stockholm.
 (N) Clinton 1992, pp. 122–123.

Book in a major excavation series

For example, ASCSA excavation series and those series included in the *AJA* abbreviations.

- (R) *FdD II.23* = G. Daux and E. Hansen, *Topographie et architecture: Le sanctuaire d’Apollon. Le trésor de Siphnos (Fouilles de Delphes II.23)*, Paris 1987.
 (N) *FdD II.23*, p. 11, fig. 2.
 (R) *Kerameikos III* = W. Peek, *Inschriften, Ostraka, Fluchtafeln (Kerameikos: Ergebnisse der Ausgrabungen III)*, Berlin 1941.
 (N) *Kerameikos III*, pp. 89–90, nn. 1, 2.

Edited volume

- (R) Hall, E. T., and D. M. Metcalf, eds. 1972. *Methods of Chemical and Metallurgical Investigation of Ancient Coinage: A Symposium Held by the Royal Numismatic Society at Burlington House, London, 9–11 December 1970* (Royal Numismatic Society Special Publications 8), London.
- (N) Hall and Metcalf 1972, pp. 213–214.

Translation

- (R) Ducrey, P. 1986. *Warfare in Ancient Greece*, trans. J. Lloyd, New York.
- (N) Ducrey 1986, pp. 73–84.

Reprint

- (R) Calhoun, G. M. [1913] 1970. *Athenian Clubs in Politics and Litigation*, repr. New York.
- (N) Calhoun [1913] 1970, pp. 47–48.

New edition

- (R) Pickard-Cambridge, A. 1968. *The Dramatic Festivals of Athens*, 2nd ed., rev. J. Gould and D. M. Lewis, Oxford.
- (N) Pickard-Cambridge 1968, pp. 171–176.

Museum catalogue

- (R) Higgins, R. A. [1954] 1969. *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum 1*, repr. Oxford.
- (N) Higgins [1954] 1969, p. 213, no. 798, pl. 108.

Exhibition catalogue

- (R) Kaltsas, N., ed. 2004. *Agon* (Exhibition catalogue, National Archaeological Museum 2004), Athens.
- (N) Kaltsas 2004, pp. 312–314, no. 189 (M. Mattei).

Thesis or dissertation

- (R) Billows, R. A. 1985. “Antigonos the One-Eyed and the Creation of the Hellenistic State” (diss. Univ. of California, Berkeley).
- (N) Billows 1985, pp. 817–818.
- (R) Paspalas, S. A. 1990. “The Transport Amphorae and Domestic Pottery from Two Classical Deposits at Torone” (M.A. thesis, Univ. of Sydney).
- (N) Paspalas 1990, pp. 58–87.

Book review

- (R) Yegül, F. K. 1986. Rev. of W. Martini, *Das Gymnasium von Samos*, in *AJA* 90, pp. 496–499.
- (N) Yegül 1986, pp. 496–498.

If reviewed work is also listed in the bibliography:

- (R) Yegül, F. K. 1986. Rev. of Martini 1984, in *AJA* 90, pp. 496–499.
- (N) Yegül 1986, pp. 496–498.

Paper

If no published abstract is available:

- (R) McCredie, J. 1990. “A Ship for the Great Gods and Other Royal Dedications in Samothrace” (paper, Princeton 1990).
- (N) McCredie 1990.

If published abstract is available:

- (R) Cooper, F. A. 1981. “A Source of Ancient Marble in the Southern Peloponnesos,” *AJA* 85, pp. 190–191 (abstract).
 (N) Cooper 1981.

Article in an online journal

- (R) Wardle, K. A., T. Higham, and B. Kromer. 2014. “Dating the End of the Greek Bronze Age: A Robust Radiocarbon-Based Chronology from Assiros Toumba,” *PLoS ONE* 9(9): e106672, doi: 10.1371/journal.pone.0106672.
 (N) Wardle, Higham, and Kromer 2014.
- (R) Kinzl, K. H. 2006. Rev. of Siewert 2002, in *BMCR* 2006.07.58, <http://bmcr.brynmawr.edu/2006/2006.07.58>.
 (N) Kinzl 2006.
- (R) Redman, C. L., and A. P. Kinzig. 2003. “Resilience of Past Landscapes: Resilience Theory, Society, and the Longue Durée,” *Conservation Ecology* 7(1):14, <http://www.consecol.org/vol7/iss1/art14>.
 (N) Redman and Kinzig 2003.

Personal communication

- (N) B. S. Ridgway (pers. comm.).

Entry in encyclopedia or corpus

- (N) *RE* VI, 1909, col. 1352, s.v. Eurysakes (F. Hiller von Gaertringen).
 (N) *OCD*⁴, pp. 1267–1268, s.v. provocatio (E. S. Staveley and A. W. Lintott).
 (N) *LIMC* IV, 1988, p. 384, no. 112, pl. 218, s.v. Hades (R. Lindner et al.).
 (N) Helbig⁴ IV, pp. 445–446, no. 566 (H. von Steuben).
 (N) *CVA*, Boston 2 [USA 19], pl. 79 [913]:2.
 (N) *ARV*² 476, no. 273.

EPIGRAPHICAL REFERENCES

For abbreviations of epigraphical publications not found in *AJA*, consult the [front matter to SEG](#) for Greek epigraphy and pp. xvii–xxv of A. E. Gordon, *Illustrated Introduction to Latin Epigraphy*, Berkeley 1983, for Latin epigraphy. The following abbreviations are preferred:

- AE* = *L'Année épigraphique: Revue des publications épigraphiques relatives à l'antiquité romaine*, Paris 1888– [preferred over *AEpigr*]
BullÉp = *Bulletin épigraphique in Revue des études grecques* [preferred over *BÉ*]
IC = *Inscriptiones creticae* [preferred over *ICr*]
I.Déllos = F. Dürrbach, P. Roussel, M. Launey, A. Plassart, and J. Coupry, eds., *Inscriptions de Délos*, Paris 1926– [preferred over *ID*]
*Syll.*³ = W. Dittenberger, *Sylloge inscriptionum graecarum*, 3rd ed., Leipzig 1915–1924 [preferred over *SIG*]

Inscriptions in corpora are cited by inscription number—without page references, the abbreviation “no.,” or intervening commas (e.g., *IC* I xii 48; *IG* XII.4 165). For line numbers, “line” is always used and always written out (e.g., *IG* VII 4242, line 3; *IG* II³.4, 337, line 12). When citing column numbers, abbreviate as “col.” (e.g., *IG* XX 123, col. II, line 123). When citing *SEG*, use Roman numerals for volume, Arabic for lemma, and no date, e.g., *SEG* XXVI 203.

NUMISMATIC REFERENCES

For abbreviations of numismatic publications not found in *AJA*, consult the list in *Numismatic Literature* (published by the American Numismatic Society); a cumulative list appears in the March issue of even-numbered years. The following abbreviations are standard:

ANS = American Numismatic Society

CH = *Coin Hoards*

DOC = *Catalogue of the Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Collection*, ed. A. R. Bellinger and P. Grierson, Washington, D.C., 1966–

LRBC = R. A. G. Carson, P. V. Hill, and J. P. C. Kent, *Late Roman Bronze Coinage, A.D. 324–498*, London 1960

Note that volume I of *RIC* (= *The Roman Imperial Coinage*, ed. H. Mattingly et al., London 1923–) has been revised (ed. C. H. V. Sutherland, London 1984); specify which edition is being cited (cite the revised edition as, e.g., *RIC*² 5–7).

Following the standard practice in numismatic publications, references to coins omit page numbers unless the catalogue numbering is not consecutive within the volume; only the coin number is cited, without the abbreviation “no.” or intervening commas: *LRBC* II 2518; *BMCRE* III 867; *SNGCop* 296; but *BMC* V, p. 41, 197; *RIC* V.1, p. 226, 185; *BMCPeloponnesus*, p. 33, 5.