

American School of Classical Studies at Athens

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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 follow 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

COPIES AND FORMAT

One printed copy of the revised manuscript and one electronic copy should be submitted. The printout and the electronic files must be identical in all respects. Both text and notes must be double-spaced, single-sided, and in a consistent font type and size (we prefer 12-point Times New Roman for English and KadmosU for Greek). Pages must be numbered consecutively, preferably in the upper right-hand corner. Margins of 1 in. (2.5 cm) should be left on all edges of the page. Create a separate electronic file for each component of the manuscript:

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

For monographs: front matter, caption list, chapter 1, chapter 2, etc.

Do not embed tables or illustrations in the text or justify (align) the right margin. All notes should be formatted and printed as footnotes, not endnotes. The different levels of subheadings should be clearly distinguished (e.g., all caps centered for A-heads; small caps left-aligned for B-heads). Use boldface only for catalogue numbers.

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); Table of Contents; Preface (usually including acknowledgments); List of Illustrations; List of Tables; Bibliography and Abbreviations; Glossary (including technical terms and conventions); Concordances; Indexes (supplied by author at page proof stage).

Authors should consult the *Chicago Manual of Style*, 17th ed., for instructions on how to prepare an index. The Publications Office can also supply the names of freelance indexers upon request.

CATALOGUES

Catalogue entries generally contain the following elements:

- Catalogue number (in boldface), object name, figure or plate number
- Inventory number, context
- Dimensions
- Preservation
- Bibliographic references
- 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.

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 conversion of the files. It is extremely 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 photocopy 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 B.C., A.D. 114).
- 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* (Greek, Roman, and Byzantine Scholarly Aids 2), Durham 1969.

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

In special circumstances, color illustrations may be acceptable, but prior arrangement with the Publications Office must be made. In the case of a color digital photograph, a professionally prepared color proof is essential. We will do our best to match this, especially if your image is color-critical. We usually expect authors to provide subventions for color.

PRINT ART

Be sure that all original artwork is labeled lightly on the back in pencil with the figure number and author's last name. Include an orientation arrow in any ambiguous cases.

DIGITAL ART

Digital files should be in .tiff or .eps format, depending on the type of image submitted (see table below). 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 following table.

<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>)	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 and submit an unflattened image.

Unacceptable Formats

Photographs embedded in Microsoft Word documents or Powerpoint presentations, and graphs or charts generated in 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 their resolution by artificially “sizing up” in Adobe Photoshop or a similar image manipulation program. The only acceptable form of file compression is LZW data compression.

Scanning from Published Works

While line art scanned from a published source can be reproduced to an acceptable standard, halftones usually cannot. (This includes maps with shading as well as photographs.) Authors should either photograph the published image or try and obtain the source image. We will require printed permission from the publisher for all images scanned or photographed from works published after 1923. 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. Fills for bar charts, etc., reproduce better with patterns instead of shades of gray. 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.

Further Advice

We recognize that the preparation of digital art is a complex process, even if you have an image manipulation program such as Adobe Photoshop. Further 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 (http://www.ascsa.edu.gr/pdf/uploads/AAUP_Graphic_Guidelines.pdf).

CAPTIONS

Figure captions must include source credits (unless full credit is given elsewhere). Any stipulations made on the part of 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 B.C., Villa Giulia Painter. London, British Museum E 493. Photo © Trustees of the British Museum

Figure 36. Harnessing a chariot. Crouwel 1992, p. 14, fig. 1 [*source image unmodified*]

Figure 4. Attic black-gloss salt-cellars from the Athenian Agora. Scale 1:2. After Rotroff 1984, p. 344, fig. 1. Courtesy American School of Classical Studies at Athens [*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.

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. Although tables are normally typeset in-house, particularly complex tables may be treated as camera-ready copy; the editor reserves the right to ask for revisions. All major words in table titles should be capitalized (e.g., “Table 1. Coins from Stratified Contexts”). Notes in the tables must be numbered separately from notes in the text.

STYLE

In general, the ASCSA Publications Office follows the recommendations of the *Chicago Manual of Style*, 17th 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, write 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, well 7, level 5, stratum B). The rules of punctuation set down in the *Chicago Manual of Style*, 17th ed., are followed. Note, however, the formation of possessives in the following examples: Williams's, Demosthenes'.

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, and years (e.g., 3,000 nails, but 3000 B.C.). Ordinal numbers and fractions are spelled out, with the following exceptions: ordinal numbers used for centuries; combinations of whole numbers and fractions (e.g., 2 1/2 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, and meters are the preferred unit of measurement in catalogues. Measurements are not ordinarily carried beyond three decimal places. To the extent possible, units of measure should be carried to the same decimal point.

DATES AND CHRONOLOGICAL PERIODS

ASCSA Publications uses the traditional B.C. and A.D. as era designations. A.D. is placed before the date when citing specific years (e.g., A.D. 217), after the date when referring to centuries (e.g., the 4th century A.D.); B.C. follows cited years and centuries (e.g., 229 B.C.; the 8th century B.C.). 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 B.C. is used. For uncalibrated radiocarbon dates, lowercase letters (b.p., b.c.) should be used. For specific dates, the month precedes the day: January 15, 1999.

For inclusive dates, "to" or a dash is used, as demanded by the syntax: The war lasted from 431 to 404 B.C.; the Peloponnesian War (431–404 B.C.).

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 part of the 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*, 17th 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.

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

ABBREVIATIONS

The following standard abbreviations are used:

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

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 the text, in parentheses, 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*, 4th ed., adapting the forms to reflect Greek transliteration where needed. If an author is known primarily for one work, the title of the work may be omitted. Pseudepigrapha are cited in square brackets. 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

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).

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. In notes, credit for translations should be given as follows: *Il.* 2.569–577, trans. A. T. Murray, Cambridge, Mass., 1924.

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. *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 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. 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 the headline style of capitalization, in which most words, except articles, prepositions, and coordinating conjunctions are capitalized (*Chicago Manual* 8.159). 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 of journal and series titles and standard works should conform to the current list in *AJA* (available on-line at <https://www.ajaonline.org/submissions/abbreviations>). 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 not yet published as “in prep.” or “forthcoming” (if the latter, include the name of the journal or series). 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 only; if you refer to an article in its entirety, omit the page numbers. 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). For listing multiple works by the same author, use commas (e.g., Papadopoulos 1996, 1998, 2003). 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.” should not be used. 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 or figure, include the relevant page number (e.g., Mattusch 1990, p. 39, fig. 2). Use roman or arabic numbers for plate references, as they appear in the publication cited. If a plate is subdivided into numbered or lettered illustrations, use a colon to separate the designations: 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 edited volume

- (R) Slater, N. 1999. “The Vase as Ventriloquist,” 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. 1989. “The Greening of Myrtos,” in *Man’s Role in the Shaping of the Eastern Mediterranean Landscape. Proceedings of the International Quaternary Association Conference on the Effects of Prehistoric Man on the Environment of the Mediterranean and Near East*, ed. S. Bottema, G. Entjes-Nieborg, and W. van Zeist, Groningen, pp. 341–348.
 (N) Rackham 1989, p. 347.

Article with delayed date of publication (cite by spine date)

- (R) Koilanou, C. 1994. “Λειβαδιά,” *ArchDelt* 49, B’1 (1999), pp. 123–125.
 (N) Koilanou 1994, p. 124.

Article in journal with no volume number

- (R) Bakirtzis, C. 1983. “Ανασκαφή Πολυστύλου Αβδήρων,” *Prakt* 1983, pp. 13–19.
 (N) Bakirtzis 1983, p. 15.

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

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.

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.

Book in a major excavation series

- (R) *Corinth VII.5* = M. K. Risser, *Corinthian Conventionalizing Pottery (Corinth VII.5)*, Princeton 2001.
 (N) *Corinth VII.5*, p. 41, fig. 3.

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.
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EPIGRAPHICAL REFERENCES

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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*]

FGrH = F. Jacoby, *Fragmente der griechischen Historiker*, Berlin 1923– [preferred over *FGrHist*]

IC = *Inscriptiones creticae* [preferred over *ICr*]

*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 periods or commas (e.g., *IC* I xii 48). For line numbers, “line” is always used and always written out (e.g., *IG* VII 4242, line 3). 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.