



CENTER FOR
HELLENIC
STUDIES
HARVARD UNIVERSITY

THE ATHENS DIALOGUES

EDITORIAL GUIDELINES

The text you are preparing will become part of a novel form of online publication. As you begin the creative process, we would like to acquaint you with some of the features of the e-journal where a variety of audiences will access your contribution.

1. Your contribution will be available in more than one form: the text you are now authoring and the presentation of your ideas during the conference. The e-journal will make these versions available on the web along with tools that that online audience can use to engage with and respond to your ideas. Consequently, your contributions both as texts and performance will form the starting point for a broad range of conversations, dialogues, with the online community.
2. In order to produce the online version your textual contribution, you will need to format your text using a word-processing template. Versions for Microsoft Word and for OpenOffice are available; if you are using TeX or LaTeX, this paragraph does not apply to you). If you are comfortable with a word-processing template and its style tags or would like to learn how to use one, the work is not difficult, and we encourage you to do this work yourself, using the templates we will provide. Each template contains detailed and time-tested instructions on how to use it. If you are *not* comfortable with such a process, please use the tools for electronic documents that you are most comfortable with, and we will have your document style-tagged using our template. You will have an opportunity to verify the result.
3. Because these dialogues will begin and evolve in a digital medium, you can incorporate a wide variety of materials in different media to enhance your contribution. These might include a rich selection of images, videos, podcasts, links to other online resources, interactive features, and other types of data. We encourage the inclusion of multimedia content, and would welcome the opportunity to confer with you on ways to take full advantage of the medium and move well beyond the limitations of a traditional print publication.

You and your fellow contributors to the *Athens Dialogues* represent a variety of academic disciplines and conventions. We will make every effort to accommodate your approach to the topic, your creative process, and the conventions you follow in the production of a

text. At the same time, for the editorial infrastructure to function as efficiently as possible under pressing temporal constraints, we would like to request the following from all of the contributors:

1. Above all, be consistent, regardless of the conventions you follow. If you are consistent in your spelling (British or American), abbreviations, use of punctuation, and conventions of citation, the editorial team can more easily perform the necessary transformations to prepare your contribution for online publication, although we would much prefer that you use the simple conventions outlined in section 5 below.
2. Use *only* Unicode fonts. Unicode fonts will allow us to present what people write accurately regardless of the operating systems you and the other contributors, the editorial team, and the audience of the *Athens Dialogues* might use. If you have *any* questions about Unicode fonts, please contact editors@athensdialogues.org, who can supply you with fonts and documentation for all operating systems.
3. Do not use a word processor older than Word for Windows 2003, Office 2004 for Macintosh, OpenOffice 3 for all platforms. If you use TeX or LaTeX, please let us the editors know which version you are using and on which platform. If you must use another program, please consult with editors@athensdialogues.org as soon as possible.
4. Please include an introductory summary of no more than 400 words for your contribution that outlines your basic findings or observations, provides contextualizing information especially for those who are unacquainted with your specific field of inquiry, and briefly relates your work to the other contributions in your thematic session. The goal of the summary is to help general as well as specialist audiences engage more effectively and productively with the content.
5. If possible, follow these conventions:

PUNCTUATION

Use commas after each member of a series except the last, for example, "What we need is A, B, and C" (and *not* "A, B and C").

Do not use commas after the abbreviations "e.g." and "i.e."

Form the possessive of ancient Greek and Latin names ending in "s" by adding the apostrophe only (e.g. Pericles'). For modern names ending in "s" or "z" add apostrophe and "s" (e.g. Dodds's).

Hyphenate expressions such as "twelfth century" when using them as adjectives (e.g. "the twelfth-century practice"). Otherwise do not use hyphens (e.g. "in the twelfth century").

Commas and periods should appear inside quotation marks. Semi-colons and colons should appear outside of quotation marks. English translations of non-English words should appear inside single quotation marks with all punctuation outside. Non-English words in Roman alphabets and transliterated

foreign words should be italicized. With Unicode fonts, the necessary diacritics for almost all languages are available in a single font, so please use them. If you are unable to find a diacritic that you need, please consult with editors@athensdialogues.org

QUOTATIONS

Use double quotation marks except for quoting within quotations, where you should use single quotation marks. For quotations of more than three lines of verse or seventy-five words of prose you should not use quotation marks; place the quotation in a separate paragraph with inset margins.

REFERENCES

General

Use Arabic rather than Roman numerals wherever possible, except when referencing books, pages, illustrations, etc. numbered with Roman numerals in the original source.

Write out line and page ranges in full, for example, 124-125, not 124-5, or 124-25. Write out ranges for dates as well: 500-490 BCE and 1233-1301 CE.

Do not use abbreviations for lines ("l." and "ll."), verses ("v." and "vv."), or pages ("p." and "pp.").

Do not use the unspecific "f" or "ff."

When an Arabic number follows the Roman numeral of a book, a space should intervene, for example, *Iliad* II 794. Similarly, use a space to separate the citation from letters designating editions: Euripides fr. 1023 N2.

Refer to illustrations, such as figures, photographs, etc., as figures with an appropriate sequential number (e.g. "in figure 1 the image of Herakles"). Provide illustrations with captions that include the label (e.g. "Figure 1: Herakles Binding Prometheus to the Rock"). *Every illustration must be referred to explicitly in the text.*

Titles of journals, books, or monographs should be in italics without quotation marks.

When abbreviated with capital letters, modern reference works should use roman type without italics and intervening periods: (*Oxford English Dictionary*) OED, not O.E.D. or OED.

The abbreviations of journals should use roman type and italics without intervening periods: *JAMA* (*Journal of the American Medical Association*), not JAMA or J.A.M.A.

In citing titles of English works, capitalize all words other than articles, conjunctions, and prepositions (except when it is the first or the last word in the title or subtitle). Non-English language titles should observe the conventions of the corresponding language. The spelling of authors' names should follow the form they take in the cited works.

Citation and Bibliography: Ancient Works

Write out the names of ancient authors in full (even in parenthetical references and notes), for example, Aristotle, not Arist. Indicate a

pseudonymous author by placing the traditional ascription in quotation marks, for example, "Plato" *Hipparkhos*.

Write out the names of ancient works in full (even in parenthetical references and notes), for example, Plato *Republic*. Do not use a possessive form or comma to separate the name of the author from the work unless the syntax of the context calls for it, for example, "in both Euripides' and Sophocles' *Electra*." Use the translation appropriate to your language, for example, Plato *Republic*, not Plato *Respublica*. If a work's title has no commonly used translation, provide a reasonable translation of the title in parentheses the first time it occurs (and not thereafter). For a list of reasonable English translations of works by classical Greek and Latin authors, including the works of Plutarch, see <http://iam.classics.unc.edu/main/help/A.html>

Citation and Bibliography: Modern Publications

Use the author-date form of citation in the body of the text and notes, for example,

Single author: Schmitt 1967:300

Two authors: Lee and Jones 1963:242-243

Three or more authors: Warner et al. 1974:127-142

When citing a note, the note's number follows the page number with an intervening "n" (without spaces or periods): Smith 1997:52n6.

The citations in the text and notes should correspond to items in the bibliography that should take the following form whether referring to printed or online materials:

Author. Date of publication. *Title*. (Edition.) Place of publication.

Use last name and initials of first and middle names. Distinguish publications that appear in the same year by alphabetic designations, for example, Smith 1979a and Smith 1979b. Publication details should include the date and place of the original publication. Cite reprints only when they differ substantively from the original form of the work, or when the original publication is no longer generally available. Provide only one place of publication (usually the first) unless there might be confusion, for example, Cambridge, MA. (Use "Cambridge" without qualification for Cambridge, England.)

For online sources, the URL will constitute the place of publication. For sources that may change over the course of a publication cycle, provide the date on which you accessed them in parentheses after the URL.

Here are examples:

Books or monographs:

Parke, H. W. 1977. *Festivals of the Athenians*. Ithaca.

Saussure, F. de. 1916. *Cours de linguistique générale*. Critical ed. 1972 by T. de Mauro. Paris.

Nagy, G. 1990b. *Greek Mythology and Poetics*. Ithaca. Revised paperback version 1992.

Householder, F. W., and Nagy, G. 1972. *Greek: A Survey of Recent Work*. The Hague.

Journal, newspaper articles, presentations:

Pucci, P. 1979. "The Song of the Sirens." *Arethusa* 4:103–117.

Streitfeld, D. 2009. "Slight Rise in Home Prices Masks Signs of Weakness." *New York Times*, December 29. http://www.nytimes.com/2009/12/30/business/economy/30econ.html?_r=1&hp.

El Feki, S. 2009. "Pop culture in the Arab world." TED. http://www.ted.com/talks/shereen_el_feki_pop_culture_in_the_arab_world.html.

Articles in a collection:

Neils, J. 1992. "The Panathenaia: An Introduction." In Neils 1992:13–27.

Pinney, G. Ferrari. 1988. "Pallas and Panathenaea." *Proceedings of the Third Symposium on Ancient Greek and Related Pottery* (eds. J. Christiansen and T. Melander) 465–477. Copenhagen.

Edited volumes:

Neils, J., ed. 1992. *Goddess and Polis: The Panathenaic Festival in Ancient Athens*. Princeton.

Morris, I., and Powell, B., eds. 1997. *A New Companion to Homer*. Leiden.

Editions of ancient works:

Monro, D. B., and Allen, T. W., eds. 1920. *Homeri Opera*. Ed. 3. Oxford.

Reviews:

Perpillou, J.-L. 1970. Review of E. Benveniste, *Le vocabulaire des institutions indo-européennes*, 2 vols. (Paris 1969). *Revue des Etudes Grecques* 83:534–537.

Nagy, G. 2000c. Review of Martin L. West, ed., *Homeri Ilias. Recensuit / testimonia congressit. Volumen prius, rhapsodias I–XII continens*. Stuttgart and Leipzig: Bibliotheca Teubneriana, 1998. *Bryn Mawr Classical Review* 00.09.12 (2000). <http://ccat.sas.upenn.edu/bmrc/2000/2000-09-12.html>.

Monograph series:

Rengakos, A. 1993. *Der Homertext und die hellenistischen Dichter*. Hermes Einzelschriften 64. Stuttgart.

Multi-volume works:

Chaintraine, P. 1968, 1970, 1975, 1977, 1980. *Dictionnaire étymologique de la langue grecque* I, II, III, IV-1, IV-2. Paris.

Cross-references

Only provide cross-references if they are required for the reader to follow your argument. They should take the form “see note 00 above/below” or “see section 00 above/below” or “see the section entitled “Such-and-Such” above/below.” Provide an exact key to all cross-references when submitting your manuscript, specifying the page or note and line number to which you are referring.