



American School of Classical Studies at Athens

Author Guidelines

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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.

Use 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, and D- and E-heads sentence-style capitalization.

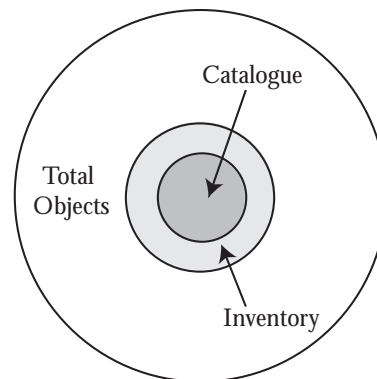
Front and Back Matter [Monographs Only]

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*, 17th 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 (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

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 Espiai. 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 Rotro 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

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 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 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 c.8 (,)7.5 72 589.917hp69.2wt2152 Tm9 (ase le (v)6icuthor)C52 8

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)
g., gs. = figure, figures (for references to figures in other publications)	masl = meters above sea level	repr. = reprint
fr., fr. = fragment, fragments	max. = maximum	rev. = revised by, review
g = gram	min. = minimum	. = 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 specialk 7 BDC BT8U (ences)JTJEpostes4(.H.).MCID 567 BDC BT/GS1 gs0.015e(e)-10 (viatioa

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

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 “.” are not permitted. The dash should be used for successive lines and pages, but adjacent numbers (e.g., 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).

A 1.1

- (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.

A 1.1.1, 1.1.2, 1.1.3

- (R) Slater, N. W. 1999. “The Vase as Ventriloquist: *Kalos*-Inscriptions and the Culture of Fame,” in *Signs of*

B • • • • •

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

B • • • • •

- (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.

B • • • • •

- (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.

B • • • • •

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.



- (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.



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



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



- (R) Pickard-Cambridge, A. 1968. *The Dramatic Festivals of Athens*, 2nd ed /P #Lang (en-US)/MCID 977 BDC BT/.snLang BTf9.4

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.

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., *RICI*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 *BMCV*, p. 41, 197; *RICV*.1, p. 226, 185; *BMCPeloponnesus*, p. 33, 5.