

## **Instructions for authors; style guide for contributions to *Eranos***

*Eranos* practices double blind peer review of all contributions. The identity or affiliation of the author should not appear from the article itself and the title page of the manuscript should be submitted separately, and should display the author's name, address for correspondence, and the title of the paper. All contact details should be on the title page only. In order to make the process truly double-blind, in a Word document you need to go to file > properties > summary (or in a PDF, go to file > properties > description), delete the author's name, and then resave the file. This applies to both the submission and the readers' reports.

Do not submit articles which are under consideration with other journals.

We welcome contributions in correct English, French, and German. Authors writing in any of these as a foreign language are advised to have their manuscript revised by a qualified translator or native speaker before submission. We also welcome contributions in Latin and the Scandinavian languages. Abstracts are to be written in English.

Manuscripts should be submitted as Word document and pdf-file. Please ensure that the files are anonymized and do not contain information about the author or his/her affiliation.

Manuscripts should not exceed c. 15 000 words, footnotes and bibliography included.

### *Document structure*

Add page numbers to the document but otherwise leave the header and footer empty. Use footnotes, not endnotes. The document should contain the following elements:

- Title (strive for clarity and brevity)
- Subtitle (optional)
- Abstract (in English) of not more than 200 words which will be printed along with the text.
- Up to 5 keywords.
- Text, preferably with no more than one level of subheadings. If you need to use two levels, differentiate them visually in a clear way with bold and italics (never capitals). There should always be an introductory paragraph preceding the first subheading
- Bibliography

### *Proofs*

Contributors will be sent first proofs of their articles, but normally not revised proofs. For financial reasons, changes (as against corrections of misprints) cannot, as a rule, be accepted at proof stage.

### *Text formatting*

Use the same unicode typeface throughout the entire manuscript. If you need to use special characters not available in standard fonts, please alert the editor. Use standard margins all around, left alignment, no justification to the right margin and no hyphens. Indent block quotations from the left margin. Use 12 pt and double line spacing (24 pt) for body text. Use 10 pt and single line spacing for notes. Keep the text formatting simple. Some details:

- Indent the first line of new paragraphs with a tab unless preceded by a heading, block-quotation or illustration. Do not use blank spaces to achieve indents.
- Use a single space after periods.
- Use the software’s built-in footnote feature without modifications. Avoid long footnotes.
- Use the special character (...) to mark ellipsis, not three periods in a row (...)
- Use hyphens for hyphenation (e.g. “re-use”); use en-dashes (PC: ctrl + “-”/Mac: ⌘ + “-”) for closed range of values (e.g. “1–15 and 25–29”); use em-dash (PC: ctrl + alt + “-”/Mac: ⌘ + SHIFT + “-”) for interpolations stronger than those demarcated by parentheses (e.g. “A flock of sparrows—some of them juveniles—alighted and sang”), if you write in English, otherwise use the en-dashes surrounded by spaces.
- Foreign words and abbreviations that are in the dictionary need not be italicized, e.g., extempore, RSVP, terminus post quem.
- Latin expressions like ca., ibid., passim, idem, and s.v. should not be italicized.

### *Illustrations*

Submit the illustrations that you want to use as sequentially numbered high-resolution image files. Never embed illustrations in the document but add a “call-out” in the manuscript that indicates placement. Always use curly brackets for such comments to the typesetter (e.g. {Figure 1.1 about here}).

Note that responsibility for obtaining and paying any fees for permissions rests with the author.

### *Quotations, general*

Short quotes of three lines or less should be integrated into the body of the text and placed between quotation marks: “xxx” and “xx ‘yy,’ xx.” Place footnotes after the final quotation mark. For longer quotes, use block quotation. In this case, do not use quotation marks or italics. Details:

- Any modification to a quotation should be indicated between square brackets (“[...]”).
- The footnote number appears after the punctuation. When there is a quotation, after the end quote mark.

- Individual words or short phrases in the Greek alphabet should be transliterated, but longer quotations should be given in the original alphabet. Please, pay close attention to diacritic marks. Quotes in other non-Latin alphabets should always be transliterated. Quotations from ancient Latin authors and terms in Latin should be in italics, without quotation marks.
- Always provide translations of quotations from ancient and medieval sources and acknowledge the translator. If the translation is yours, use the formulation “translation mine,” or corresponding formulations if you write in other languages.

### *Quoting and referring to ancient and mediaeval sources*

Quotations from ancient and medieval works should follow the latest critical edition, unless the reading of an earlier edition is appropriate for the argument.

In the body text, use the author’s name and the title of the work in the modern language you are writing in (the title in italics). Short, conventional titles, like *Carmina*, are acceptable in Latin. Greek or Latin titles are preferable if a translation causes obscurity. Separate author and work with a comma. If there is no commonly established system for how to refer to a particular work (or if the system might change in the future, as with fragments), add the name of the editor to the reference. Separate references with semi-colon. Examples:

Hesiod, *Works and Days* 3–7; Herodotus, *Histories* 2.135.1–4; Sophocles, *Fragment* 88 Radt; Tacitus, *Annals* 3.15; Cicero, *Brutus* 62.

In the footnotes, abbreviations are preferable. The abbreviations should be those listed in the *Thesaurus Linguae Latinae* for Latin authors, the *Oxford Classical Dictionary* and *Dumbarton Oaks papers* for ancient and byzantine Greek authors. Abbreviations of titles should be in italics. Examples:

Hes. *Op.* 3–7; Hdt. 2.135.1–4; Soph. *fr.* 88 Radt; Tac. *Ann.* 3.15; Cic. *Brut.* 62.

### *Greek proper names*

Use the forms customary in the language you write in.

In English: For ancient and late antique proper names, give a Latinizing form, as in the *Oxford Classical Dictionary*; for Byzantine first/Christian names, adopt the *Oxford Dictionary of Byzantium*-system of rendering first names common in English in their English version—e.g., Irene, Theodore Stoudites—while rendering less common names, such as Neilos, in transliteration. Last/family names are always transcribed from the Greek: Komnenos, Doukas.

### *Quoting and referring printed publications*

Refer to printed publications by the surname of the author followed by year and page numbers separated by a comma. If the author is the subject or object of a sentence, put the year and pages within parentheses. Use footnotes and avoid making references in the body text. Always specify the exact range of relevant pages (do not use f. or ff.). If the number of authors or editors is greater than three, give only the first name followed by “et al.”. “Ibid.” should be used sparingly. Never use op. cit. or loc. cit. or similar. Use “cf.” only when it means “compare.” Otherwise, use “see.” Examples:

See Altripp (ed.) 2011; Cormack & Jeffreys (eds) 2000; cf. Becker et al. 2005, 20. Artal-Isbrand (2005, 80–83) argues that...

### *Bibliography*

The bibliography should begin with a subsection of primary sources that includes editions of ancient and mediaeval texts only when they are relevant for the argument or difficult to find. If you have quoted translations of others, include these in the list after the edition. For successive works by the same author, use three em dashes (i.e., —) in place of the author’s name after the first appearance. Examples:

Eustathios, *Parekbolai on Homer’s Iliad*. Ed. M. van der Valk, *Eustathii archiepiscopi Thessalonicensis commentarii ad Homeri Iliadem pertinentes*, 4 vols. Leiden 1971–1987.

———, *Parekbolai on Homer’s Odyssey*. Ed. J. G. Stallbaum, *Eustathii archiepiscopi Thessalonicensis commentarii ad Homeri Odysseam*, 2 vols. Leipzig 1841.

Sophocles, *Fragments*. Ed. S. Radt, *Tragicorum Graecorum Fragmenta*, vol. 4: *Sophocles*. 2nd ed. Göttingen 1999.

The bibliography should include a subsection of secondary literature; all works cited should appear in the bibliography. For successive works by the same author, use three em dashes in place of the author’s name after the first appearance. Use the following format:

- For books:

Kaldellis, A. 2008. *Hellenism in Byzantium. The transformations of Greek identity and the reception of the classical tradition*. Cambridge.

- For edited books:

Altripp, M. (ed.) 2011. *Byzanz in Europa: Europas östliches Erbe*. Turnhout.

Becker, L. & C. Kondoleon (eds) 2005. *The Arts of Antioch. Art historical and scientific approaches to Roman mosaics and a catalogue of the Worcester Art Museum Antioch collection*. Princeton, NJ.

Cormack, R. & E. Jeffreys (eds) 2000. *Through the Looking Glass: Byzantium through British eyes*. Aldershot.

Delouis, O., A. Couderc & P. Guran (eds) 2013. *Héritages de Byzance en Europe du Sud-Est à l'époque moderne et contemporaine*. Athens.

• For chapters in books:

Artal-Isbrand, P. 2005. "The mosaic conservation campaign: three case studies," in Becker & Kondoleon (eds) 2005, 80–113.

Becker, L. et al. 2005. "The Atrium House triclinium," in Becker & Kondoleon (eds) 2005, 16–74.

• For articles:

Laiou, A.E. 1981. "The Role of Women in Byzantine Society," *JÖB* 31, 233–60.  
Note: Names of journals and periodicals, in italics, should be abbreviated according to the practice of *L'Année philologique*