

LOGEION



A Journal of Ancient Theatre

Logeion: A Journal of Ancient Theatre will publish original scholarly articles in modern Greek, English, French, German, and Italian on every aspect of ancient Greek and Roman theatre and drama, including its reception by modern theatre, literature, cinema and the other arts, and its relation to the theatre of other periods and geographical areas. All types of methodological approach and theoretical perspective are welcome. Emphasis will be placed on interdisciplinary approaches.

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Circulation:

(a) The Journal will be printed at the end of each calendar year by CRETE UNIVERSITY PRESS as a consecutively paginated issue.

(b) Prior to the publication of each year's printed issue, the Journal will be published as a freely accessible (Open Access) PDF document in order both to ensure that articles are published relatively quickly, and to allow authors to benefit from readers' responses before the final printing. For the printed issue authors will be able to make minor revisions to the main text of the electronic version or append addenda to their articles.

Articles published in *Logeion* which are relevant to the "Ancient Theatre Electronic Documentation Project" directed by Professor G. M. Sifakis may also, with their authors' consent, appear on the Project's website (in html format).

Sections:

Section A: Scholarly articles.

Section B: Miscellanea (brief notes, responses, etc.).

Section C: Book reviews.

Regulations:

(1) *Logeion* publishes only scholarly contributions. The expression of critical views, no matter how negative, is welcome as long as it conforms to scholarly standards and refers to scholarly opinions and/or published works and not to individuals.

(2) Manuscripts are to be submitted for blind review in two (2) copies, one of which is to be anonymous, either in hard copy or electronically in PDF format. The Editor, after establishing the manuscript's scholarly character, will forward the anonymous manuscript either (a) to all members of the Editorial Board, who will subsequently decide by majority vote whether to accept the manuscript for publication (improvements or changes may be requested), or (b) to an anonymous referee (whenever possible a leading specialist on the relevant subject), whose assessment will subsequently be communicated by the Editor to the Editorial Board. In either case the final decision is made by the Editorial Board.

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(4) Authors will be asked to proofread their papers before electronic and printed publication.

(5) Authors will receive one free copy of the issue in which their article appears, as well as an electronic offprint.

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GUIDELINES

Final formatting

— Manuscripts must be printed in 12-point type with double spacing throughout. Normal word limit is **8000** words, including notes. Longer manuscripts must be approved by the Editor prior to submission. Brief notes for *Section B* (“Miscellanea”) are not to exceed **2000** words. Footnotes are to be numbered continuously.

— **Bold** fonts should be avoided (use italics or oblique type rather than underscoring to signal italics).

— Photos (black-and-white), figures, tables, and similar items will be published only if necessary for the author’s argument. They are to be submitted in camera-ready form, so that no further processing is needed. Photographs should have a minimum resolution of 300 dpi. The file format should be .TIF(F), .JPG or .EPS; a printout should always be supplied. Captions and illustrations should be placed at the very end. Copyright and similar fees, where applicable, will be the sole responsibility of the author.

— Following incorporation of the referee’s and/or the Editorial Board’s recommendations, the final manuscript will be sent to the Editor in electronic format (either on a CD-ROM or as an e-mail attachment). Final manuscripts will be submitted as Word (or RTF) files using Unicode fonts (preferably Times New Roman) and with the least formatting possible.

Quotations

Passages in ancient Greek and Latin should be in *italics* without quotation marks. Quotations from more recent works should be placed in quotation marks: “ ” or in quotation marks and italics, if they are lines of poetry. Quotations within quotations should be in inverted commas: ‘ ’. Longer passages are indented and printed separately from the body text without quotation marks. Omitted text in quotations is indicated by three dots in rectangle brackets: [...]. In numbering the n-dash (e.g. 25–6) rather than the hyphen (e.g. 25-6) should be used.

References to ancient, medieval and early modern texts

Abbreviations for both ancient and more recent sources should follow LSJ⁹ or *OCD*³, with the usual minor changes, e.g. Aesch., Soph., Eur. (not A., S., E.). References are to be in the following format:

Hom. *Il.* 9.2–5; Ar. *Vesp.* 566–7; Pl. *R.* X 599b 3–7; Arist. *Poet.* 9.1451^b 5–6; Paus. II 3.2; [Theocr.] 27.43; Call. fr. 251 Pf. (= *Hec.* 35 Hollis); Philem. T 2 K.–A.; *FGrHist* 115 F153; *IG I*³ 107; *P.Oxy.* 3535 fr. 1(a) col. ii 2; *SEG* xxvi 576.15.

Roman numerals may be used only for references to books (see above, Pl. and Paus.).

For references to dramatic works, Roman numerals are to be avoided in references to acts and scenes: e.g. Shakespeare, *Henry IV* 3.3.127–28 (not: Shakespeare, *Henry IV*, III iii 127–28). For more recent works, an abbreviated reference to the edition used is preferable, although full bibliographic information must be provided either in the first citation or in the Bibliography, e.g.: T. Stoppard, “Arcadia” (= *Plays*, 5) 23–5.

Bibliographical references

One of two possible citation systems is to be followed:

- (A) The author-date system, e.g.:

Bieber (1961) 293 n. 6; Sifakis (2001b); Taplin (1999) 35.

When the author-date system is used, there should be a full bibliography at the end of the article, in which entries are to be listed in the following manner:

- Bieber, M. (1961), *The History of the Greek and Roman Theater*, 2nd ed., Princeton.
Hadjipantazis, Th. (2003), *Η ελληνική κωμωδία και τα πρότυπά της στο 19^ο αιώνα*, Herakleion.
Sifakis, G. M. (2001a), “The Function and Significance of Music in Tragedy”, *BICS* 45, 21–35.
Sifakis, G. M. (2001b), *Aristotle on the Function of Tragic Poetry*, Herakleion.
Taplin, O. (1999), “Spreading the Word through Performance”, in S. Goldhill – R. Osborne (eds.), *Performance Culture and Athenian Democracy*, Cambridge, 33–57.
Ziegler, K. (1937), “Tragoedia”, *RE* VI A 2, 1899–2075.

- (B) Give full bibliographical details upon an item’s first mention, then use <Author’s name> (n. 000) <page numbers>:

⁹ M. Bieber, *The History of the Greek and Roman Theater*, Princeton ²1961, 59; M. Carlson, *Theories of the Theatre. A Historical and Critical Survey, from the Greeks to the Present*, expanded ed., Ithaca/London 1993, 219 n. 1; Chr. Dedoussi, *Μενάνδρου Σαμία*, (Ακαδημία Αθηνών, Βιβλιοθήκη Α. Μανούση, 8) Athens 2006, 70*; U. von Wilamowitz-Möllendorff, “Lesefrüchte”, *Hermes* 59 (1924) 249 (= *Kl. Schr.* IV 343); E. Hall, “Visible Women: Painted Masks and Tragic Aesthetics”, in id.: *The Theatrical Cast of Athens. Interactions between Ancient Greek Drama and Society*, Oxford 2007, 140.

Subsequent references to items already mentioned should appear as:

¹¹ Bieber (n. 9) 293; Hall (n. 9) 101, etc.

Alternatively, one or two title words may be used by way of abbreviation, e.g.:

¹¹ Bieber, *History*, 293 [not: Bieber, M., *The History of the Greek and Roman Theater*, l.c., p. 293].

Bibliographical references should not mention publishing houses, unless there is a specific reason for doing so. If a publishing house is to be mentioned, its name should precede the place of publication: e.g. R. Schechner, *Performance Theory*, revised ed., Routledge, London/New York 1988. When citing older publications, especially books, authors may prefer it desirable to provide detailed bibliographical information; in such a case, the information should be cited in the order in which it appears on the title page; e.g. *The Tragedy of Hamlet Prince of Denmarke*, by William Shakespeare. *Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppy. At London, Printed for Iohn Smethwicke, and are to be sold at his Shoppe in Saint Dunstons Church yeard in Fleetstreet, Under the Diall, 1611.*