

# LOGEION



*A Journal of Ancient Theatre*

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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.
- **Bold** fonts should be avoided (use italics 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 (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.

### Abstract and Keywords

Each submission must be accompanied by an abstract in English, approximately **150** words in length. For articles written in languages other than English, the **title** must also be provided in English translation. Additionally, **five** keywords should be submitted along with the abstract to facilitate indexing and discoverability.

### 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: “ ”. Quotation marks and footnote indicators should **follow** punctuation marks such as commas and periods.

Block quotations (exceeding two lines) should be indented from the main text *without* the use of quotation marks. They must be set in 11-point font, with full justification (left and right), and preceded and followed by a single line of space. 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 [LSJ<sup>9</sup>](#) or [OCD<sup>3</sup>](#), 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.* 10.599b 3–7; Arist. *Poet.* 9.1451<sup>b</sup> 5–6; Paus. 2.3.2; [Theocr.] 27.43; Call. fr. 251 Pf. (= *Hec.* 35 Hollis); Philem. T 2 K.-A.; *FGrHist* 115 F153; *IG* I<sup>3</sup> 107; P.Oxy. 3535 fr. 1(a) col. ii 2; *SEG* xxvi 576.15.

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

*Logeion* follows a Harvard/Chicago Author–Date referencing system, adapted to the conventions of Classical Studies: short author–year citations (with page numbers) are used in notes or in the text, and a full alphabetical bibliography is provided at the end of each article. For example:

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

A full bibliography should be included at the end of the article, with entries 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 19ο 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.

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 Copy. At London, Printed for Iohn Smethwicke, and are to be sold at his Shoppe in Saint Dunstans Church yeard in Fleetstreet, Under the Diall, 1611.

Journal titles should be abbreviated according to the conventions of *L'Année Philologique*.

