INSTRUCTIONS TO CONTRIBUTORS

Please note that the instructions printed below are regularly updated on the BSA web pages (*http://www.bsa.ac.uk/pubs/index.htm*) and contributors are strongly advised to consult these for the most up to date version.

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I. TEXT

1. TIMETABLE

The *Annual* is scheduled to appear in December each year.

Articles ***other than*** *reports on BSA-sponsored projects*

Please contact the Editor or Co-editor, stating your proposed title, the length of the article, and the number and type of illustrations (see §6, below). A draft text should be sent by **30 April** in the year **before** the intended year of publication. It should preferably already be in *BSA* format, and in electronic format. The text will then be passed to referees for comments. A summary of these comments will normally be sent to the author.

Reports on BSA-sponsored projects

If a report is to appear in the *Annual*, contact the Editor by **30 June** of the year before the intended year of publication, stating your proposed title, the length of the article, and the number and type of illustrations. Send a draft text at the same time, or at the latest by **30 September.** The text will be subjected to the same refereeing process as above.

Short preliminary reports may appear sooner if offered first for inclusion in *Archaeological Reports*, normally published in October in the year of submission. The Director of the School or The Secretary, Society for Promotion of Hellenic Studies, Senate House, Malet Street, London, WC1E 7HU (hellenic@sas.ac.uk), will advise you.

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2. FINAL VERSIONS

Submission date

Unless a different date is agreed, send the final copy to the Editor by **30 September** in the year before publication, to allow time for editing. Acceptance for publication is subject to the final text and illustrations being satisfactory.

Before an article is accepted, authors must supply details of illustrations or other material for which they do not have copyright (see §22).

Layout and format

As far as practicable, text must conform to the conventions of the *Annual* embodied in these notes. Submit text on CD or DVD, together with a print-out. Submissions by means of e-mail attachments may also be acceptable in some cases, but please discuss the matter with the Editor **before e-mailing**. Notes should appear as endnotes on the printout, beginning on a new page (see also §7 below). The text and notes should be double-spaced. Please use the same typeface (preferably Courier/Times) and point size (no less than 12) throughout text and notes.

The preferred format is Word, but other major word-processors and formats can be read. If in doubt, please ask the Editor before sending a disk.

3. CORRECTIONS

The Editor may emend and correct the text; his/her decision is final, but you will normally be consulted over any substantial changes.

Changes at proof stage are costly; so ensure that the text submitted represents your definitive version. Changes requested later will normally be allowed if they result from errors introduced during editing or printing. Other changes, even to rectify factual errors, will be allowed only if it is practicable to do so, and you may be required to pay for them. If they are substantial, publication of the article may be deferred.

Keep a copy of the text submitted to check against proofs; originals are not returned. Bear in mind, however, that editing changes will have been made.

4. ABSTRACTS

The Editor will suggest a word-limit for your abstract. This must be submitted together with the final text (or sooner), in English or Greek—both if possible. The Editor may emend the abstract.

5. SUBHEADINGS

Unless an article is very short, please divide it into titled sections. The sequence of headings must be logical and consistent, and follow the examples below:

THIS IS AN EXAMPLE OF FIRST LEVEL HEADING (I.E. CENTRED)

THIS IS AN EXAMPLE OF SECOND LEVEL HEADING

This is an example of third level heading

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6. REFERENCES TO ILLUSTRATIONS AND TABLES

Wherever possible, art-work will be integrated within the text. If you have material that merits very high quality reproduction, this may be included as end-plates; a decision on this should be reached with the Editor at a preliminary stage.

Number any such end-plates separately with arabic numerals, PLATE 1. Other illustrations should be numbered as FIG. 1ff, similarly TABLE 1ff. (Plate numbers will be converted to a single sequence for the whole volume.)

Use capital (or small capital) letters to refer to your article: FIG. 1, PLATE 4, TABLE 2.

Use lower-case letters for other works cited: fig. 1, figs. 1–4, pl. 5, pls. 7–9.

Convert foreign abbreviations (Abb., Taf., εικ.) into fig., pl., table etc. Convert roman numbers (i, ii, I, II) into arabic. Use letters if illustrations are lettered in the original, but make them lower-case italics (*a*, *b*), or lower-case Greek if appropriate (α, β).

When a page and a figure are cited together, make it clear whether the figure is on the same page: 'p. 256 fig. 23' naturally means figure 23 on page 256, whereas 'p. 256, fig. 23' could mean either the same thing or page 256 with figure 23 on another page; if the latter, use 'p. 256 and fig. 23' or 'p. 256; fig. 23'.

For items within individual illustrations use either lower-case italics or full points and numbers, as appropriate:

(for your article) FIG. 11. 4; FIG. 1 *a*; PLATE 4 *b*
(for another work) fig. 12 *a*, *c*; pl. 45. 12–13.

Note the spaces in these examples.

7. NOTES

Please try to incorporate as much as possible in the main body of the text, and avoid using footnotes, or use them as sparingly as possible. Notes will appear as footnotes in the printed volume. Ensure that they are correctly numbered. In print-outs they should appear at the end of the text, beginning on a new page.

Do not capitalize e.g. ('for example') and i.e. ('that is') at the start of a sentence or note, but at the start of a note give a capital letter to abbreviations such as cf. ('compare'), id., and ibid. (see also §12 below): Cf.; Id.; Ibid.

'Harvard'-style citation is used, modified as noted below, §9–10. **Where possible, place references in the text, not in the notes.**

8. ACKNOWLEDGEMENTS AND SPECIAL ABBREVIATIONS

Put acknowledgements in n. 1, followed by 'special abbreviations', e.g.:

> *Agora*, xiv = H. A. Thompson and R. E. Wycherley, *The Agora of Athens: The History, Shape and Uses of an Ancient City Center* (Athens, 1972)

The Editor may advise on which ones might be suitable for your particular article; as a rule of thumb do not use a special abbreviation unless it occurs at least three times. Do not list standard abbreviations (see lists below), and **do not use special abbreviations for volumes *cited for discussion of their text*; here the Harvard notation should be used throughout.**

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9. CITATIONS OF MODERN WORKS

'Harvard' style notation will be used for modern works with the following exceptions:

a) corpora, dictionaries and encyclopedias
b) other citations where reference is *purely to an illustration*, not to any accompanying text; for a list of those generally acceptable and further guidance see §23 (B).

Examples are given below of the required format for bibliographical entries in the text or notes and in the end Bibliography

Text and footnotes

The 'Harvard' notation requires the following format: author's surname, date of publication (with 'a', 'b', etc. to distinguish publications of the same year) and page number(s) as relevant (occasionally '*passim*' or no page number will be a suitable reference). If two authors of the same surname are cited in the article a distinguishing forename or initial should be added, e.g.

Morris, S. 1998b, 45–50;
Morris, I. 1999, 378;
Lordkipanidze 2002, *passim*;
Bintliff 1977, 372–6 and map 3;
Knox 1985, 133 n. 1;
Popham 1964, fig. 3, pl. 28 *a, b.*

General

Do not use p. or pp. before page numbers except to avoid ambiguity.

When referring to inscriptions, use full stops and spaces before line numbers, commas between line numbers:

IG ii² 1763. 2–3, 5; *IG* v. 1. 235.

10. FORMAT OF BIBLIOGRAPHY

All works cited will appear in alphabetical order in a list at end of article under the heading 'BIBLIOGRAPHY'.

Authors' names

Put points but no spaces between initials: Forrest, W.G. and Fraser, P.M.

If the author uses different initials, or spells their surname differently, in different places, follow the title page of the book or the signature of the article cited. For Greek surnames see §13.

Periodical Abbreviations

Follow the list of standard abbreviations as indicated in §23.

Titles of Periodicals, Books and articles/chapters in books/periodicals

For periodicals, italicize abbreviations (e.g. *BSA, JHS, AJA, BASOR*) or full title (e.g. *Anatolian Archaeology, Transactions of the Philological Society, Transactions of the Essex Archaeological Society*)

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For books, italicize titles. Do not italicize series titles. Please capitalize first letters of main words in English titles and series (if series does not have its own abbreviation), as in examples below:

Rich, J. and Shipley, G. (eds) 1993. *War and Society in the Greek World* (Leicester–Nottingham Studies in Ancient Society, 4; London and New York)

Put series titles, as in the preceding example, in parentheses, and do not italicize:

... (Hypomnemata, 123)
... (BSA supp. vol. 18)
... (SIMA 24)

For titles use minimum capitalization for non-English titles (other than German nouns), but keep capital letters for names of institutions within titles. Thus:

Maiuri, A. (ed) 1950. *Pompeiana: raccolta di studi per il secondo centenario degli scavi di Pompei* (Naples).

but

Maiuri, A. 1958. 'Pompei e Nocera', *Rendiconti dell'Accademia di Archeologia, Lettere, e Belle Arti di Napoli*, n.s. 33, 35–40.

Do not differentiate foreign words within titles:

Carlsen, J. 1992. 'Magister pecoris: the nomenclature and qualifications of the chief herdsman in Roman pasturage', *Analecta Romana Instituti Danici*, 20, 59–65 [not '*Magister pecoris*'].

Put article and chapter titles in roman type between single quotation marks, with minimum capitalization, as in the preceding example.

Separate title and subtitles of books or articles by a colon, as in:

Demos: The Discovery of Classical Attika.
'Perioikos: the discovery of classical Lakonia'.

Use arabic numbers for volumes of periodicals and other serial publications:

e.g. *BSA* 45.

Use roman lower-case letters for volumes of books:

e.g. Evans, J.A. 1935. *The Palace of Minos at Knossos*, iv (London).

For papers or chapters in edited volumes please follow the examples below

Evans, J.D. 1994. 'The early millennia: continuity and change in a farming settlement', in Evely, D., Hughes-Brock, H. and Momigliano, N. (eds), *Knossos: A Labyrinth of History. Papers Presented in Honour of Sinclair Hood* (Oxford), 1–20.

If you cite many papers from the same edited volume please follow the example below:

Evans, J.D. 1994. 'The early millennia: continuity and change in a farming settlement', in Evely *et al.*(eds), 1–20.

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and give separately a full reference for the edited volume.

11. CITATIONS OF ANCIENT WORKS

Abbreviate classical authors and works as in *The Oxford Classical Dictionary* (3rd edn, 1996), but cite lesser-known authors in full at first occurrence. Citations should normally be included in the text.

Use lower-case roman numerals for books; arabic for chapters, sections, and line numbers. Separate all numbers by full points and spaces:

Xen. *Hell.* iii. 5. 2.

For prose works, sub-sections of chapters need not be given unless essential: Diod. xix. 19 is adequate.

12. CROSS-REFERENCES

Try not to cross-refer to other pages of your article: adding numbers in proof is costly. If essential to avoid ambiguity, however, use forms such as (p. 000 above) or (pp. 000–0 below).

Avoid loc. cit., l.c., op. cit., o.c. To cross-refer to a work cited earlier use the Harvard format.

13. TRANSLITERATION, TRANSLATION, AND PRINTING OF GREEK

Use roman letters for familiar Greek and Latin terms—megaron, polis, poleis, proxenos, nymphaeum, parodos, proconsul—and for familiar anglicizations like oikist and latinizations like palaestra. Only italicize less familiar terms or keep them in Greek type. Leave any entire phrases and sentences in Greek or translate them rather than transliterating long sequences of words.

Modern Greek works

Leave in Greek, with accentuation appropriate for the date of publication; if in doubt use classical accents and breathings for works published before 1981, monotonic thereafter. Italicize Greek book and periodical titles: the printers will use a Greek italic typeface. Polytonic Greek may not survive electronic transfer; therefore be particularly prepared to supply a hard copy or a PDF file.

Modern Greek authors

Do not leave names in Greek type but transliterate using the scheme below. If, however, their name is already transliterated (e.g. in a non-Greek journal), use this form even at the expense of consistency.

Transliteration scheme

Use your discretion in transliterating Greek, but aim at consistency. The preferred system is as follows:

Modern Greek. For α ε ζ θ ι κ λ μ ν ξ ο π σ/ς τ ψ ω use the natural equivalents *a e z th i k l m n x o p s t ps o.* Transliterate other letters as follows:

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αι	*ai*	Μπ (initial)	*B*
αυ	*af/av* as appropriate	μπ (medial)	*mb/mp* as appropriate
β	*v*	νδ	*nd*
γ	*g*	Ντ (initial)	*D*
γγ	*ng*	ντ (medial)	*nd/nt* as appropriate
Γκ (initial)	*G*	οι	*oi*
γκ (medial)	*ng/g* as appropriate	ου	*ou*
γχ	*nch*	ρ	*r*
δ	*d*	φ	*ph*
ει	*ei*	χ	*ch*
ευ	*ef/ev* as appropriate	υ	*y*
η	*i*	υι	*yi*

Examples: Agios Andreas, Agioi Anargyroi, Geraki, Gytheio, Agia Eirini, Agios Vasileios, Phlomochori; but when a site is well known under another form, retain it.

Use an acute accent to indicate stress if desired.

Ancient Greek. Retain familiar forms—Thucydides, Athens, Peloponnese, Corinth—but modify those that can easily be made more 'Greek-like': Aigina, Kimon, Pheidias, Perikles, Kyme.

Use Greek-like forms also for less familiar names: Kyzikos, Thrasyboulos, Pittakos.

Avoid Latin versions (except in a Roman context, if necessary): use Menelaion (not Menelaeum), Heraion (not Heraeum), Asklepieion (not Asclepieum).

Avoid hybrids like Attika, Korinth.

When using Greek type, ensure that accents and diacriticals are correct.

Do not italicize names of the letters: type alpha, beta, gamma, phi, chi, psi, omega.

Printing of Greek

Greek on disk can get lost in file translation, as noted above. Ensure that it is clear on the print-out. If necessary, use a typewriter or clear manuscript to insert it, or send a PDF file.

14. EPIGRAPHIC MATERIAL

In transcribing inscriptions, use symbols adopted in Meiggs and Lewis, *Greek Historical Inscriptions.* If text is to be printed stoichedon, write a note on the print-out.

When inscriptions are quoted within the main text, line-divisions may be indicated by vertical bars (or oblique strokes).

Normal epigraphic characters such as angle brackets, braces, and dots can be printed, but not broken letters or some non-standard characters (e.g. numerical symbols in tribute quota lists); these should be drawn as artwork on separate sheets.

15. FOREIGN (NON-GREEK) LANGUAGES WITHIN THE MAIN TEXT

Italicize foreign words and short phrases amounting to technical terms, without quotation marks: de Polignac's theory of *sanctuaires périurbaines* ...

Leave whole quoted sentences, phrases with a grammatical structure, and words attributed to an author in roman type within single quotation marks: de Polignac claims that 'Les sanctuaires périurbaines étaient ...'. If in doubt, leave unitalicized.

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16. TABLES

Submit tabular material on separate, unnumbered pages. Do not use horizontal or vertical grid-lines. Put a marginal note in the text to indicate where a table is to be inserted, e.g. 'Table 1 near here'.

Put captions on a separate sheet and in a separate disk file (see §19).

II. ILLUSTRATIONS

17. LINE DRAWINGS

Electronically generated copies are now favoured, rather than submitting inked originals for reduction and scanning. These should adhere to a minimum standard dpi.(dots per square inch). **Minimum is 400 dpi**. But recommended standard is to scan at 1200 dpi, and then reduce to 800 dpi after cleaning. Anything less than 400 dpi is not acceptable. Please use TIFFs, not JPEGs. Please submit hard copies also, annotated with figure number, author's name and article. Photocopies may be initially submitted for the use of referees.

Maps, pottery profiles, other line drawings and most photographs are printed in the text as figures. Photographs can also be printed on separate plates (see § 6). Fold-outs and colour plates are expensive and may have to be paid for; ask the Editor for advice.

Put a marginal note on the typescript where a figure is to be placed, e.g. 'FIG. 1 near here'. (The Editor or printers may alter this placing.)

List captions on a separate sheet and in a separate disk file (see §19).

Originals, if sent, or hard copy should not be larger than 24 by 18 inches (600 by 450 mm). Leave margins of at least 0.75 inches (20 mm) on all sides. Do not include a caption or title, and keep lettering and legends on the illustrations to a minimum: these can be included in a caption.

If a figure (e.g. a group of pottery profiles) consists of more than one drawing and has to be submitted as camera-ready copy, mount the originals on a larger sheet, fixing them securely and adding Letraset numbers or letters of an appropriate size beside each item.

Ensure scale bars are clear; alternatively, indicate the scale in the caption, in the form of a ratio. Pottery drawings should be at simple ratios such as 1 : 2 (e.g. sherds with figured decoration), 1 : 3 (plain or incised sherds, typical vase profiles), or 1 : 4 (amphoras). On maps and plans, put north at the top.

The maximum *printed* area of a page of the *Annual* is 6 by 8 inches (150 by 200 mm), including any caption, so full-page drawings should be approximately in the proportion 3 : 4, half-page drawings 3 : 2, allowing half an inch (13 mm) for the caption within the printed area. Decide whether a figure is to be printed 'portrait' (vertical on the page—the normal orientation) or 'landscape' (rotated through 90 degrees).

Allow for reduction when printing: drawings should not be designed for printing at full size, but should ideally be larger than their final size. Aim for the smallest size, when printed, that conveys the necessary information clearly. Full-page illustrations are justified only when a large amount of information is contained in a drawing.

Mark the suggested reduction factor in pencil in the lower right-hand corner of hard copy. Use a fraction (½, ¼) or percentage (40%) to indicate dimension of printed figure divided by dimension of original. This represents linear, not areal, reduction: ½ or 50% means 'half the

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height and half the width of the original'. Alternatively, use 'full page', 'page width', 'half page', 'quarter page', or similar instructions.

Use line thicknesses and lettering appropriate for the degree of reduction. There will invariably be loss of detail when printing from lines drawn lightly or with a very fine pen. Take particular care not to make dots or stippling too light.

18. PHOTOGRAPHS (IN TEXT OR IN PLATES SECTION)

Photographs are printed as half-tones, whether in the text or, when agreed as requiring highest standards, as plates; the resolution is the same.

Electronically generated scans of photographs are now favoured. Please scan half–tones (Black and white and colour photographs) at 400 dpi (dots per square inch), and submit electronically on CD or DVD, with hard copies annotated with figure or plate number, author's name and article, and arrows to indicate top. Please use TIFFs or similar, not JPEGs. Grey tone scale not less than 5% or more than 93%.

If plates are desired, ensure that a whole number of complete plates is used—preferably an even number, to simplify production of offprints.

Ensure photographs have adequate contrast. Avoid grey backgrounds and dark shadows.

Photographs, like drawings (§17), should be larger than the size at which they are to appear: typically 125 per cent (linear) of final size. Aim at the smallest printed size that will convey the information clearly. Most end-plates should consist of two or four photographs.

If submitting hard copy, put the photographs for each figure or plate in a numbered envelope containing a 'mock-up' of the envisaged whole, indicating the position of each photograph (unless a figure or plate is composed of a single photograph).

Write a suggested degree of reduction on the back of each photograph, and on the plate mock-up. Express reduction factors as for drawings (§17 above).

Unmounted prints need not be cropped: mark empty or uninformative border areas by pencil lines on the *back* of the photograph, so that they are not printed.

Write your name and a provisional figure or plate number on the back of each photograph, with an arrow pointing to the top of the picture.

19. CAPTIONS

Print lists of the captions to the figures, tables, and plates on separate sheets, and in a separate disk file.

Keep captions short.

III. PROOFS, COPYRIGHT, AND OFFPRINTS

20. PROOFS

Ensure that the Editor has a reliable address to which your proofs can be sent. They must be checked and returned within a few days, or the article will be printed without corrections; the Editor cannot check articles in detail.

Proofs of co-authored articles will be sent to the first named author who is resident in the UK, whenever possible.

Keep a copy of the text which you submitted (see §3).

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See §3 for what changes may be made at proof stage. If you request excessive changes you may be required to pay for them.

21. OFFPRINTS

Fifteen copies of each article are supplied free. You may order further offprints when you return proofs; payment must be enclosed with proofs. A limit on numbers may be imposed.

Unless otherwise requested, offprints of co-authored articles will be sent to the first named author who is resident in the UK.

22. COPYRIGHT

Copyright is protected under the Universal Copyright Convention. Authors are required to assign copyright in their text to the Council: this enables the Council to protect the interests of the School and of authors. A form of consent is sent with proofs. When any request to reprint an article is agreed to by the Council, two-thirds of net proceeds are given to the author and one-third retained by the School.

Copyright in illustrations of material from School excavations and other School material belongs to the School, even if drawings or negatives are held for the time being by the School's excavators or officers. Permission to reproduce, other than in the *Annual*, illustrations of School material must be sought from the Council.

Copyright in illustrations of material not from School excavations (e.g. from sponsored excavations) does not reside with the School. It may belong to an individual author or to another body (e.g. when a photograph is supplied to an author by a museum). For these illustrations author(s) must supply details of copyright, documented if necessary, before an article is accepted for publication. **Authors must make it clear if third parties require acknowledgements to be printed with the illustrations, and are solely responsible for obtaining all the relevant permissions to present material for which the copyright does not rest with them.**

Illustrations whose copyright does not rest with author(s), such as line drawings or photographs by another person, must be credited, either in captions or in the acknowledgements. These may be reproduced elsewhere by the copyright holders without reference to the Council; but the School reserves the right to reproduce the article in its entirety, including these illustrations.

23. STANDARD ABBREVIATIONS

The *Annual* uses an emended version of Harvard notation for bibliographical references.

These pages describe those emendations, giving both for readers and for prospective authors advice of those works commonly cited in the *Annual* for which a standard abbreviation is used. As explained further below, any other such abbreviations are normally listed in the first footnote to an article. The list comprises:

(a) accepted abbreviations for periodicals cited in the Bibliography of any article
(b) abbreviations which may be used in the text when referring merely to published photographs or texts without reference to the relevant author's discussion

The Editors welcome additions and corrections.

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(A) PERIODICALS AND SERIAL PUBLICATIONS CITED BY ABBREVIATED TITLE ALONE

AA	*Archäologischer Anzeiger*
AAA	*Athens Annals of Archaeology* (*Αρχαιολογικά ανάλεκτα εξ Αθηνών*)
Abh.	Abhandlungen; followed by name of academy: e.g. *Abh. Berlin*. The subject suffix is not specified unless it is other than 'phil.-hist. Kl.'
AC	*Archeologia Classica*
Act A.	*Acta Archaeologica*
A. Delt. Mel.	*Αρχαιολογικόν δελτίον Α. Μελέται*
A. Delt. Chr.	*Αρχαιολογικόν δελτίον Β. Χρονικά*
AHR	*American Historical Review*
AJA	*American Journal of Archaeology*
AJAH	*American Journal of Ancient History*
AJ Num.	*American Journal of Numismatics*
AJP	*American Journal of Philology*
AK	*Antike Kunst*
Ath. Mitt.	*Mitteilungen des Deutschen Archäologischen Instituts, athenische Abteilung*
Anat. Stud.	*Anatolian Studies*
Ann. Ep.	*L'Année épigraphique*
Ant. Cl.	*L'Antiquité classique*
Ant. J.	*Antiquaries' Journal*
Ant. P.	*Antike Plastik*
AR	*Journal of Hellenic Studies, Archaeological Reports* (e.g. *AR* 27 (1987–8), 12–24)
Arch. Eph.	*Αρχαιολογική εφημερίς*
ASA	*Annuario della Scuola Archeologica di Atene.*
ASAE	*Annales du Service des Antiquités de l'Égypte*
Atti Pont. Acc.	*Atti della Pontificia Accademia Romana di Archeologia*
AZ	*Archäologische Zeitung*
BABesch	*Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving.*
BAR	*British Archaeological Reports*
BAR IS	*British Archaeological Reports International Series*
BASOR	*Bulletin of the American Schools of Oriental Research*
BCH	*Bulletin de correspondance hellénique*
BdA.	*Bollettino dell'arte*
Belleten	*Belleten Türk tarih kurumu*
Berl. Mus.	*Berliner Museen, Berichte aus den preussischen Kunstsammlungen*
BIAB	*Bulletin de l'Institut Archéologique Bulgare*
BICS	*Bulletin of the Institute of Classical Studies, London*
B. Jb.	*Bonner Jahrbücher*
BMFA	*Bulletin of the Museum of Fine Arts, Boston*
BMGS	*Byzantine and Modern Greek Studies*
BMMA	*Bulletin of the Metropolitan Museum of Art, New York*
BMQ	*British Museum Quarterly*
BSA	*Annual of the British School at Athens*
Bull. Ep.	*Bulletin épigraphique*

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Byz. Arch.	*Byzantinisches Archiv*
BZ	*Byzantinische Zeitschrift*
CAJ	*Cambridge Archaeological Journal*
CP	*Classical Philology*
CQ	*Classical Quarterly*
CR	*Classical Review*
CRAI	*Comptes rendus de l'Académie des Inscriptions et des Belles-lettres*
CSCA	*California Studies in Classical Antiquity*
DHA	*Dialogues d'histoire ancienne*
Dialoghi	*Dialoghi di archeologia*
Epet.	*Επετηρίς Εταιρείας Βυζαντινών Σπουδών*
Eph. Ep.	*Ephemeris epigraphica*
Eranos	*Eranos Jahrbuch*
Ergon	*Το έργον της Αρχαιολογικής Εταιρείας*
Et.Byz.	*Etudes byzantines*
Et.Cl.	*Les Etudes classiques*
G&R	*Greece and Rome*
GRBS	*Greek, Roman, and Byzantine Studies*
HSCP	*Harvard Studies in Classical Philology*
IEJ	*Israel Exploration Journal*
Ist. Mitt.	*Mitteilungen des Deutschen Archäologischen Instituts, istanbule Abteilung.*
JdI	*Jahrbuch des Deutschen Archäologischen Instituts*
JEA	*Journal of Egyptian Archaeology*
JFA	*Journal of Field Archaeology*
JGS	*Journal of Glass Studies*
JHS	*Journal of Hellenic Studies*
JNES	*Journal of Near Eastern Studies*
JNG	*Jahrbuch für Numismatik und Geldgeschichte*
JPGMJ	*J. Paul Getty Museum Journal*
JRA	*Journal of Roman Archaeology*
JRS	*Journal of Roman Studies*
Kairo Mitt.	*Mitteilungen des Deutschen Instituts für Ägyptische Altertumskunde, Kairo.*
Kr. Chron.	*Κρητικά χρονικά*
Lak. spoud.	*Λακωνικαί σπουδαί*
MAAR	*Memoirs of the American Academy in Rome*
Madr. Mitt.	*Mitteilungen des Deutschen Archäologischen Instituts, madride Abteilung*
MEFRA	*Mélanges d'archéologie et d'histoire de l'École Française de Rome*
Mem. Pont. Acc.	*Atti della Pontificia Accademia Romana di Archeologia, Memorie*
Mon. Linc.	*Monumenti antichi pubblicati per cura della (Reale) Accademia Nazionale dei Lincei*
Mon. Piot	*Monuments et mémoires publiées par l'Académie des Inscriptions et des Belles-lettres, Fondation Piot*
Mus. Helv.	*Museum Helveticum*
N. Sc.	*Notizie degli scavi d'antichità*
Num.Chron.	*Numismatic Chronicle*

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Num. J.	*Numismatic Journal*
NZ	*Numismatische Zeitschrift*
ÖJh	*Jahreshefte des Österreichischen Archäologischen Instituts in Wien*
OJA	*Oxford Journal of Archaeology*
Op.Arch.	*Opuscula archaeologica*
Op.Ath.	*Opuscula Atheniensia*
Op.Rom.	*Opuscula Romana*
PAA	*Πρακτικά της Ακαδημίας Αθηνών*
PAE	*Πρακτικά της εν Αθήναις Αρχαιολογικής Εταιρείας*
PBA	*Proceedings of the British Academy*
PBSR	*Papers of the British School at Rome*
PCPS	*Proceedings of the Cambridge Philological Society*
PEQ	*Palestine Exploration Quarterly*
PP	*La parola del passato*
PPS	*Proceedings of the Prehistoric Society*
PZ	*Prähistorische Zeitschrift*
QDAP	*Quarterly of the Department of Antiquities in Palestine*
RA	*Revue archéologique*
RDAC	*Report of the Department of Antiquities, Cyprus*
REA	*Revue des études anciennes*
REByz.	*Revue des études byzantines*
REG	*Revue des études grecques*
REL	*Revue des études latines*
Rend. Linc.	*Rendiconti della (Reale) Accademia Nazionale dei Lincei*
Rev. Ep.	*Revue épigraphique*
Rh.M.	*Rheinisches Museum für Philologie*
RN	*Revue numismatique*
Röm. Mitt.	*Mitteilungen des Deutschen Archäologischen Instituts, römische Abteilung* See comments under AM.
SIMA	*Studies in Mediterranean Archaeology*
SMEA	*Studi micenei ed egeo-anatolici*
St.Etr.	*Studi etruschi*
TAPA	*Transactions of the American Philological Association*
Türk. Ark. Derg.	*Türk arkeoloji dergisi*
VDI	*Vestnik drevnej istorii*
W.St.	*Wiener Studien*
ZPE	*Zeitschrift für Papyrologie und Epigraphik*

NB. Supplementary volumes and the like (e.g. BSA supp. vol., BCH suppl.) are normally printed in parentheses, in roman type.

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(B) ABBREVIATIONS THAT MAY BE USED WHEN MERELY CITING ILLUSTRATIONS OR EPIGRAPHIC TEXTS, WITHOUT REFERENCE TO ACCOMPANYING DISCUSSION BY THE AUTHOR

ABV	J. D. Beazley, *Attic Black-figure Vase-painters*
ARV	J. D. Beazley, *Attic Red-figure Vase-painters* (2nd edn unless specified)
ATL	*Athenian Tribute Lists* (Meritt and McGregor)
BMC	*British Museum Catalogue*
CIE	*Corpus inscriptionum Etruscarum*
CIG	*Corpus inscriptionum Graecarum*
CIL	*Corpus inscriptionum Latinarum*
CMS	*Corpus der minoischen und mykenischen Siegel*
CVA	*Corpus vasorum antiquorum*
EAA	*Enciclopedia dell'arte antica, classica e orientale*
FGH	*Fragmente der griechischen Historiker* (Jacoby)
I.Cret.	*Inscriptiones Creticae*
IG	*Inscriptiones Graecae* (e.g. *IG* i^3 114. 2(4; *IG* v. 1. 1199)
IGLSyr.	*Inscriptions grecques et latines de la Syrie*
IGRR	*Inscriptiones Graecae ad res Romanas pertinentes*
ILS	*Inscriptiones Latinae selectae (Dessau)*
LGPN	Lexicon of Greek Personal Names (e.g. *LGPN* ii. 234)
LIMC	*Lexicon Iconographicum Mythologiae Classicae*
LSJ	Liddell, Scott, and Jones, *Greek-English Lexicon* (9th edn)
MAMA	*Monumenta Asiae Minoris antiqua*
OCD^3	*Oxford Classical Dictionary* (3rd edn, ed. Hornblower and Spawforth)
OGIS	*Orientis Graecae inscriptiones selectae*
Pape–Benseler	Pape and Benseler, *Wörterbuch der griechischen Eigennamen*
PBF	*Prähistorische Bronzefunde*
PECS	*Princeton Encyclopedia of Classical Sites*
Para.	J. D. Beazley, *Paralipomena*
RE	*Realencyclopädie der klassischen Altertumswissenschaft* (Pauly and Wissowa) (e.g. *RE* iii. 1455; *RE*^{2} xvii. 3456–567)
SEG	*Supplementum epigraphicum Graecum* (e.g. *SEG* xi. 1098)
SGDI	*Sammlung griechischer Dialekt-Inschriften* (Bechtel and Collitz)
SIG$^{1/2/3}$	*Sylloge Inscriptionum Graecarum* (Dittenberger) (1st, 2nd, or 3rd edn)
SNG	*Sylloge Nummorum Graecorum*
TAM	*Tituli Asiae Minoris* (e.g. *TAM Ephesos*, vi. 112)

Further abbreviations may be used where relevant to any particular article, but should be listed at the head of the bibliography, e.g.:

ANRW	*Aufstieg und Niedergang der römischen Welt*
APF	J. K. Davies, *Athenian Propertied Families*
FM/FS	Furumark Motif/Furumark Shape
LSAG	L. H. Jeffery, *Local Scripts of Archaic Greece*; with supplement by A. W. Johnston (1990)
PA	Kirchner, *Prosopographia Attica*

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