



CENTRAL EUROPEAN UNIVERSITY PRESS

Október 6. utca 14, 1051 Budapest, Hungary

Tel: (36-1) 327-3844 Fax: (36-1) 327-3183

Email: ceupress@ceu.hu

CEU LATE ANTIQUE, BYZANTINE AND OTTOMAN STUDIES

Manuscript Preparation Guidelines for Authors

March 2014

Series editors

Niels Gaul Tijana Krstić Volker Menze

LABOS@ceu-budapest.edu

Editorial board

Shane Bjornlie Averil Cameron Ruth Macrides Christine Philliou

Dear Colleague,

We are delighted that you are considering to prepare a manuscript for *CEU Late Antique, Byzantine and Ottoman Studies*, and hope you shall find the following guidelines helpful in the process of doing so.

Please follow these guidelines precisely when preparing your manuscript for publication with *CEU Late Antique, Byzantine and Ottoman Studies*. (Please note that with respect to translations, responsibility for adhering to the following guidelines lies primarily with the translator of the manuscript, not the author.)

COMPLETE BOOK MANUSCRIPT

The manuscript submitted in final form for publication should be complete and include the following, except as noted, and be prepared in this order:

Front Matter

1. *Title Page*, giving the title of the book and the name of the author as he or she wishes it to appear.
2. *Copyright page* (to be supplied by the Press).
3. *Dedication* (if desired)
4. *Table of contents*
5. *List of maps, list of tables, list of figures, list of plates*. Lists should be brief, including only item number, title, author and credit acknowledgment, when applicable.
6. *Foreword* (if desired by author). The foreword is brief and usually written by a recognized authority in the field and is signed.
7. *Preface and acknowledgments*. The preface should state the purpose of the book and specify the audience for which the book is intended. Authors may append a paragraph or two of acknowledgments to the end of the Preface. The Preface is not signed.
8. *List of abbreviations or chronology*.

Text Proper

The text proper consists of the complete text, divided into chapters (which may be grouped into parts).

Back Matter

1. *Appendix/-ces*.

2. *Endnotes*, numbered consecutively within each chapter.
3. *Bibliography*, with full publication data.
4. *List of contributors* in a multi-author volume, with academic background and present affiliation.
5. *Index copy*. This is prepared by the author from page proofs. Usually the preliminary structuring of the index, selection of key words for entries, can be completed well in advance of page proofs.

PERMISSIONS

Production of a manuscript does not begin until all necessary permissions are in our files. Responsibility for obtaining and paying any fees for permissions rests with the author or, in the case of multi-authored volumes, with each contributor individually. All permissions necessary for reproduction of illustrations, quotations, and other protected or copyrighted material, whether published or unpublished, are considered part of the manuscript and should be submitted with the final manuscript, after formal acceptance of the manuscript for publication by the Press.

STYLE

For questions concerning spelling, hyphenation, and punctuation, consult *Merriam-Webster's Collegiate Dictionary and Thesaurus* (www.merriam-webster.com).

For questions concerning editorial style, consult *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010).

The Press will offer suggestions concerning many bothersome questions that can be reduced to rule. Good writing, of course, is not merely a matter of following rules; writing is an art. Even the most specialized work can be made to read well and accessibly if prepared with care by a sensitive and meticulous writer.

Many authors find it helpful to read—and reread from time to time—some of the many excellent style guides that are available. One we especially recommend is *The Elements of Style*, 3rd ed. by William Strunk Jr. and E. B. White (New York: Macmillan, 1979). Although it is unlikely that the study of any style guide will work miracles, it can help the author avoid the most jarring infelicities.

MANUSCRIPT PREPARATION

Manuscripts should be submitted in Microsoft Word for Windows.

Formatting Manuscript Files

NB! We need to strip most formatting in order to lay out your text in a publishing program, so excess formatting such as centering of heads and subheads, adding headers and footers, tabbing, etc., creates extra work.

Please use 1.5 line spacing and 12 pt for body text, single line spacing and 10 pt for notes.

Put the whole manuscript into a single file.

Submit tables in files separate from the main text. Save each table as a separate file, with each file labeled by the corresponding table number (for example, Table 1.1). Submit computer-generated figures in the same way. Make sure to mark in the text where each table or figure goes.

Please pay attention to the uniformization of hyphens, *en* and *em* rules. E.g. re-use [hyphen]; 1995–96, Polish–Lithuanian [en dash, PC: ctrl + “-”/Mac: ⌘ + “-”]; took shape in—and in turn shaped—the fields of medicine [em dash, PC: ctrl + alt + “-”/Mac: ⌘ + SHIFT + “-”].

If the text requires Greek, Arabic, Ottoman Turkish, Syriac, Georgian, Armenian, Coptic and/or other languages that do not use the Latin alphabet, special characters, diacriticals, or mathematical symbols, work with fonts conforming to the Unicode standard, such as GentiumAlt, and bring the matter to the editor's attention.

Arabic transliterations should reflect the difference between the hamza (') and the 'ayn (ˆ), between long and short vowels (by placing a macron over the letter), and between aspirated and unaspirated letters (by placing a dot below the letter).

Chapter Titles and Subheads

Begin each chapter on a new page. Strive for conciseness and brevity in your chapter titles. Type subheads flush left on the page, capitalized headline style. Chapter titles and subheads should **not** be in caps, underlined, in boldface, or in oversized type.

Sub-sub headings should be flush left on the page, in italics, and non-capitalized.

If you use subheads, each chapter should contain an introductory paragraph preceding the first subhead.

Spelling and Distinctive Treatment of Words

Possessives are formed on the basis of their pronunciation in English. Therefore, names, including those ending in *s*, are generally rendered possessive by adding 's. If a name ending in *s* produces an *eez* sound, only the apostrophe is added, not the final *s*, e.g., John's, Agathias's, and Demetrakos's, but Socrates' and Oikonomides'. See *Chicago*, 7.21–22 for other exceptions.

Foreign words and abbreviations that are in the dictionary need not be italicized, e.g., extempore, RSVP, terminus post quem.

Set a foreign word or non-English term in italics only in its first occurrence; subsequent instances should be set in roman type.

Latin expressions like *ca.*, *ibid.*, *passim*, *idem*, and *s.v.* should not be italicized or underlined.

Dates and Numbers

Dates should follow the order day, month, and year, e.g., 3 March 1999.

We prefer CE and BCE to AD and BC.

English ordinal number endings should not be put in superscript. Thus, 1st, 2nd, but (French) XIV^e.

In the text spell out whole numbers one through one hundred, round numbers, or numbers beginning a sentence. All other numbers in the text should be in Arabic numerals, as should all numbers in endnotes. This applies to centuries, years, page numbers, percentages, lists of objects, and so on.

To abbreviate or condense inclusive arabic numerals, follow the principles outlined below. Arabic numerals in titles, headers, and display type, as well as Arabic numerals representing life dates, are given in full, e.g., the emperor Julian (332–363).

| <i>First number</i> | <i>Second number</i> | <i>Examples</i> |
|---|-----------------------|---------------------------|
| Less than 100 | Use all digits | 3–10 71–72 96–117 |
| 100 or multiples of 100 | Use all digits | 100–104 1100–1113 |
| 101 through 109, 201 through 209, etc. | Use changed part only | 101–8 808–33 1103–4 |

110 through 199,
210 through 299, etc.

Use two digits unless more are
needed to include all changed
parts

321–28
498–532
1087–89
1496–500
11564–615
12991–3001

Inclusive years

1597–1601
the war of 1563–68
academic year 1997–98 (*or* 1997/98); AY 1997–98
the winter of 1300–1301
in 1504–5
327–321 BCE (a six-year span)
327–21 BCE (a 306-year span)
115 BC–AD 10

Quotations

If they are brief (10 lines or fewer), quotations should be run in with the text. Longer quotations should be indented. In case of quotation/translation from a source, in running quotations, the original (Greek, Latin, Arabic, Syriac, Ottoman Turkish, etc.) should be provided in a note; in the case of indented quotations, it should follow

Place one space between and around 3-dot ellipses. No space precedes the first period in a 4-dot ellipsis, but place the space between first and second dot.

Quotations from ancient and medieval works should follow the latest critical edition, unless the reading of an earlier edition is appropriate for the argument. Incorporate into any quotation ellipses, brackets, parentheses, and other editorial marks appropriate to the kind of editorial change made (following the Leiden convention whenever possible).

Any quotation of an ancient or medieval text should indicate the edition used. Likewise, any translation should acknowledge the translator. If an ancient text is referred to, but not quoted, no edition-specific documentation need be provided, since the argument does not depend on any particular edition of the text.

Notes and Documentation

Use superscripts for note numbers within the text proper. Authors should eliminate lengthy discursive notes either by omitting the material or by working it into the narrative body of the text—especially if they would like to have footnotes in the text. Endnotes should be numbered consecutively within each chapter, beginning with note “1” in each chapter, and collected at the end of the chapter. Double check to be sure that the superscripts are numbered consecutively and that the superscripts in the text match the note numbers.

In the notes section, do not put extra space between notes.

As manuscripts in the series—monographs as well as multi-authored volumes—will contain a bibliography (combining primary and secondary sources, books and articles, all into one alphabetical list for easy reference) as well as notes, use short form, citing the author’s last name, a short title for the work, and page numbers, for the notes. Only the bibliography should carry full publishing information. Please note that articles are abbreviated in quotation marks, monographs in italics. Sample short-form notes:

1. Mango, *Byzantine Architecture*, 45.
2. Leonte, “Brief ‘History of the Morea,’” 401–403.

Of course, if there are two different Mangos in the bibliography, first names or initials must be used in notes citing the Mangos in order to distinguish them.

In writing notes the author should consider completeness, clarity, and brevity, in that order. Paragraph breaks within notes should be used sparingly, if at all.

“Ibid.” should be used sparingly. **NB!** Never use *op. cit.* or *loc. cit.* or similar.

Use “*cf.*” only when it means “compare.” Otherwise, use “see.”

Bibliography

In bibliographic entries, please use the style shown below. Note that the name of the publisher should be that of the original imprint and date of publication (the names of some publishers have undergone changes over the years). Publishers’ names must be completely spelled out. If the city of publication is not widely known, the abbreviation of the state name should follow it. For example:

Englewood Cliffs, NJ.: Prentice-Hall, 1975.

The state of publication should be abbreviated in the following manner: NY., not N.Y.; Conn., not CT; Mass., not MA; Calif., not CA, etc. If the place of publication has an English name, please use that in the bibliographic references. E.g., Moscow instead of Moskva.

Bibliographic entries should follow this style:

One space between initials in personal names, e.g., W. J. Smith and J. W. H., not W.J. and J.W.H.

Follow the conventions used in each language for capitalization, punctuation, and so forth. In Latin, Greek, French, Italian, and other languages, titles of articles, treatises, and books are capitalized sentence style, whereas English titles are capitalized headline style.

All titles of modern literature should be cited in the original languages, not translated, with exceptions for more obscure languages. Titles of modern Greek works are rendered in Greek characters, but modern Greek authors’ names are transliterated. All other non-Latin alphabets should be transliterated.

If citing page and volume of a multivolume work, render both numbers in Arabic numerals (even if the publication uses Roman numerals to distinguish volumes), separated by a colon, with no space after it, e.g., *ODB* 3:1600.

Entries for sources:

Ancient works, which generally have well-established editions, should be cited by author, title, then the standardized reference numbers, cf. *Chicago*, 17.250–60, with the exception that a comma separates author from title. E.g., Athanasios of Alexandria, *Incarnation of the Logos* 5.1. Normally there is no comma between the title and reference number.

In the case of medieval works, which often have no standardized numeration system, the edition used must be cited, within the endnote itself, or in the bibliography. **NB!** Medieval authors should be ordered by first name, not last:

George/Georgios Akropolites: *Georgii Acropolitae opera*, ed. A. Heisenberg, rev. P. Wirth, 2 vols. Stuttgart: Teubner, 1978; Engl. trans., *The History: Introduction, Translation, Commentary*. Translated by Ruth Macrides. Oxford: Oxford University Press,

2007; Germ. trans., *Die Chronik*. Translated by Wilhelm Blum. Stuttgart: Hiersemann, 1989.

Entries for books:

- 1 author Schor, Adam M. *Theodoret's People: Social Networks and Religious Conflict in Late Roman Syria*. Berkeley & Los Angeles, Calif.: University of California Press, 2011.
- Necipoglu, Gülru. *The Age of Sinan: Architectural Culture in the Ottoman Empire*. London: Reaktion Books, 2005.
- 2 authors Brubaker, Leslie, and John F. Haldon. *Byzantium in the Iconoclast Era, c. 680–850: A History*. Cambridge: Cambridge University Press, 2011.
- 1 editor Jeffreys, Elizabeth M., ed. *Rhetoric in Byzantium: Papers from the Thirty-Fifth Spring Symposium of Byzantine Studies, Exeter College, University of Oxford, March 2001*. Aldershot: Ashgate, 2003.
- 2 editors x and y, eds. ...
- chapter Macrides, Ruth. "Saints and Sainthood in the Early Palaiologan Period." In *The Byzantine Saint*, edited by Sergei Hackel, 67–87. London: Fellowship of St Alban and St Sergius, 1981.

Entries for journals, conference papers, unpublished dissertations, lexicon entries

- journal article Laiou, Angeliki E. "The Role of Women in Byzantine Society," *JÖB* 31.1 (1981): 233–60. [vol. #, issues # (month and year): article page #'s]
- paper Pentcheva, Bissera. "Epigrams on Icons," paper presented to the 2003 Byzantine Studies Conference, Lewiston, Me., 18 October 2003.
- dissertation Hoffman, T. "Ascalon 'Arus Al-Sham: domestic architecture and the development of a Byzantine-Islamic city," PhD diss., University of Chicago, 2003.
- lexicon entry "Patrikios," *ODB* 3:1600 or *ODB* 3:1600 s.v. "Patrikios."

The Chicago Manual of Style, 16th ed., contains numerous sample entries for both notes and bibliography, and authors are encouraged to consult them. For some pertinent examples see, e.g., http://www.chicagomanualofstyle.org/tools_citationguide.html

If there are more than one bibliographic entries from the same author, please use 3 m-dashes instead of his/her name from the second one on. Please order items chronologically from earliest to last, and place co-authored/-edited items after single-authored ones.

Magdalino, Paul. *The Empire of Manuel I Komnenos, 1143–1180*. Cambridge: Cambridge University Press, 1993.

———, ed. *Studies on the History and Topography of Byzantine Constantinople*. Aldershot: Ashgate, 2007.

———, "Life at the Centre: Constantinople in the Age of Constantine VII Porphyrogenitos," in *Centre and Periphery in the Age of Constantine VII Porphyrogenetos*, ed. by Niels Gaul, Volker Menze and Csanád Bálint. Forthcoming, 2014.

Magdalino, Paul, and Maria Mavroudi, eds. *The Occult Sciences in Byzantium*. Geneva: La Pomme d'Or, 2006.

Multi-authored volumes. Multi-authored volumes appearing in the series are expected to feature a general bibliography. In order to facilitate its compilation contributors are asked to append a full bibliography of *CEU Press / CEU Late Antique, Byzantine and Ottoman Studies*

all items quoted in their section/chapter to the text of their contribution, suitably divided in into “Sources” and “Secondary Literature.”

List of Contributors

In the back matter of multi-author volumes, following the bibliography, provide a list of the contributors’ names and institutional affiliations. For example:

Shane Bjornlie is Associate Professor of History at Claremont McKenna College.

Averil Cameron is Former Warden of Keble College, Oxford, and Professor of Late Antiquity and Byzantine Studies in the University of Oxford.

Ruth Macrides is Reader in Byzantine Studies at the Centre for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham, and currently a Senior Fellow at the Dumbarton Oaks Library and Research Collection in Washington, DC.

Christine Philliou is Associate Professor of History at Columbia University.

If you are editing a volume in the series please also provide the series editors with a list of the contributors’ addresses, phone numbers, and email addresses.

Tables

Tables should be identified by chapter and table number and by title. (For example: Table 3.4 The devaluation of the Byzantine nomisma, 1000–1081.) Tables in chapter 1 should be numbered as table 1.1, table 1.2, table 1.3, and so on; tables in chapter 2 should be numbered as table 2.1, table 2.2, table 2.3, etc.

Since the tables should be submitted in a separate document, please key each of them in the text by writing “table 3.1 near here,” where you want each table to appear.

Illustrations

Black and white photographs. When submitting the final version of the manuscript, following acceptance by the Press, please send us original, glossy black and white photographs with good tonal range (light to dark areas), preferably 8” x 10” or 5” x 7” or a digital version bigger than 300 dpi resolution. Color photographs that will be printed in black and white are not recommended. Photographs cut from or shot from printed material are not recommended because they have already been screened for the printing process and will reproduce poorly if screened again. We will **not reproduce** from photocopies, but we do request photocopies early in the consideration process.

Color illustrations. If the Press has approved full-color illustrations for your book, please choose photographs with good color and sharp detail (at least 300 dpi if in digital).

Numbering and labeling illustrations. Black-and-white illustrations (and color art to be reproduced in black and white) and line drawings (except maps) should be labeled “figures.” Color art to be reproduced in color should be labeled “plates.” Frontispiece and cover illustrations should be labeled “frontispiece” and “cover.”

Marking art placement. In brackets indicate where you want b/w figures and maps to appear in the text by writing “figure 1 near here” or “map 1 near here.” Color plates are generally grouped together in the book and printed on glossy paper.

List of illustrations. To prepare lists of illustrations for the manuscript’s front matter, see page 1 of these guidelines. Provide separate lists for plates, figures, maps, and tables, with each list starting at the top of a new page in the front matter.

Submitting illustrations. Illustrations should be separated from the manuscript and clearly labeled.

Copyright for illustrations. Many illustrations are under copyright; thus it may be necessary for the author to obtain permission to reprint illustrations. Please consult with us before seeking such permissions, and we will provide guidance and instruction.

Number of illustrations. CEU Press does not have pre-set limits for illustrations. Check your contract for details of the number and type of illustrations agreed for your book.

Captions. Illustrations should also be accompanied by a list of their captions. Identify the illustration by its number, describe it with a concise caption (include the location and date, if relevant/known), cite the full source, and acknowledge credit (permission granted). In any art book, captions should include the artist's name (if relevant/known), title and/or description of the artwork, year of the artwork, year or time period (if known), medium, size, and archival location.

FROM MANUSCRIPT TO BOOK

After a manuscript has been accepted for publication, one of our editors will examine it for conformity to these guidelines. If the editor discovers problems, the editor will return the manuscript to the author, with detailed instructions for additional preparation that must be done before copyediting can begin. Manuscripts that arrive at the Press in excellent condition may be passed directly into copyedit, with no delay.

The copyeditor's task is to prepare the manuscript for the compositor. This editor is concerned primarily with details: correct sentence structure, clarity of expression, other aspects of good grammar (abbreviations, spelling, capitalization), and consistency. The best editing is unobtrusive. The copyeditor is not a rewriter, but the person responsible for putting the final touches on the manuscript and seeing it into and through production.

When the manuscript is edited, it is sent to the author for review and for resolution of the editor's queries. Because changes are time consuming to effect after a manuscript has been set in type, we ask authors to read the copyedited manuscript as they would galley proofs.

When the edited manuscript has been returned to the Press with the author's approval, it is released for design and composition and a production schedule is prepared. From the moment a book enters this production phase, it is most important that the author and publisher work in strict accordance with established schedules. A standard rule in every publisher's office is to drop everything in order to deal with proofs, as it must be kept moving, first to the author, then back to the typesetter. One set of proofs is sent to the author for checking, and a second set is checked by a professional proofreader. Changes should be limited to those necessary to correct typographical and factual errors. The author returns his or her set of proofs to the editor.

The author completes his or her index from the page proofs. The single-column index should be returned to the editor with any page proofs on which the author has made final corrections.

The Press copyedits the index, sends it to the typesetter, and proofreads and corrects the index proofs without sending them to the author.

APPENDIX

Special Guidelines for Submissions Focusing on Late Antiquity and Byzantium

Proper Names and Transliteration

For ancient and late antique proper names, transliterate either strictly (e.g., Aischylos, Synesios), follow the mixed system of the *Oxford Dictionary of Byzantium* (1991), or give a Latinizing form, as in *CEU Press / CEU Late Antique, Byzantine and Ottoman Studies*

the *Oxford Classical Dictionary*, 4th ed. (2012). For many ancient and late antique/patristic names, there is a standard English (frequently Latinized) version, e.g., Constantine the Great; equally, with these figures Latinization is still somewhat more common, especially among classicists (e.g., Homer, Hesiod, Herodotus, Thucydides, Libanius, Synesius of Cyrene, Theodoret of Cyrrhus, etc.). The author's taste decides.

For Byzantine first/Christian names, authors may choose between (a) strict transliteration – e.g., Eirene, Theodoros Stoudites, Leon VI the Wise, Basileios Lekapenos, Konstantinos VII Porphyrogenetos, Theophylaktos of Ochrid, Ioannes Skylitzes, Theodoros Metochites, Loukas Notaras – or (b) adopt the so-called *Oxford Dictionary of Byzantium* (ODB)-system of rendering first names common in English in their English version – e.g., Irene, Theodore Stoudites, Leo VI the Wise, Basil Lekapenos, Constantine VII Porphyrogenetos, Theophylact of Ochrid, John Skylitzes, Theodore Metochites, Luke Notaras – while rendering less common names, such as Andronikos, Alexios, Neilos, in transliteration. (Obviously, certain names are not 'affected' or rather identical in transliteration and English, e.g., Anna, Manuel, Michael, Symeon, Thomas, etc.).

Last/family names are *always* and without exception transcribed from the Greek: Komnenos, Doukas, Palaiologos, etc.

Do *not* Latinize (e.g., Anna Comnena – correct: Anna Komnene –, John Comnenus , Manuel Palaeologus). Do *not* mix Latin and Greek elements (such as Alexios Comnenus or, even more inconsistently, Komnenus).

Authors should be as consistent as possible; at the same time, experience shows that it is well-nigh impossible to achieve complete consistency. Exceptions should be noted in the introduction to your thesis or in a special section, "On transliteration" or "On Greek names."

Court and Church Dignities and Offices

Do not translate court titles other than emperor but describe in the following manner, e.g.: *despotēs*, *sebastokratōr*, *kaisar*, *basileopatōr*, *parakoimōmenos* paying attention, in the cases of eta/epsilon and omega/omikron, to long and short vowels. With ecclesial titles, patriarch, metropolitan, (arch)bishop, deacon and priest are fine; however, for less frequent ecclesiastical offices the same rule applies as for court titles: *chartophylax*, *sakelliou*, etc.

Medieval Manuscripts

Manuscripts do not have to be (but can be) italicized; the decision rests with the author. They should be abbreviated properly, without capitalizing the "language marker," e.g., Paris. gr. 2345 (or, *Paris. gr.* 2345), Paris. lat. 2345 (or, *Paris. lat.* 2345), British Library, MS Add. 23,456. If manuscripts are referred to very rarely or on first appearance, the full title should be given: Parisinus graecus 123; Ambrosianus 123; Vaticanus syriacus 123, Oxford, Bodleian Library, MS E. D. Clarke 5, etc.

Abbreviations

Dumbarton Oaks's List of Abbreviations (<http://www.doaks.org/resources/publications/resources-for-authors-and-editors/list-of-abbreviations-used-in-byzantine-publications>) should be consulted, in conjunction with the abbreviations listed in *Chicago*, chap. 15.

Biblical books are abbreviated in notes (e.g., Ps. 115:4–7) but enclosed in parentheses and spelled out in the text: (Psalms 115:4–7). See *Chicago*, 15.51–54, for abbreviations of books of the Bible.