# THE GRIFFITH INSTITUTE PUBLICATIONS
# EDITORIAL STYLE

When your proposal is accepted for publication, you must ensure, while writing the manuscript, to comply to the guidelines of the Griffith Institute Publications, in order to streamline the editing, composition, and artefacts kept in museums, private collections, and dealers printing process.

The present document is intentionally long so as to cover as many issues as author(s)/editor(s) may encounter. Please refer to it as much as possible. It is adapted from *Hart's Rules*; for more information, see the latter.

**Highlighted in bold are the most significant sections to consider while writing the manuscript**.

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## 1. SPELLING

On matters of spelling and inflexion, see, for British English, the *Oxford Dictionary of English* ([https://www.lexico.com/en](https://www.lexico.com/en)) or, for US English, the *Oxford American Dictionary* or the *Merriam-Webster Dictionary* ([https://www.merriam-webster.com](https://www.merriam-webster.com)). They give guidance on recommended spellings and acceptable variants, and cover irregular or potentially problematic inflections. The main rules of spelling are outlined below.
**In any case, authors/editors must be consistent**.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| BRITISH AND US SPELLINGS: GENERAL TENDENCIES | British English has 'ae' or 'oe', whereas US English has 'e'. British English has -re, whereas US English has -er. British English has 'ph', whereas US English has 'f'. British English has 'c', whereas US English has 'k'. British English has -l, whereas US English has -ll. British English has 'ou', whereas US English has 'o'. British English has -our, whereas US English has -or. British English has -ogue, whereas US English has -og (with some exceptions). | oestrogen *vs* estrogen; leukaemia *vs* leukemia. centre *vs* center; sceptre *vs* scepter. sulphur *vs* sulfur. sceptic *vs* skeptic; mollusc *vs* mollusk. fulfil (except install) *vs* fulfill. mould *vs* mold. colour *vs* color; neighbour *vs* neighbor. catalogue *vs* catalog (but epilogue, monologue, prologue). |
| VERBS ENDING IN -ISE OR -IZE | Either termination is acceptable in British English, whereas the alternative form -ize is far more common in US English. | In British English, prefer materialise, capitalisation, etc. In US English, it is materialize, capitalization, etc. |
| | In British English, words ending -yse cannot be spelled -yze, whereas in US English, this ending is usual. | analyse, paralyse (British) *versus* analyze, paralyze (US). |
| | For some words however, the termination -ise is obligatory, both in British and US English: first when it forms part of a larger word element (-cise, -mise, -prise, or -vise), second when it corresponds to nouns with 's' in the stem. | 1. exercise, compromise, surprise, revise. 2. advise, televise. |

| NOUNS ENDING IN -MENT | In British English, the final -e is retained, whereas in US English the form without the e is usual | acknowledgement, judgement (except in legal contexts) *vs* ackwowledgment, judgment. |
|---|---|---|
| -CE AND -SE ENDINGS | In both British and US English, nouns end in -ce.<br>As for verbs, British English uses -se, whereas US English uses the same form as the noun.<br><br>US spellings for the following words: defense, offense, pretense, license (noun and verb). | a practice.<br>to practise *vs* to practice. |
| -AE- IN THE MIDDLE OF WORDS | British English usually retains -ae- spellings (not ligatured), contrary to US English | archaeology, aeon *vs* archeology, eon.<br><br>But the -ae- spellings of 'encyclopaedia' and 'mediaeval' are now being superseded by the forms 'encyclopedia' and 'medieval', except in the title of the *Encyclopædia Britannica* (with ligature). |
| UNORTHODOX PAST TENSES | A group of verbs ('burn', 'learn', 'spell') have an unorthodox past tense and past participle ending in -ed, BUT in British English also have an alternative form ending in -t. | 'burned', 'learned', 'spelled', with the alternative forms 'burnt', 'learnt' and 'spelt' in British English.<br>Note that in both British and US English, the past of 'earn' is always 'earned', never *\*earnt*, and that of 'deal' is 'dealt', not *\*dealed*. |
| PLURALS | Plurals of compound names<br>Compound words formed by a noun and an adjective, or by two nouns connected by a preposition, generally form their plurals by a change in the key word | Attorney General = Attorneys General<br>sister-in-law = sisters-in-law<br>man-of-war = men-of-war |

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| | Plurals of animal names<br>The plurals of some animal names are the same as in the singular form. This rule applies particularly to larger species and especially to those that are hunted ('hunted plural') or kept by humans, but never applied to small animals, such as mice and rats. | deer, grouse, salmon, sheep.<br>The normal plural of 'fish' is 'fish'. However, the older form 'fishes' may still be used in reference to different kinds of fish: 'freshwater fishes of the British Isles'. |
| | Plurals of foreign names<br>Plurals of foreign words used in English are formed according to the rules either of the original language… | alumnus/alumni; genus/genera;<br>stela/stelae; stratum/strata; ostracon/ostraca. |
| | …or of English. | arena/arenas; suffix/suffixes; formula/formulas (more common than formulae often used though in mathematical or chemical contexts). |
| | But sometimes, more than one form is in use; **apply consistency**. | bureau = bureaus or bureaux;<br>referendum = referenda or referendums;<br>forum = fora (preferred when dealing with antiquity) or forums. |
| | Words ending in -is usually follow the original Latin form | basis/bases; analysis/analyses; crisis/crises. |
| | Index and appendix | often indexes (in reference to books) and indices (statistical and mathematical contexts); appendices (subsidiary tables) and appendixes (in relation to body parts). |

## 2. HYPHENATION

Soft hyphens are used in word division when a word is broken at the end of a line. Manuscripts must avoid word division, so that this feature is not covered here.
Hard hyphens, dealt with in this section, join words or parts of words together to form compounds. A compound term may be open (spaced as separate words), hyphenated, or closed (written as one word). There is no hard-and-fast rule, and all forms are found in use (e.g. *air stream*, *air-stream*, and *airstream*). However, there is an increasing tendency to avoid hyphenation for noun compounds. There is additional preference in US English for the form to be one word and in British English for the form to be two words. In any case, authors/editors must apply consistency in their manuscript.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| GENERALITIES | Compound modifiers that follow a noun do not need hyphens, but a compound expression preceding the noun is generally hyphenated when it forms a unit modifying the noun. | The story is well known BUT a well-known story. The records are not up to date BUT up-to-date records. Poetry from the nineteenth century BUT nineteenth-century poetry. |
| | Compounds containing a noun or adjective that is derived from a verb are most often hyphenated than non-verbal noun or adjective compounds. | glass-making, nation-builder BUT science fiction, wildfire. |
| | Compound nouns: not hyphenated. BUT compound nouns made of a verb: hyphenated.<br><br>Compounds containing an adjective before a noun: hyphenated **except** for adjectival compounds where the first element is an adverb ending in -*ly* (one exception: newly-wed couple).<br><br>Compound adjectives (adjective + verb participle): hyphenated, whether or not preceding a noun. | the labour market, labour market liberalisation. BUT a hold-up; a back-up<br><br>first-class seats (but the first class) BUT a newly discovered statue.<br><br>Dan is good-looking; good-looking man. |

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| HYPHENS & FOREIGN PHRASES | Do not hyphenate foreign phrases, unless they are hyphenated in the original language.<br><br>However, when foreign phrases have become part of the English language (and are not italicised anymore), they are treated like any other English words | an *ad hominem* argument.<br>a sense of *savoir-vivre*.<br><br>a laissez-faire policy. |
| HYPHENS IN CAPITALISED COMPOUNDS | In general, do not hyphenate capitalised compounds,<br><br>unless there is a double-barrelled name. | British Museum staff; Near Eastern studies; South East Asia (US English: Southeast Asia is acceptable)<br>BUT Krafft-Ebing's *Psychopathia Sexualis*. |
| HYPHENS AND PREFIXES | Words with prefixes are often written as one word, especially in the US English.<br>However, a hyphen could be used to avoid confusion or mispronunciation (in the case of a collision of vowels or consonants). | predetermine, antistatic, subculture, postmodern.<br><br>anti-intellectual, non-negotiable, pre-eminent.<br>Exceptions: cooperate, coordinate. |
| | Hyphenate prefixes and combining forms before a capitalised name, a numeral, or a date.<br><br>Note that the prefixe 'mid' is now often considered to be an adjective in its own right BUT in a compound, it should be hyphenated. | anti-Darwinism; pseudo-Cartesian; Sino-Soviet, pre-1990s.<br><br>The mid eighteenth dynasty<br>BUT a mid-grey tone. |
| HYPHENS AND SUFFIXES | Suffixes are always written hyphenated or closed, never spaced. | |
| | The suffixes -less and -like need a hyphen if there are already two *l*s in the preceding word. | bell-less; shell-like. |

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| | Use a hyphen in newly coined or rare combinations with *-like* and with names. | tortoise-like; Paris-like.<br>BUT catlike, ladylike. |
| | The suffixes -proof, -scape, and -wide usually need no hyphen. | childproof, moonscape, nationwide. |
| | Use a hyphen, when a complete word is used like a suffix,<br>unless the word follows an adverb ending with *-ly*. | military-style 'boot camps'; camera-ready artwork<br>BUT an environmentally friendly detergent. |
| OTHERS CASES WITH HYPHENS | <u>Compass points</u><br>Compass points are hyphenated (contrary to the compound names of winds, which are closed),<br>BUT in the US usage, individual compass points are compounds words.<br><br>BUT capitalised compounds are not usually hyphenated. | south-east; south-by-east; south-south-east (contrary to southeaster, northwesterly)<br>BUT southeast; south-southeast in US English.<br><br><br>South East Asia (Southeast Asia in US English). |
| | Use hyphens to indicate an omitted common element in a series<br><br>unless the common element may be unfamiliar to the reader | three- and six-cylinder models; two-, three-, or fourfold; countrymen and -women.<br>ectomorphs, endomorphs, and mesomorphs. |

## 3. PUNCTUATION

This part does not attempt to give a full account of the way the punctuation is used in English; however, it provides some guidance on correct usage and styles.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| USE OF COMMA | <u>Restrictive and non-restrictive uses of comma</u><br>A defining or restrictive relative clause cannot be omitted without affecting the sentence's meaning. It is not enclosed with commas.<br><br>On the contrary, a clause that adds information, be it a relative clause or a clause in the form 'and he/she is', 'and it was', or 'otherwise known as', needs to be enclosed with commas.<br><br>Note that in restrictive relative clauses either 'which' or 'that' may be used in British English, whereas US English uses only 'which' in non-restrictive clauses.<br><br>Use a comma or commas to mark off a non-defining or non-restrictive word, phrase, or clause which comments on the main clause or supplies additional information about it. | The people who live there are frightened.<br><br>The valley's people, who are Buddhist, speak Ladakhi.<br><br><br><br>Compare: 'The ancient poet Homer is credited with two great epics' with 'Homer, the ancient poet, is credited with two great epics.' |
| | <u>Comma splice</u><br>A comma alone should not be used to join two main clauses, or those linked by adverbs or adverbial phrases such 'nevertheless', 'therefore', and 'as a result'. This error can be corrected by adding a coordinating conjunction ('and', 'but', or 'so'), by replacing the comma with a semi-colon or colon, or by splitting it into two full sentences. | I like swimming very much, I go to the pool every week ➔ I like swimming very much**, and** I go the pool every week.<br>He was tired, nevertheless he went to work as usual ➔ He was tired**;** nevertheless, he went to work as usual. |

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| | Comma after an introductory clause or adverb<br>When a sentence is introduced by an adverb, adverbial phrase, or subordinate clause, it is often separated from it with a comma.<br>However, the comma is not essential if the introductory clause of phrase is a short one specifying time or location.<br><br>When an adverb such as 'however', 'moreover', 'therefore', or 'already' begins a sentence, it is usually followed by a comma.<br>In the middle of a sentence, 'however' and 'moreover' are enclosed between commas. | Surprisingly, John likes the idea.<br><br>Before his retirement he had worked at the bank.<br><br>Moreover, agriculture led to excessive reliance on starchy monocultures such as maize.<br>There is, however, one important difference.<br><br>BUT However fast Achilles runs he will never reach the tortoise (modification of an adjective). |
| | Commas separating adjectives<br>Commas are needed only to separate two or more **gradable** or **qualitative** adjectives (those that can be used in the comparative and superlative, and can be modified by a word such as 'very') | a long, thin piece of wood.<br>BUT a small edible fish (edible being a classifying adjective). |
| | Serial or Oxford comma<br>It remains the choice of author(s)/editor(s) = **apply consistency**.<br>In a list or three of more items, insert a last comma before the 'and', 'or', 'etc.', 'so forth', and 'and the like'. | feminine, masculine, and neutral.<br>a government of, by, and for the people. |
| | Others<br>A comma is generally required after 'that is'<br><br>Oxford style does not use a comma after 'i.e.' and 'e.g.', but US usage does. | a graffito, that is, a drawing or writing scratched on a wall or other surface, … |

| SEMICOLON | General use: stronger than a comma, but less strong than a full point. | |
| | In lists where any of the elements themselves contain commas, use a semicolon to clarify the relationship of the components or the internal hierarchy of the components. | They pointed out, in support of their claim, that they had used the materials stipulated in the contract; that they had taken every reasonable precaution; and that they had employed only qualified workers. |
| | | I should like to thank the Warden and Fellows of All Souls College, Oxford; the staff of the Bodleian Library, Oxford; and the staff of the Pierpont Morgan Library, New York. |
| COLON | Colons point forward (to a conclusion, an effect, a main point, or an example). The word following a colon is not capitalised in British English (unless it is a proper name), but in US English it often capitalised if it introduces a grammatically complete sentence. | (US) Mr Smith committed two sins: First, his publication consisted principally of articles reprinted from … |
| FULL POINT (FULL STOP OR PERIOD) | Do not use a full point in headings, addresses, or titles of works, even where these take the form of a full sentence. | *All's Well that Ends Well* |
| | If the full point of an abbreviation closes the sentence, there is no second point. | I came back at 3 a.m. a generic term for polished metal—brass, copper, steel, etc. |

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| ELLIPSIS<br>See also section 7 'Quotations and direct speech', sub-section 'Styling of quoted text' | An ellipsis is used to indicate content omitted from a quoted matter, or part of a text missing or illegible.<br>A normal word space is set either side in running text.<br><br>An ellipsis at the end of an incomplete sentence is not followed by a fourth point, except when an incomplete sentence is an embedded quotation within a larger complete sentence (full point is added after the final quotation mark).<br>If the sentence before an ellipsis ends with a full point, it is Oxford practice to retain the point before the ellipsis, closed up to the preceding text. Every sequence of words before or after the ellipsis should be functionally complete.<br><br>Sentences ending with a question mark or exclamation mark retain these marks before or after the ellipsis. | Political language … is designed to make lies sound truthful.<br><br><br><br>I only said, 'If we could …'.<br><br>I never agree to it. … It would be ridiculous.<br><br><br><br>Could we …?<br>Could we do it? … It might just be possible …! |
| | An ellipsis can also be used like 'etc.' to show the continuation of a sequence that the reader is expected to infer. | in 1997, 1999, 2001 … |
| QUESTION MARKS<br>See also section 7 'Quotations and direct speech', sub-section 'Quotation marks' | Embedded questions<br>When the question is presented as direct speech (whether voiced or formulated in someone's mind), it should be capitalised and set in question marks.<br>However, embedded questions that are not in quotation marks are not often capitalised, and the question marks follows the question at whatever point it falls in a sentence.<br><br>Parenthetical question mark<br>A parenthetical question mark should be set closed up to a single word to which it refers, but with a normal interwork space separating the doubtful element from the opening parenthesis if more of the sentence is contentious. | 'Why not?', she wondered; She wondered, 'Why not?'<br><br>The question is, what are the benefits for this country?<br><br><br><br>Homer was born on Chios(?)<br>The White Horse of Uffington (?) was carved … |

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| | In the cases where a question mark, parenthetical or not, is used to indicate that a date is uncertain, clarity depends on the placement of the question mark(s).<br>**Note** that a distinction is usually understood between the use of a question mark and *c.* (*circa*) with dates: the former means that the date so qualified is probable, the latter that the event referred to happened at an unknown time before, on, or after the date so qualified. | Compare:<br>1275?–1333? (both dates uncertain); 1275?–1333 (first date uncertain); 1275–1333? (second date uncertain). |
| EN RULE<br>EN DASH (US)<br>Longer than a hyphen | Used to close up elements that form a range. | pp. 23–36; 1939–45; Monday–Friday; 9.30–5.30. |
| | Used to express a connection or a relation between words.<br>Sometimes used to express an alternative instead of a solidus (see below). | Dover–Calais; editor–author relationship.<br>an on–off relationship (alternative) or an on/off relationship. |
| | Used between personal names or in compound nouns and derivative adjectives from two names.<br><br>The en rule cannot be used when two elements cannot be separated. | Lloyd–Jones theory (2 people) *vs* Lloyd-Jones theory (1 person, hyphen).<br>Marxism–Leninism; Marxist–Leninist theory.<br><br>Compare: French–German *vs* Franco-German. |
| EM RULE<br>EM DASH (US)<br>Twice the length of an en rule | Oxford and most US publishers use closed-up em rule as a parenthetical dash; no space is required either side of the em rule, but other British publishers use the en rule with space either side. **Apply consistency**.<br>No punctuation should precede the opening of a pair. | There is nothing—absolutely nothing—half so much worth doing as simply messing about in boats. |

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| | A single parenthetical dash may be used to introduce a phrase at the end of a sentence or replace an introductory colon; it has a less formal, more casual feel than a colon.<br><br>No punctuation should precede a single dash, but a closing dash may be preceded by an exclamation point or question mark. | I did not have an educated background—my father was a farm labourer.<br>They solicit investment from friends, associates—basically, anyone with a wallet. |
| | Two spaced em rules (——) are sometimes used in indexes to indicate a repeated word, or in bibliographies for a repeated author's name. | |
| BRACKETS | Parentheses or rounded brackets<br>Parentheses are used for digressions and explanations, as an alternative to paired commas or em rules = **apply consistency**.<br>They are also used for glosses and translations, to give or expand abbreviations, and to enclose ancillary information, references, and variants.<br><br><br>Nested brackets (()): these are to avoid as much as possible. As an alternative, Oxford uses square brackets within parentheses ([]). | He hopes (as we all do) that the project will be successful.<br>Zimbabwe (formerly Rhodesia)<br>They talked about power politics (*Machtpolitik*)<br>*TLS* (*Times Literary Supplement*)<br>£2 billion ($3.1 billion)<br>Howard Carter (1874–1939) |
| | Square brackets<br>See Section 7 'Quotation and direct speech', sub-section 'Styling of quoted text'. | |
| | Braces or curly brackets<br>Chiefly used in mathematics | |

| | Angle brackets or wide brackets<br>Even though they are principally used in sciences, they also can be employed in other contexts.<br>In etymology, they are used singly to mean 'from, derived from' (<) and 'gives, has given' (>).<br>Narrow angle brackets are also used to enclose conjecturally supplied words where a source is defective or illegible. | He came from *Oxon*: to be ⟨pedagogue⟩ to a neighbour of mine. |
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| SOLIDUS (/) AND VERTICAL (or upright rule) (\|) | Solidus<br>The solidus (also known as slash, strock, oblique, and so on) is generally used to express an alternative between two or more things. It is generally closed up, without spaces before and after. It is sometimes misused to mean 'and' rather than 'or'.<br>In some case, the solidus can replace an en rule; **apply consistency**.<br><br>In addition to indicating alternatives, the solidus is used in other ways:<br>   - to form part of certain abbreviations;<br>   - to indicate lines breaks with successive lines of poetry (see also below, for vertical);<br>   - to replace an en rule for a period of one year;<br>   - to separate the days, months, and years in dates. | either/or; on/off; s/he (she/he).<br><br>an on/off relationship.<br><br>n/a; 24/7.<br><br>49/8 BC; fiscal year 2000/1.<br>5/2/1999. |
| | Vertical<br>Oxford traditionally prefers to use a vertical to indicate line breaks when successive lines of poems, plays, or inscriptions are run on a single line. There is a space on either side of the vertical. | The English winter–ending in July \| To recommence in August. |

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| QUOTATION MARKS<br>See also section 7 'Quotation and direct speech, sub-section 'Quotation marks' | Quotations marks (or inverted commas) are of two types: single and double. British practice is normally to enclose quoted matter between single quotation marks, and to use double quotation marks for a quotation within a quotation. The order is reverse in US practice.<br>**Apply consistency**. | 'Have you an idea', he said, 'what "red mercury" is?'<br>"Have you an idea", he said, "what 'red mercury' is?" |
| | Quotation marks may be used to enclose an unfamiliar or newly coined word or phrase, or one to be used in a technical sense. | the world of fan fiction, or 'fanfic'.<br>the birth or 'calving' of an iceberg. |
| | Quotations can be used as a way of distancing oneself from a view or a claim. | Authorities claim to have organised 'voluntary' transfers of population. |
| ASTERISKS | Use an asterisk to indicate a root (in small capitals) or a word that could have existed, but of which no attestation is known. | |

## 4. CAPITALISATION

It is impossible to lay down absolute rules for all aspects of capitalisation. However, some broad principles are outlined below.
In any cases, author(s)/editor(s) should not overuse capitalisation and strive for consistency.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| SENTENCE CAPITALS | Capitalise the first letter of a syntactically complete quoted sentence.<br>But if, as occasionally happens in fiction or journalism, quotation marks are not used, the first word is generally not capitalised.<br><br>For a capital after a colon in US style, see above 'colon'. | Sylvie replied, 'She is a good girl.'<br>The question is, does anyone know the answer? |
| CREATION OF PROPER NAMES: FEW COMMENTS | Religious denominations are capitalised, whereas related buildings are usually not capitalised, except in the case of a specific building.<br><br>The word 'state' is only capitalised when used in an abstract or legal sense.<br><br>The word 'government', either as a particular body of persons or a general concept, is not capitalised. | the Catholic Church; a protestant church BUT Westminster Abbey.<br><br>the separation of Church and State. |
| FORMAL AND INFORMAL REFERENCES | When referring back, after the first mention, to a capitalised compound relating to a proper name, the usual practice is to revert to lower case.<br><br>Capitals are sometimes used for a short-form mention of the title of a specified person, organisation, or institution previously referred in full = **apply consistency**. | Oxford University = the university; Lake Huron = the lake.<br><br>the Ministry of Antiquities = the Ministry or the ministry; the Griffith Institute = the Institute or the institute. |

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| | Plural forms using one generic term to serve multiple names should be lower case. | Lake Erie and Lake Huron = lakes Erie and Huron; Oxford University and Cambridge University = Oxford and Cambridge universities. |
| INSTITUTIONS, ORGANISATIONS, AND MOVEMENTS | Capitalise the names of institutions, organisations, societies, movements, and groups. | the Griffith Institute; the British Museum; the Egypt Exploration Society; the Beatles. |
| | Generic terms are capitalised in the names of cultural movements and schools derived from proper name. | the Romantic Movement; the Pre-Raphaelites. |
| | Note: in Classics, the word 'classical' is often capitalised when it defines the art associated with the classical period. | the Classical sculpture. |
| GEOGRAPHIC LOCATIONS | Capitalise names of geographical regions and areas, named astronomical and topographical features, buildings, and other constructions. | the Nile Delta BUT the delta (of the Nile); the Black Forest; the Eiffel Tower; the Bridge of Sighs; Lake Nasser. |
| | 'River', 'sea', and 'ocean' are generally capitalised when they follow the specific name.<br>However, when 'river' is not part of the true name, but is used only as an identifier or when it precedes the specific name, it is down cased.<br>Names of well-known or previously mentioned rivers may be written without the specifying word. | the Atlantic Ocean; the Yellow River.<br><br>the river Thames; the river Nile.<br><br>the Nile; the Mississippi. |
| | Capitalise compass directions only when they denote a recognised political or cultural entity.<br>Adjectives in -ern are sometimes used to distinguish purely geographical areas (not capitalised) from regions seen in political or cultural terms (capitalised). | North Carolina; South Sudan; the West.<br><br>an important language found throughout eastern Africa *versus* an important language of East Africa. |

| DATES AND PERIODS | Capitalise the names of days, months, festivals, and holidays.<br><br>BUT the names of the seasons are lower case, except when personified. | Tuesday; March; Ramadan; New Year's Day; the Festival of Opet.<br>… in the summer. |
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| | Capitalise geological time scales and historical periods.<br><br><br><br>**BUT use lower case for 'period', 'dynasty', 'century', and 'millennium', except in the case of the First Millennium, which can be considered as an historical period *per se* in Egyptology**.<br>See also below Section 9. 'Numbers and dates', sub-section 'Decades, centuries, and eras'.<br><br>**Note** the use of SMALL CAPITALS for century in French. | the Pleistocene; the Bronze Age; the Renaissance; the New Kingdom.<br>**BUT ancient** or **pharaonic** (without capital) **Egypt**.<br><br>the Predynastic period; the Saite dynasty; the nineteenth century; the second millennium BUT the First Millennium.<br><br><br><br>le XVIIème siècle |
| | Capital initials are generally used for the **formal names** of events, such as wars, treaties, assemblies, exhibitions, conferences, and competitions.<br><br>However, 'war' and equivalent terms are lower case when part of a looser, more descriptive designation. | World War II; the Crucifixion; the French Revolution; the Great Fire of London; the Grand Tour; the Battle of Qadesh; the Treaty of Qadesh; the 1900 Paris Exposition.<br><br>the Korean conflict. |
| TITLE, OFFICE AND RANK | Words for titles and ranks are generally lower case, unless they are used before a name, as a name, or in forms of address. It is generally clearer and more consistent to stick to this rule | the king of Egypt BUT King Ramesses II; a professor of Egyptology BUT Professor Petrie; the lord of the Two Lands BUT 'Praise to thee, Lord of the Two Lands'; Tony Blair, the prime minister BUT Prime Minister Tony Blair. |

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| | But there are exceptions to this principle. | e.g. Home Secretary; Prince of Wales; Queen Mother; Holy Roman Emperor; Attorney General; the Pope; the Prophet (Muhammad); also the King/the Queen (for reigning monarchs). |
| | Capitalise possessive pronouns only when they form part of the title of a holy person, a sovereign, or other dignitaries. | His Majesty; Her Ladyship; Your Holiness; Your Excellency. |
| PEOPLE AND LANGUAGES | Adjectives and nouns denoting a place, language, or indigenous people are capitalised … <br>… unless where the association is remote or merely allusive. | the Egyptians; the Kushites; the ancient Egyptian art; receipt in Demotic. <br>e.g. morocco leather; italic script. <br>BUT there are many exceptions: Arabic numbers; Roman numerals; French kissing. |
| WORDS DERIVED FROM PROPER NOUNS | Capitals are used for a word derived from a personal name or other proper noun where the link with the noun is still felt to be alive. <br><br>Note: some words of this type can have both capital and lower case in different contexts. | the Ramesside period; Shakespearean; Homeric poem; a Casanova. <br>*vs* protean, titanic, volt, pasteurise. <br><br>Stoic (of ancient philosophy) and stoic (impassive). |
| NAMES INCLUDING A NUMBER OR A LETTER | It is usual to capitalise names that include a number or a letter. | Route 66; Act I; Ostracon BM EA5634; Papyrus *Lansing*. |

## 5. TYPE TREATMENTS

**Only italic type** is treated below, for bold type and underlining should be avoided. Capitals and quotation marks are treated elsewhere.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| EMPHASIS/HIGHLIGHTING | Setting type in italics indicates emphasis by setting off a word or a phrase from its context = **use sparingly**.<br><br>Italic may also be used to highlight a word, a phrase, or character where it is itself the object of discussion, or to introduce a technical or recently coined term. In this role, it could be replaced by quotation marks. **Apply consistency**.<br><br>When an author adds italics to a quotation for emphasis, s/he needs to indicate that this has been done by adding [my italics] or [author's italics]. | An essay's *length* is less important than its *content*.<br><br>spell *labour* with a *u*.<br>the world of fan fiction, or *fanfic*. |
| FOREIGN WORDS AND PHRASES | Use italics only when words and phrases are still regarded as foreign = **check dictionaries**.<br>Note that in a specialised discipline, such as Egyptology, some foreign words and terms are considered familiar and do not have to be necessarily italicised.<br><br>Explanation or translation of foreign words and phrases (in italics) can be put in quotation marks or parentheses.<br><br>Assimilated words may or may not retain their specific characters, such as accents or letters = **check dictionaries**. | an *amuse-gueule* BUT ad nauseam.<br><br>Sitz im Leben.<br><br><br>Old French *dangier* is derived from Latin *dominium* 'power' (or (power)), 'authority' (or (authority)).<br><br>pâté BUT elite.<br>façade or facade. |

## 6. WORK TITLES IN TEXT

Works considered here are primarily in written form, but can also include broadcast works, films, musical works, and works of art.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| INTEGRATION | Integrate the title of a work syntactically into the sentence in which it is mentioned. | This confrontation between modern assumptions and ancient practices is nowhere better seen than in the *Life of Brian* by Monty Python (1979). |
| | Phrasing that places the title of a work as the object of the prepositions 'on' and 'about' should be avoided. | Correct examples: his paper, 'The origins of the manor in England', … / in a paper on the origins of the manor in England … |
| TYPOGRAPHY | 'Independent' works<br>Usually, pieces of work whose identity does not depend on their being part of a larger whole (e.g. monographs, collected volumes, editions of texts, periodicals, music albums, operas, films, works of art) are italicised. | *Steinzeit und Sternzeit: altägyptische Zeitkonzepte*; *Journal of Egyptian Archaeology*; *The Times*; *Sgt. Pepper's Lonely Hearts Club Band*; *Die Zauberflöte*; *Gone With the Wind*; Monet's *Impression, soleil levant*. |
| | However, there are some exceptions to the rule:<br>- It is the normal convention to set the title of the Bible and its constituent books in Roman rather than in italic type, unless it refers to a specific edition.<br>The same applies to the names of Judaic and Islamic scriptures.<br>- Titles bestowed by someone other than the artist or sculptor are usually given in Roman type with no quotation marks.<br>- Archival material: retain the reference in the institution's catalogue system. | the Bible; the Old Testament; the Pentateuch BUT the *Jerusalem Bible* (1966).<br><br>the Torah; the Talmud; the Quran; the Sunna. La Gioconda; the Venus de Milo.<br><br>B. Bruyère, carnet de fouilles 2, année 1924–1925; Carter's autobiographical sketches. |

| | | |
|---|---|---|
| | **'Dependent' works**<br>The title of an item within a larger work (short story, chapter or essay in a collected volume, article in periodical, individual poem, song, aria, anthem, movement, is set in Roman type within quotation marks. | 'Why do we read ancient Egyptian literature?' by R.B. Parkinson; 'Dove sono' from *The Marriage of Figaro*; the poem 'Demain dès l'aube…' in *Les contemplations*. |
| | **Series titles**<br>A series of books is not itself a work, and its title is not given the same styling as its component books; as such, it is set in Roman type.<br><br>BUT more or less formal titles of series of works of fiction may alternatively be italicised like book titles.<br><br>A publisher's named edition of the works of a single author may be treated as a series title. | Lonely Planet travel guides; Bibliothèque d'Étude; Oxford Handbooks.<br><br><br>*The Chronicles of Narnia.*<br><br><br>Dent published the Temple Edition of the Waverley Novels in forty-eight volumes. |
| | **Egyptian texts (semi-formal titles)**<br>Even though titles of ancient Egyptian texts and (fairly coherent) corpora are given by convention, it is usual to italicise them.<br>Smaller pieces should be set in Roman type within quotation marks. | The *Tale of Sinuhe*; The *Pyramid Texts*; The *Book of the Dead*; The *Harpist's Songs*.<br>'King Kheops and the Magicians' in Papyrus *Westcar*. |
| SPELLING | **Spelling**<br>Works quoted in the text should preserve the original spelling (including capitalisation and punctuation)<br>BUT follow OEB conventions for bibliography (see section 13 'Bibliography'. | |

| | Possible amendments<br>The original punctuation of work titles should generally be retained. However, some punctuation may be amended or inserted to articulate a title. | *The Great Arch | English State Formation as Cultural Revolution* = *The Great Arch: English Formation as Cultural Revolution*;<br>*A treatise of the bulk and selvedge of the world. Wherein the greatness, littleness, and lastingness of bodies are freely handled* = *A treatise of the bulk and selvedge of the world, **w**herein the greatness, littleness, and lastingness of bodies are freely handled.* |
| | Do not insert the abbreviation 'etc.', but use an ellipsis for the truncation of a long title, provided the given part is grammatically and logically complete. | *Précis du système hiéroglyphique…* by Champollion. |
| | Shortened forms are acceptable if they are accurately extracted from the full title and allow the work to be identified. | the *Wörterbuch*; the *Topographical Bibliography* (or Porter and Moss). |

## 7. QUOTATIONS AND DIRECT SPEECH

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| GENERAL PRINCIPLES | When reproducing quoted material, you should copy verbatim from the source. As far as possible, do not alter the spelling, capitalisation, punctuation, or any other aspect of the original style to match that of your manuscript. For possible interpolation, correction, or omission though, see below 'Styling of quoted text'. | |
| | Quotations can be run on in the text (within quotation marks) or broken off from it (without quotations marks, unless they themselves contain quoted material). The latter case usually applies for quotations that are longer than two full lines. | |
| | Quotations that are broken off (called displayed or block quotations) begin a new line. The style chosen for Griffith Institute Publications is as follows: smaller Roman type (one size down from text size) and block centred (indented left and right). | |
| | If two or more quotations that are not continuous in the original are displayed to follow one another with none of the author's own text intervening, the discontinuity is shown by extra leading (prose) or a line of points separated by 2 ems spaces (poetry). | My name is Ozymandias, King of Kings;<br>. . . . . . . . . . . . . .<br>Nothing beside remains. Round the decay<br>Of that colossal Wreck, boundless and bare<br>The lone and level sands stretch far away. |
| | More than one line of quoted verse is normally displayed line by line, but verse quotation may also be run on in the text. In run-on quotation, it is traditional Oxford style to indicate the division between each line by a vertical (\|) with a space either side, although a solidus (/) could also be used in this case. | |

| QUOTATION MARKS | As mentioned above, modern British practice is normally to enclose quoted matter between single quotation marks, and to use double quotation marks for a quotation within a quotation. The order is reversed in US practice. | |
|---|---|---|
| | When a grammatically complete sentence is quoted, the full point is placed **within** the closing quotation mark, but reference to footnote, when appropriate, is placed **after** the closing quotation mark. | The *Oxford Online Dictionary* entry for 'graffito' starts: 'A drawing or writing scratched on a wall or other surface; a scribbling on an ancient wall, as of those at Pompei and Rome.'/ The *Oxford Online Dictionary* entry for 'graffito' starts: 'A drawing or writing scratched on a wall or other surface; a scribbling on an ancient wall, as of those at Pompei and Rome.'[1] |
| | BUT, when a quoted sentence is a short one with no introductory punctuation, the full point is generally placed **outside** the closing quotation mark. | He believed in the proverb 'Dead men tell not tales'. He asserted that 'Americans do not understand history', and that 'intervention would be a disaster'. |
| | Note that **in US practice**, for quotations and direct speech, commas and full points are set inside the closing quotation marks regardless of whether they are part of the quoted material.  Reference to footnote, when appropriate, is placed **after** the closing quotation mark. | No one should 'follow a multitude to do evil', as the Scripture says. BUT in US English: No one should "follow a multitude to do evil," as the Scripture says. |
| | When the quoted sentence ends with a question mark or exclamation mark, this should be placed within the closing quotation mark, with no other mark outside the quotation mark. However, when the punctuation mark is not part of the quoted material, as in the case of single words and phrases, place it outside the closing quotation mark. | He sniffed the air and exclaimed, 'I smell a horse!' Why does he use the word 'poison'? |

| | When quoted speech is broken off and then resumed after words such as 'he said', comma(s) is/are used to represent any punctuation that would naturally have been found in the original passage. | 'I was not born yesterday,' she said. Compare:<br>Go home to your father. = 'Go home', he said, 'to your father.'<br>Go home, and never come back. = 'Go home,' he said, 'and never come back.'<br>Yes, we will. It is a good idea = He said, 'Yes, we will. It is a good idea.' OR 'Yes, we will,' he said. 'It is a good idea.' OR 'Yes, we will. It is a good idea,' he said. |
|---|---|---|
| INTRODUCING DIRECT SPEECH | A colon may also be used before quoted speech.<br><br>Very short speeches or quotations that are fitted into the syntax of the surrounding sentence do not need introductory punctuation. | Rather than mince words she told them: 'You have forced this move upon me.'<br><br>He called 'Good morning!'<br>He is alleged to have replied that 'our old college no longer exists'. |
| STYLING OF QUOTED TEXT | In quotation, the spelling, capitalisation, and punctuation should normally follow the original. However:<br>- Obvious errors may be silently corrected.<br>- Forms of punctuation that differ from house style (such as the French *guillemets* « ») may be silently regularised.<br>- It is acceptable to change a capital on the first word of a quotation to lower case in order to integrate it into the surrounding sentence.<br>- Text that is printed in full caps may be rationalised to upper and lower case. | |
| | Place in square brackets any words interpolated into a verbatim quotation that are not part of the original. **Use sparingly**. | |

| | Editorial interpolations may be helpful in preserving the grammatical structure while suppressing irrelevant phrasing, or in explaining the significance of something mentioned that is not evident from the quotation itself. | He must have left [Oxford] and his studies; The Duke and Duchess of Gloucester [Cumberland] are often going to famous painters in Pall Mall, and it is reported that he [Gainsborough] is now doing both their pictures. |
|---|---|---|
| | The Latin 'sic', **in italics and within brackets**, is used to confirm an incorrect or otherwise unexpected form in a quotation. | Daisy Ashford wrote *The Young Visiters* [*sic*] |
| | Mark the omission of text within quotation by an ellipsis, without parentheses or brackets.<br>BUT, if the original already contains an ellipsis, any editorial ellipsis should be distinguished by being placed within square brackets.<br><br>For punctuation before or after the ellipsis, see Section '4. Punctuation'. | Writing was a way of understanding … world events.<br>I don't actually know who I am […] I was … well, I was found. |
| QUOTATIONS IN FOREIGN LANGUAGES | For facilitating continuous reading, it is advised to set quotations in foreign language in their English translation within the text, but reproduce the original quotation either within the text, in parentheses, or in an associated footnote. | D. Meeks (2018: 55) wrote that 'every religion requires community adherence. But in ancient Egypt, the temple, or more particularly its cultic restricted area, in close contact with the deity's statue, is inaccessible to the public; only priests are permitted to enter it' ('Toute religion nécessite l'adhésion d'une collectivité. Or, dans l'Égypte ancienne, le temple ou plus exactement la partie directement réservée au culte, au contact de la statue divine, est inaccessible au public ; seuls les prêtres peuvent y pénétrer'). OR original quotation in a footnote, without parentheses. |
| | It could be helpful, in the translation, to include in italics and within parentheses, the untranslated form of a problematic or specifically significant word or phrase. | This right of common access (*Allemansrätten*) is an old tradition. |

| SOURCE | The source of a quotation, whether run on or displayed, may be given variously, but always by a reference following the model author-date and page:<br>- reference in parentheses in a run on text (see ex. above, D. Meeks);<br>- in a footnote;<br>- or after a displayed quotation, ranged right on the measure of the quotation and placed on the line following it. | |

## 8. ABBREVIATIONS

Abbreviations fall into three categories: 1) abbreviations in the strict sense are formed by omitting the end of a word or words; 2) contractions are formed by omitted the middle of a word or words; 3) acronyms and initialisms are formed from the initial letters of words. The term 'abbreviation' however loosely covers them all, and guidelines for their use overlap.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| GENERAL PRINCIPLES | Abbreviations are usually more appropriate in parentheses<br>BUT they can be set in the text when their form is widespread or when they are common in specialised publications. In these contexts, though, it is always better, for the first reference, to spell out the whole phrase, adding the abbreviation in parentheses.<br><br>As a general rule, avoid mixing abbreviations and full words of similar terms. | NATO, FBI<br>in Egyptology, the Egypt Exploration Society (EES).<br><br><br>the Ministry of Antiquities, the IFAO and the German Institute joined forces = the Ministry of Antiquities, the French Institute (IFAO), and the German Institute (DAIK) joined forces OR the MoA, the IFAO and the DAIK joined forces. |
| | For abbreviations of periodicals and book series common in Egyptology, see and refer to:<br>https://www.ifao.egnet.net/uploads/publications/enligne/IF1216.pdf | |
| | In the case of a multi-author work or a textbook, including a list of abbreviations or a glossary is a good way to avoid repeatedly expanding abbreviations. | |

| PUNCTUATION AND TYPOGRAPHY | Full points?<br>Traditionally, abbreviations end in full points, while contractions do not. US style uses more points than British style does, even with contractions.<br>BUT how handy this rule is, there are some exceptions:<br>- St. for 'street' to avoid confusion with St for 'Saint';<br>- Mr, Mrs, Dr (contractions) without a point (except in US style);<br>- Metric abbreviations, such as 'm' (metre or mile), 'km' (kilometre), 'g' (gram), ft (foot/feet), oz (ounce) do not usually have a full point, except from gal. ('gallon') and in. ('inches');<br>- Purely scientific abbreviations tend to be printed without full point (XRF for X-ray fluorescence);<br>- Abbreviations for eras such BC and AD (small capitals) have no points;<br>- Monetary amounts take no points (£6 m, 50p).<br>- Some plural forms of abbreviations do not usually have any points: vols, chaps.<br>- Shortened forms of academic degree are often written nowadays without punctuation (PhD; MLitt).<br><br>If an abbreviation ends with a full point but does not end the sentence, other punctuation follows naturally BUT if the point of the abbreviation ends the sentence, however, there is not second full point. | *Gill & Co.*, Oxford<br>at Oxford's *Gill & Co.* |
| | Apostrophe<br>Avoid the use of informal verbal contractions, unless in the case of quoted old-fashioned or literary abbreviated forms. | I'm = I am; it'll = it will<br>*'tis*, *'twas* (with an opening apostrophe, and not an opening quotation mark) |

| | All-capital abbreviations | |
|---|---|---|
| | Abbreviations of a single capital letter normally take full points<br>BUT abbreviated single-letter compass directions have no points. | G. Lane, Oxford U.<br>N, S, W, E; NW, NE, SW, SE |
| | Acronyms or initialisms of more than one capital letter take no full points in British English BUT US English uses points in such contexts. | USA > U.S.A.; FBI > F.B.I.; UN > U.N. |
| | In some house styles, any all-capital proper names acronym that may be pronounced as a word is written with a single initial capital. | Unesco; Unicef; Ifao |
| | **For consistency, the Griffith Institute Publications recommend to use all-capital abbreviations at all times, with or without full point depending on the author's preference for British or US style.** | |
| | Lower-case abbreviations | |
| | Lower-case abbreviations are traditionally written closed up with points after each letter, although they are increasingly written with no points, especially in scientific contexts. | a.m., p.m.; *c.*, e.g., i.e., l., ll., p., pp., col.<br>BUT mph |
| | When abbreviated unit is used with a number, there is a space between them, except in computing contexts. | 3 m; 25 km; 200 lb<br>BUT 3.0Ghz; 512kB |
| SYMBOLS | Symbols or signs are a shorthand notation signifying a word or a concept. Symbols are a frequent feature of scientific publication and technical writing, but many are also used in everyday contexts (©; £; $; €; °; %). | |
| | Symbols formed from words are normally set close up before or after the things they modify, or set with space either side if standing alone for words or concepts. | £14; §2<br>© Griffith Institute, University of Oxford; a W chromosome |
| | Symbols consisting of or including letters of the alphabet never use points. | |
| | Abstract, purely typographical symbols (° # %) follow similar rules, being either closed up or spaced. | |

| | | |
|---|---|---|
| | In coordinates, the symbols of measurement (degrees, seconds, etc.) are set close up to the figure, not the compass point. | 52° N 15° 7' 5" W |
| | Outside scientific or arithmetical words, the symbols + - = < > should not be printed close up but rather separated by the normal space of the line. | |
| | The dagger (†), with the meaning 'deceased', is preferred to be placed after a person's name. | Professor John Doe (†) |
| POSSESSIVES AND PLURALS | Abbreviations form the possessive in the ordinary way. | a CEO's salary; MPs' assistants |
| | Most abbreviations form the plural by adding *s*<br>BUT<br>- in plural forms of a single letter an apostrophe can sometimes be clearer;<br>- when an abbreviation contains more than one full point, put the *s* after the final one;<br>- weights and measures usually take the same form in both singular and plural. | CDs; SOSs; VIPs<br><br>A's and S's<br><br>Ph.D.s; M.Phil.s<br><br>oz, lb BUT insert the plural *s* in hrs and yrs. |
| | A few abbreviations have irregular plural, sometimes stemming from the Latin convention of doubling the letter to create plurals. | Messrs for Mr<br>ff. for folios; ll. for lines; pp. for pages; MSS for manuscripts |
| e.g., i.e., etc., and et. al. | Do not confuse e.g. (*exempli gratia* = 'for example') with i.e. (*id est* = 'that is'). Even though these abbreviations are now fairly accepted in running text, prefer 'for example', 'such as', and 'that is' in running text, and conversely, adopt e.g., i.e. within parentheses or notes. In any case, **apply consistency**.<br>A *caveat* though: a sentence in text cannot begin with 'e.g.' or 'i.e.'; however, a note can.<br><br>Oxford's preference is either to replace 'viz.' (Latin *videlicet*, 'namely') with 'namely' or to prefer 'i.e.' in every case. | |

| | | |
|---|---|---|
| | In Oxford's style 'e.g.' and 'i.e.' are not followed by commas, whereas commas are often used in US practice = **apply consistency**.<br>A comma, colon, or dash should precede 'e.g.' and 'i.e.' A comma is generally used when there is no verb in the following phrase, but a colon or dash is used before a clause or a long list. | part of a printed document, e.g. a book cover<br>palmtop computers have the advantage of being solid-state devices—i.e. they do not have moving parts |
| | Do not confuse 'etc.' ('and other things') and 'et al.' ('and others').<br>'et al.' is mainly used in bibliography, when there are more than two authors.<br><br>Do not use 'and etc.', for 'etc.' already includes the meaning of 'and'.<br>'etc.' is used in a list of two or more items, and is then preceded by a comma. It can be followed by a comma or whatever other punctuation would be required after an equivalent phrase such as 'and the like', but not by a second full point. It is preferable to use 'etc.' in notes or works of reference, but 'so on', 'so forth', 'and the like' in running text.<br>Do not end a list with 'etc.' if it begins with 'e.g.' or 'such as'; choose one or the other. | 'hieratic, demotic, etc.' |
| ABBREVIATIONS WITH DATES | b. (born) and d. (died)<br>In reference works and other contexts where space is limited these abbreviations may be used. Both are usually Roman, followed by a point, and usually printed close up to the following figures.<br><br>An en rule may also be used when a terminal date is in the future; a fixed interword space after the date may give a better appearance in conjunction with the closing parenthesis. For people the abbreviation b. is often preferred, as the bare en rule may be seen to connote undue anticipation. | Amis, Martin (Louis) (b.1949), English novelist …<br><br>*The Times* (1785–) or *The Times* (1785– ) |

| | | |
|---|---|---|
| | The Latin *circa* ('about') is used mainly with dates and quantities. Set the italicised abbreviation *c.* always spaced from the following words, letters, and figures. | *c.* 1020; *c.* £10,400; *c.* AD 44 |
| | With a span of dates *c.* must be repeated before each date if both are approximate, as a single abbreviation is not understood to modify both dates. | Philo Judaeus (*c.* 15 BC–*c.* AD 50) |
| | For the distinction between *c.* and ? in dates, see above, Section 3 'Punctuation', sub-section 'Question marks'. | |
| | The Latin *floruit* 'flourished' is used in English where only an approximate date of activity for a person can be provided. Set the italicised abbreviation *fl.* before the year, years, or—where not concrete date(s) can be fixed—century. | William of Coventry (*fl.* 1360); Edward Fisher (*fl.* 1627–56); Ralph Acton (*fl.* 14th c.) |

## 9. NUMBERS AND DATES

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| FIGURES OR WORDS | It is normal to determine a threshold below which numbers are expressed in words and above which figures are used. In non-technical contexts, Oxford style is to use words for numbers below 100.<br><br>The threshold provides only a general rule: there are many exceptions to it.<br>- Large round of numbers may be expressed in a mixture of numerals and words or entirely in words = **apply consistency**.<br><br>- Rounded approximations may be better expressed in words.<br><br>- Use words in informal phrases that do not refer to exact numbers.<br><br>- When a sentence contains one or more figures, a more consistent look may be achieved by using Arabic numerals throughout the sentence.<br><br>- In some contexts, when two sets of figures are mixed, it is sometimes clearer to use words for one and figures for the other.<br><br>- It is customary to use words for numbers that fall at the beginning of sentences.<br><br>- Use figures for ages expressed in cardinal numbers, and words for ages expressed as ordinal numbers or decades.<br><br>- In parts of books, including chapter, pages, and plates, as well as numbers of periodicals or book series, use figures. | 6 million; 1.5 million;<br>six million; one and a half million.<br><br>about a thousand; some four hundred.<br><br>I have said so a hundred times; she is a great woman—one in a million!<br><br>90 to 100, and not 'ninety to 100'; 30, 76, and 105, and not 'thirty, seventy-six and 105.<br><br>thirty 10-pages pamphlets; nine 6-room flats; the manuscript comprises thirty-five folios with 22 lines of writing, twenty with 21 lines, and twenty-two with 20 lines.<br><br>Eighty-four different kinds of birds breed in the Pine Barrens.<br><br>a girl of 15; a 33-year-old man<br>in his thirty-third year; between her teens and twenties |

| | | |
|---|---|---|
| | Spell out ordinal numbers (first, second, third). Use also words for ordinal numbers in names.<br>But **in Egyptological works published in English**, **it is customary to use figures**—and not Roman numerals—— **dynasties**. The preference is not to use superscript. | the Third Reich; a Seventh-Day Adventist.<br><br>the 3rd dynasty, the 18th dynasty; 22nd dynasty. |
| PUNCTUATION | When written in words, compound numbers are hyphenated. | one hundred and forty-three; in her hundred-and-first year |
| | In non-technical contexts, commas are generally used in numbers of four figures or more in English.<br>BUT there are no commas in years (with the exception of long dates), pages numbers, column or line numbers in literary works, and manuscript numbers.<br><br>For fractions and decimals, see below. | 1,863; 12,456; 1,461,523.<br>3250 BC BUT 10,000 BC;<br>Bodl. MS Rawl. D1054. |
| NUMBER RANGE | Numbers at either end of a range are linked with an en rule.<br>For a span of numbers, it is usual to elide the fewest figures possible BUT do not elide digit in (or ending with) the group 10 to 19. | 30–1; 132–6; 1841–5 BUT 10–12; 15–19; 114–18. |
| | It is not incorrect to preserve all digits in number ranges, for instance in more formal contexts, such as titles and headings, and in expressing people's vital dates = **apply consistency**. | the turbulent years, 1763–1770; Charles Dickens (1812–1870) |

| | | |
|---|---|---|
| | Dates that cross the boundary of a century should not be elided. | 1798–1810; 1992–2001. |
| | Spans in BC always appears in full, because an elided second date could be misread as a complete year. | compare 185–22 BC and 185–122 BC. |
| | In dates, use either the formula 'from xxxx to xxxx' (alternative 'between xxxx and xxxx') or 'xxxx–xxxx', and never the combination of both. | the war from 1939 to 1945 or the 1939–1945 war. |
| | A solidus replaces the en rule for a period of one year reckoned in a format other than the normal calendar year. | 49/8 BC; the tax years 1992/3–2001/2. |
| | When describing a range in figures, repeat the quantity as necessary as to avoid ambiguity. | 1000–2000 litres; 1 billlion to 2 billion light years away. |
| SINGULAR OR PLURAL | Whether they are written as words or figures, numbers are pluralised without an apostrophe. | the 1960s; they arrived in twos and threes; the temperature was in the 20s; she died in her nineties. |
| | Plural phrases take plural verbs where the elements enumerated are considered severally, whereas plural numbers considered as single units take singular verbs. | compare: 'around 5,000 people are expected to attend' with 'more than 5,000 people is a large attendance'. |
| | When used as the subject of a quantity, words like 'number', 'percentage', and 'proportion' are singular with a definite article and plural with an indefinite. | The percentage of people owning a mobile phone is high; a proportion of pupils are inevitably deemed to have done badly. |
| | The numerals "dozen', 'hundred', 'thousand', 'million', etc. are singular unless they refer to indefinite quantity. | two dozen BUT dozens of friends; about three hundred BUT hundreds of times; some four thousand BUT thousands of petals; more than five million BUT millions of stars. |

| FRACTIONS AND DECIMALS | Spell out simple fractions in running text; they are then traditionally hyphenated. Combinations such 'half a mile' and 'half a dozen' should not be hyphenated, but 'a half-mile' and 'a half-dozen' are. | two-thirds of the country; one and three-quarters. |
|---|---|---|
| | Note that there is often a distinction observed between a fraction that expresses proportion and one that expresses numbers. | compare 'he gave away two-thirds of his inheritance' with 'he kept a third for himself and gave the other two thirds to his sister and brother'. |
| | Decimals are punctuated with the full point on the line. For values below one, the decimal is preceded by a zero. In foreign languages, but also in some publications in English, the point is replaced by a comma. | 0.76 rather than .76. 2,3 rather that 2.3. |
| NUMBERS WITH UNITS OF MEASURE | Generally speaking, figures should be used with units of measurement, percentages, and expressions of quantity, proportion, etc. | a 70–30 split; the structure is 83 feet long and weighs 63 tons; 10 per cent of all cars sold. Note that 'per cent' (percent in US spelling) rather than % is usually used in running text. |
| | Use figures, followed by a space, with abbreviated forms of units, including units of time, and with symbols. | winds gusted to 100 mph; 250 BC; 11 a.m.; 13 mm. |
| | Units of measurement retain their singular form when part of hyphenated compounds before other nouns, but elsewhere units are pluralised when necessary. | a five-pound note; a two-mile walk; a six-foot wall; BUT two kilos; three metres. |

| | | |
|---|---|---|
| DATE FORMS | British style: 2 November 2003 BUT US style: November 2, 2003.<br>Abbreviated all-figure forms are not appropriate in running text, although they may be used in notes and references. | British style: 2/11/03 or 2/11/2003; 2.11.2003 or 2.11.2003 BUT in US style: 11/2/03 or 11/2/2003.<br>Note that the dating system promoted by the ISO is year, month, day, with the elements separated by hyphens: 2003-11-02. |
| | Do not use the endings '-st', '-nd', '-rd', and '-th' in conjunction with a figure, unless copying another source (e.g. dates in letters or other documents quoted verbatim).<br>However, where less than the full date is given, ordinal forms may be given, with no superscript needed. | they set off on 12 August 1960 and arrived on the 18th. |
| | Dates in non-Western calendars should be given in the order 'day, month, year', with no internal punctuation and without abbreviation for months, even in notes. | 25 Tishri AM 5757; 13 Jumada I AH 1417. |
| DECADES, CENTURIES, AND ERAS (see also Section 4. 'Capitalisation', Sub-section 'Dates and periods). | Decades<br>References to decades may be made in either words or figures. Do not write the '60s.<br><br>When the name of a decade is used to define a social or cultural period it should be written as a word; it connotes all the social, cultural, and political conditions unique to or significant in that decade, whereas the numerical form is simply the label for the time span. | the sixties, the 1960s; in his seventies, in his 70s.<br><br>the frivolous, fun-loving flappers of the twenties. |

| | |
|---|---|
| Depending on the editorial style of the work, refer to centuries in words or figures—Oxford style is to use words in running text and abbreviations in notes, references, and tabular matters. | **Choice of the author**: nineteenth century; 19th century; 19th c(ent).<br>**= apply consistency**. |
| Both spelled-out and abbreviated forms require a hyphen when used adjectivally. | an eighth-century poem; an 8th-c(ent). poem. |
| The same applies more or less for 'millennium' and 'dynasty' (abbrev. 'mill.' and 'dyn.'), although there is a tendency in Egyptology to mix figures and words when referring to a specific dynasty. | first millennium; 1st mill. (BUT the First Millennium when referring to the whole political and cultural period).<br>eighteenth dynasty; 18th dynasty; 18th dyn.<br>**= apply consistency**. |
| <u>Eras</u><br>The two abbreviations most commonly used for eras are BC and AD (**small capitals)**. BC ('before Christ') is placed after the numerals, whereas AD (*anno domini*) is placed before the numerals, unless the date is spelled out.<br><br>Other possible abbreviations:<br>- BCE ('before common era') and CE ('common era') instead of BC and AD;<br>- BP ('before present'): usually for periods before 10,000 years ago;<br>- AH (*anno Hegirae*): the Muslim era (from 16 July 622, the date of Muhammad's departure to Mecca);<br>- AM (*anno mundi*): the Jewish era (from the notional time of Creation on 7 October 3761 BC);<br>- AS (*anno Seleuci*): the Seleucid era (variously from autumn 312 BC or spring 311 BC);<br>- AUC (*anno Urbis conditae*): the supposed Roman era (from 753 BC). | AD 375 BUT the third century AD |

## 10. LISTS AND TABLES

Tables are best used for information that is too complex to be presented clearly in a list or in running text, and particularly information intended for comparison.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| LISTS | Run-on or in-text list<br>A straight-forward list within a single sentence needs no numbers or letters to aid the reader.<br>However, when it is desirable to show the order or hierarchy of the points being made, numbering the items clarifies the sense. Letters or numbers in italic or Roman, in parentheses, may be used. | Deciduous trees include oak, ash, sycamore, and maple.<br>For the editors, several books have been instrumental in this shift of perspective: (1)…, (2)…, and (3)… |
|  | Displayed list<br>In displayed lists, numbers are often used; they may be in Roman or bold, with or without a following point (1 or 1.). For a more detailed hierarchy, Oxford style uses letters in italic and lower-case Roman numerals, both in parentheses. Other combinations are no less acceptable, but **authors/editors must be consistent** throughout their work.<br>If there is no reason for items to be hierarchical, a topographical symbol such as a bullet is used.<br><br>The sentence preceding the list can end with a full point or a colon.<br>In the list, sentence fragments are usually lower case, with no punctuation or commas/semi-colons between each fragment and a final point at the end of the list = **apply consistency**.<br>Items that are complete sentence generally start with capitals and end in full points. | Oxford style:<br>1<br>  (a)<br>   (i)<br>  (b)<br>   (i)<br>2<br>  (a)<br>   (i)<br>  (b)<br>   (i) |

| | | |
|---|---|---|
| | <u>Simple list</u><br>Material may also be displayed in simple lists with neither numbers nor bullets. | |
| TABLES | Tables should not be broken across pages unless their size makes a break unavoidable.<br>Tables may be numbered by chapter or section in the order in which each is mentioned, or if there are only a few tables they may be numbered in a single sequence throughout the text.<br>Frequent or large tables may be better placed at the end of a chapter or as an appendix to text. | |
| | **Ensure consistency** throughout the work (same design for all tables, if possible) and between tables (abbreviations consistently applied; use of similar units). | |
| | All tables should be cited in the text and have a caption—in Oxford style, it is a heading—with the table number and a title. In the Griffith Institute Publications, table numbers are followed by a dot.<br>The heading may be used to expose the logic behind the order in which the material is presented in the table. | Table 8.1. Tree and shrub species used in hedging (ordered by frequency of use) |
| | Notes fall directly beneath the table to which they refer; they are not incorporated with the text's footnote system. Ensure that notes to a table cannot be mistaken for text recommencing after a table.<br>Each note should generally begin on a new line and end with a full point.<br><br>General and sources notes are aligned with the table and often preceded by *Notes*: (italic, followed by a colon) and *Source*: (italic, followed by a colon). Specific notes are marked with a system of indices different from that used in the text (e.g. *, †, §), or superscript letters or numbers. | |

**11. ILLUSTRATIONS**

An illustration is an image together with its explanatory caption (also called underline, cutline, or legend).

Figures are illustrations integrated into and surrounded by text, whereas plates are illustrations separated from the text.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| NUMBERING AND MARKING IN MANUSCRIPT | Author(s)/editor(s) may number figures in a single sequence, or by chapter or section. The latter case is preferable for a collected volume. Figures in an appendix are numbered separately, and numbered plates use a sequence separate from illustrations, using Roman or Arabic numerals = **apply consistency**. | Plate I, Plate II, etc. Plate 1, Plate 2, etc. Note that 'plate' is usually not abbreviated. |
| | Reference to figures in the text should be spelled out and capitalised, while in the caption and footnotes, the abbreviations form 'fig.' / 'figs' may be used, capitalised when necessary.<br><br>Editing note: to help the layout process, mark the approximate position of figures on a separate line (<<Figure 1>>). | On the map of the eastern Delta (Figure 1), …; Figure 1 shows… [2] See fig. 1. |
| CAPTIONS | The key or legend explains the symbols or tints used. It is usually physically part of the figure, although if it is simple, it may be included as part of the caption, provided the key's elements can be typeset or described. | Fig. 1. Reconstruction of a Greek *trapetum* from Olynthus, for crushing olives. A solid column (A) stands in the middle of a large circular basin of lava (2). A square hole on top of this column holds an upright pin (3) fastened with lead. |

| | Terms such as 'above', 'below', 'top', 'bottom', 'left', 'right', and 'clockwise' can serve to pinpoint elements in an illustration. Before the subject, they are set in italic, and after it, they are set in Roman. | Fig. 1. *Left to right*: Howard Carter, Arthur Mace, and an anonymous Egyptian workman, Burton Photo No. P0290 © Griffith Institute, University of Oxford; Fig. 2. Relationship of hormonal changes to (top) development of a fertile egg; (centre) changes in the lining of the uterus; and (bottom) hormonal control of both processes. |
|---|---|---|
| | Where individual works of art or other creative pieces are reproduced, the caption should name the maker and the work, give the date of the work, and provide a location (city, name of museum), as well as, if applicable, an inventory number, followed by the mention of the copyright.<br><br>In the case of anonymous works of art, such as Egyptian artefacts, the same information, minus the maker, should feature in the caption, in a slightly different order though.<br><br>In case of archival material, the caption must mention the city, the collection and an inventory number.<br><br>In case of an illustration reproduced from a publication, the caption must mention the said publication, abbreviated as in a footnote.<br><br>NB. If the captions are very long, it is best to include the illustrations' sources or copyright information in a list of illustrations rather than in the caption itself, unless the copyright holder instructs otherwise. | Fig. 1. Gustave Moreau, *Oedipus and the Sphinx* (1864); New York, Metropolitan Museum of Art, inv. 21.134.1. © MET, Public Domain.<br><br>Fig. 2. Register of attendance at work on an ostracon, Deir el-Medina, 19th dynasty, reign of Ramesses II; London, British Museum, EA 5634. © Trustees of the British Museum.<br><br>Fig. 3. Watercolour painted by Howard Carter in the tomb of Djehytihotep at Deir el-Bersha (1893): Golden carp caught in a fishing net; Oxford, Griffith Institute, GI w&d 160. © Griffith Institute, University of Oxford.<br><br>Fig. 7. B. Bruyère's drawing of the fragmentary wooden door depicting Mut and found in S.O. VI. After Bruyère 1939: 332, fig. 204. |

## 12. INDEX

All items identified as significant by author(s)/editor(s) should be entered, with correct page numbers and spellings. In this respect, author(s)/editor(s) must ensure that terminology and sources have been standardised to a single form throughout a work; it is especially important in the case of a collected volume.

Author(s)/editor(s) can choose between a single index, gathering all references alphabetically, or subsidiary indexes according to specific topics (General index, index of royal names, index of private names, index of place names, etc.).

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| PRESENTATION OF INDEXES | Index matter is set in small type, and each entry begins with a lower-case letter unless it is for a word that is capitalised in the text. | Thebes BUT rock-tomb(s) |
| | Instructions for cross-referring (see below) are italicised. | '*see*' or '*see also*' |
| | In Oxford style, there is an en space between the entry and the first page number; however, it is also possible to use a comma between them = **apply consistency**. Page numbers are separated by commas. | Deir el-Bahari  21, 22, 23–36<br>Deir el-Bahari**,**  21, 22, 23–36 |
| | Use a comma between a headword and an instruction for cross-referring, but a semi-colon between a page number and an instruction for cross-referring.<br><br>In all cases, there is **no punctuation at the end of entries**. | sanctuary, *see* temple<br>writing,  101–3, 106, 108–9, 115–16; *see also* inscription |
| | Subentries (see below) are better indented. | Cult<br>    cult of saints<br>    funerary cult |
| | Turn-lines or turnovers (where text runs to more than one line of typescript) should be indented consistently throughout. | |

| GENERAL PRINCIPLES | Indexes are made up of simple individual entries, each comprising a headword and some indication of where that word may be found in the text. Entries complicated enough to require further division may have subentries. | literacy,  43, 46, 65, 67–8, 72, 80<br>    literate societies,  65, 73, 81<br>    literate visitors,  142<br>    non-literate societies,  66, 73, 81<br>    pre-literate societies,  65 |
|---|---|---|
| | Indexes must be concise, and consist of nouns, modified if necessary.<br>Usually, author(s)/editor(s) should choose either the singular or plural form of a word if both are found in the text, though where unavoidable both can be accommodated through parentheses. | rock tomb(s) |
| | In some works, it is desirable to highlight those references which include the principal discussion of a headword, and this is usually indicated by the use of bold type. | Theban mountain,  21, **37–48** |
| | Cross-references are used to deal with such things as synonyms, near-synonyms, pseudonyms, abbreviations, variant or historical spellings, and closely related topics. They are introduced by '*see*' or '*see also*'. | sanctuary, *see* temple<br>writing,  101–3, 106, 108–9, 115–16; *see also* inscription |
| | In addition of inversion of proper names, wherever an entry (or subentry) consists of more than one word, a decision must be made as to whether another entry in inverse form is also needed. | elite cemetery,  133 ⇔ cemetery, elite, *see* elite cemetery |
| ALPHABETISATION | It is nowadays considered better to arrange entries, then subentries in normal alphabetical order (*versus* word-by-word or letter-by-letter systems).<br>Apostrophes, accents, diacritics, and parenthetical description are ignored in the alphabetisation process. | piety<br>pilgrimage<br>place<br>    inscription of<br>    non-place<br>    place-making. |

| | | |
|---|---|---|
| | Alphabetisation usually continues until a comma indicates inverted order. | High (name)<br>High, B. (name)<br>High, J. (name)<br><br>Bath<br>Bath, order of bath<br>Bath chair |
| | Note that definite and indefinite articles at the beginning of entries are transposed. | *Midsummer Night's Dream, A*<br>*Vicar of Wakefield, The* |
| | Personal names are generally given in inverted form to bring the significant element (the surname) forward.<br>Titles are postponed. | Carter, Howard<br>Carnarvon, 5th Earl of<br>Maspero, Gaston<br>Note that a cross-reference is possible here: Herbert, George Edward Stanhope Molyneux, *see* Carnarvon |
| | In alphabetical arrangement, saints considered in their own right as historical figures are indexed under their names, the abbreviation 'St' being postponed. BUT when a place or a church is named after a saint, or the saint's name complete with prefix is used as a surname, alphabetise it under the word 'Saint', **as if spelled out**. | Augustine, St (bishop of Hippo)<br>**BUT** St Andrews<br>　　St Benet's Hall<br>　　St John, Oliver<br>　　Saint-Julien<br>　　St Peter's, Rome |

## 13. NOTES AND REFERENCES

The Griffith Institute Publications prefer footnotes rather than endnotes, for they are in general much more convenient for the reader, who can keep track of them without the annoying disruption of flipping back and forth between text and notes in the course of reading. In the case of multi-authored volumes, the sequence of footnotes usually restarts at the beginning of each contribution.

Notes are a convenient vehicle not only for complex bibliographic citations—though authors should refrain from transforming notes into bibliographies—, but also for acknowledgments, further discussion, supporting original text, supplying variant readings, etc.

| ELEMENT | DESCRIPTION | EXAMPLES |
|---|---|---|
| NUMBERING AND PLACEMENT | The cue, normally in the form of an Arabic number in superscript, is placed after any punctuation. However, if it relates only to text within parentheses, it is placed before the closing parenthesis. | |
| | Characters other than Arabic numerals may be used for note cues:<br>- an initial note consisting entirely of acknowledgment and/or information on the funding of the research may be placed before the numbered notes and cued with an asterisk (*);<br>- lower-case letters in superscript may be used in editions of texts. | |
| SYSTEM OF REFERENCES IN FOOTNOTES AND CAPTIONS | Use the author-date reference system (for this system, see the 'correspondence table' between references in footnotes and references in bibliography under Section 13. Bibliography). It is followed by a colon and page range. References to figures or plates can also be included.<br>If there is more than one work by an author in a single year, they are distinguished by Roman lower-case letter appended to the year.<br><br>In the case of authors having the same surname, add the first letter(s) of the forename. | Baines 1985: 90.<br><br><br><br>Assmann 2002a; Assmann 2002b; etc.<br><br><br>Arnold Di. 2005; Arnold Do. 1981. |

| | |
|---|---|
| For multiple authorship works, there should be a consistent convention as to how many authors' names are given in full and what number should be reduced to 'et al.'. Usually, 'et al.' is used when there are three or more authors/editors. **However, all names should be quoted in the final bibliography**. | Baines and Frood 2011: 1–17.<br><br>Ragazzoli et al. 2018.<br>BUT Ragazzoli, C., Ö. Harmanşah, C. Salvador and E. Frood (eds) 2018. *Scribbling through History: Graffiti, Places and People from Antiquity to Modernity*. London: Bloomsbury. |
| Avoid abbreviations such as 'ibid.' (*ibidem* = 'in the same place'), 'op. cit.' (*opere citato* = 'in the cited work'), 'art. cit.' (*articulo citato* = 'in the cited article'), loc. cit. (*loco citato* = 'in the cited place'), id./ead./eid./eaed. (*idem, eadem, eidem, eaedem* = 'the same person(s)'). The rules that govern the way such abbreviations must be used are often poorly understood, leading to confusion. | |
| If the reference is included in a complete sentence, set it in parentheses. | Juliet Fleming's *Graffiti and the writing arts of Early Modern England* (2001) shows that … = **for a reference to the whole publication**.<br><br>BUT Matthew Johnson (2007: 4) points out that 'landscape … is way of seeing, a way of thinking about the physical world.' = **for a reference to a specific section in the publication**. |
| When the bibliographical quotation in a footnote refers to a compendium, with numbered documents/inscriptions, the mention of the page(s) is not necessary. | Tallet et al. 2012: doc. 183 OR Tallet et al. 2012: 115 [doc. 183]. |
| When the bibliographical quotation in a footnote refers to a numbered figure, the mention of the page is not necessary.<br>However, it is necessary when the figure is not numbered. | Baines 2007: 123 [fig. 7] OR Baines 2007: fig. 7.<br>Manley 2012: 63 [fig.] |

| | | |
|---|---|---|
| | When the bibliographical quotation in a footnote refers to a plate, numbered in either Roman or Arabic numeral(s), quote 'plate(s)' followed by the numeral(s).<br><br>**NB. Small Roman numerals are often used the pagination of introduction; for references to such paginated sections of works, use small capitals as well**. | Baillet 1926: plate LXXII.<br>Kanawati 2012: plate 19 [b].<br><br>Carter and Mace 2003 [1923]: vii-xiv. |
| | It is better to give the first and last pages of the material referred to than using the abbreviations 'f.' and 'ff.'<br>However, the form 'ff.' is acceptable when it is difficult for the author/editor to identify a final relevant page. | Baines 2007: 49–53. |
| | When specific notes are cited, 'note' may be abbreviated to 'n.' and 'notes' to 'nn.'. | Baines 2007: 48, n. 32 OR 48, nn. 31–2. |
| | It is possible to also refer to complete chapters, sections, or other subdivisions, but ensure that such references are helpful to the reader. | |

## 14. BIBLIOGRAPHY

The following table covers most of the cases that may be encountered by authors/editors when creating a bibliography. The way references are presented follows that of the *Online Egyptological Bibliography* (OEB) to a large extent (http://oeb.griffith.ox.ac.uk/default.aspx). The main exceptions are:

(1) Use of initial(s) instead of given name(s), without a space between them (ex. Parkinson, R.B.);
(2) Title of chapter or article between simple quotation marks;
(3) Range of pages preceded by a comma.

In the OEB, capitals in English titles are removed, but the choice of keeping or removing them is left to the discretion of authors/editors; consistency must be applied throughout. For titles in languages other than English, keep the original spelling.

Arrange the whole bibliography alphabetically—by the surname of the main author/editor of the cited work—and chronologically—the earliest first—when an author/editor has published several works. If there is more than one work by an author in a single year, they are distinguished by Roman lower-case letter appended to the year.

In the quotation of the second and subsequent works by the same author, the name may be replaced by em rule(s): Oxford style is to use a 2-em rule (——) followed by a space before the next element in the citation, with no punctuation after the rule.

Works written by an author in collaboration with another or edited by him/her, singly or with co-editor(s), are usually listed in a separate sequence following all works written by him/her.

EXAMPLES:

Frood, E. 2013a. 'Sensuous experience, performance, and presence in Third Intermediate Period biography'. In Enmarch, R. and V.M. Lepper (eds), *Ancient Egyptian literature: theory and practice*, 153–84. Oxford: Oxford University Press.

Frood, E. 2013b. 'Egypt and Sudan: Old Kingdom to Late Period'. In Hicks, D. and A. Stevenson (eds), *World archaeology at the Pitt Rivers Museum: a characterization*, 90–114. Oxford: Archeopress.

—— 2016. 'Temple lives: devotion, piety, and the divine'. In Giovetti, P. and D. Picchi (eds), *Egypt: millenary splendour. The Leiden collection in Bologna*, 316–23. Milano: Skira.

[line break]

Frood, E. and K. Howley 2014. 'Applications of Reflectance Transformation Imaging (RTI) in the study of temple graffiti'. In Pischikova, E., J. Budka, and K. Griffin (eds), *Thebes in the first millenium BC*, 625–38. Newcastle upon Tyne: Cambridge Scholars.

—— and R. Raja (eds) 2014. *Redefining the sacred: religious architecture and text in the Near East and Egypt, 1000 BC - AD 300*. Beiträge zur Architektur- und Kulturgeschichte, Leibniz Universität Hannover 8; Contextualizing the Sacred 1. Turnhout: Brepols.

**THE BASIC PRESENTATION OF A WORK IS AS FOLLOWS**:

- AUTHOR(S)/EDITOR(S)
  For details, see below in the table under the section 'Authorship/Editorship'.

- DATE of publication (followed by a lower-case Roman letter, if applicable):
  When multiple dates are given, ignore the date of later printings and impressions, but when using a new or revised edition, use that date (see below for this specific case).
  In the case of work published over a period of time, use a date range (e.g. 1975–1992 for the *Lexikon der Ägyptologie*).
  In the cases of an uncertain date (or a date known by other sources) and an absence of date, use respectively square brackets [1978] and [n.d.].
  Cite a work that is to be published as 'forthcoming' (in the footnote as well as in the final bibliography).

- TITLE of the work:
  **Only titles of monographs and collected volumes are in italics**.

- IN THE CASE OF A WORK INCLUDED IN A BOOK SERIES, JOURNAL OR COLLECTED VOLUME:
  Book series are quoted in Roman, with an Arabic numeral (ex. Mémoires publiés par les membres de l'Institut français d'archéologie orientale OR MIFAO 135), while periodicals are quoted in italics, with an Arabic numeral (ex. *Journal of Egyptian Archaeology* OR *JEA* 101); they can be quoted in full or abbreviated = **apply consistency**. If quoted in an abbreviated form, include a list of 'Abbreviations' at the beginning of the bibliography.
  Some journals have issue numbers in addition to volume numbers: it should then be presented as follows: *Name of the journal* vol. number in Arabic numeral (issue number in Arabic number) (e.g. *Journal of Egyptian History* OR *JEH* 4 (2)).
  When there are several series of the journal, the series information ('xth ser. or 'NS' for 'new series') should appear before the volume number (e.g. *Revue critique d'histoire et de littérature* OR *RCHL* NS 62).
  For monographs and collected volumes included in book series or journals, see below.
  For chapters and articles included in collected volumes or journals, see below.

- IF APPLICABLE, RANGE OF PAGES for the work;

- IMPRINT PLACE in original language
  If several imprint places are mentioned, separate them by a semi-colon.
  If no imprint place is given, use in square bracket the abbreviation [n.p.].

- IMPRINT PUBLISHER
  If several publishers are mentioned, separate them by a semi-colon.
  Note that in the OEB, the words 'Press', 'Éditions', 'Verlag', and the like are often omitted.

| ELEMENT | FOOTNOTE | FINAL BIBLIOGRAPHY |
|---|---|---|
| AUTHORSHIP/EDITORSHIP | Author-date (with, if applicable, an appended letter). In the case of an editor, the mention 'ed.' is not necessary in the footnote.<br>Baines 2007; Loprieno 1996.<br>For several references to the same author in the same footnote, repeat the name of the author.<br>Baines 2007; Baines 2013. | Name of the author/editor, initial(s). [(ed.) if applicable] Year<br>Baines, J. 2007 + rest of the quote.<br>Loprieno, A. (ed.) 1996 (ed.) + rest of the quote. |
| | Two authors/editors: Name of the first 'and' Name of the second + date. If the case of an editor, the mention 'eds' is not necessary in the footnote.<br>Baines and Malek 1980.<br>Frood and Ranja 2014. | First author/editor's name, initial(s). 'and' initial(s). name of the second author/editor [(eds) if applicable] Year<br>Baines, J. and J. Malek 1980 + rest of the quote.<br>Frood, E. and R. Raja (eds) 2014 + rest of the quote. |
| | Three and more authors/editors: either quote all names or use the abbreviation 'et al.'.<br><br>Janssen, Frood, and Goecke-Bauer 2003 [OR Janssen et al.] 2003<br><br>Ragazzoli, Harmanşah, Salvador, and Frood 2018 OR Ragazzoli et al. 2018 | All authors/editors must be quoted in the final bibliography, followed by the date of publication.<br>Janssen, J. J., E. Frood, and M. Goecke-Bauer 2003 + rest of the quote.<br>Ragazzoli, C., Ö. Harmanşah, C. Salvador, and E. Frood E. (eds) 2018 + rest of the quote. |
| | When the author/editor is an institution, its name is considered as a surname:<br>Epigraphic Survey 1980. | Name of the institution Year<br>Epigraphic Survey, The 1980 + rest of the quote. |

| | | |
|---|---|---|
| | When the author/editor has published under different names, use the correct form in the footnote.<br>Coche 1970; Coche-Zivie 1972; Zivie 1976; Zivie-Coche 1991. | In the final bibliography, arrange the references by alphabetical order. |
| | Anonymous work<br>When the work is anonymous, use the term 'Anonymous' in the place of an author's name.<br>Anonymous 2016: 30–4.<br><br>For ancient or medieval works without known author, use the title in italics, or an abbreviated version of it, followed by 'p.'.<br>*Joseph et Aséneth*, p. 12. | Anonymous Year + rest of the quote<br>Anonymous 2016. 'Digging diary 2015–16'. *Egyptian Archaeology* 48, 30–4.<br><br>*Title* [Year]. Edited/translated by editor/translator's name. [Book series if applicable.] Imprint place: Publisher.<br>*Joseph et Aséneth: introduction, texte critique, traduction et notes* [1968]. Edited by M. Philonenko. Studia Post-Biblica 13. Leyde: Brill. |
| MONOGRAPH | Author-date (with, if applicable, an appended letter).<br>The reference to pages is indicated after a colon.<br>Baines 2001: 49–53.<br><br><br>Janssen, Frood, and Goecke-Bauer [OR Janssen et al.] 2003.<br><br><br><br>In the case of a re-edition, two possibilities: (1) quote only the year of re-edition OR (2) quote the year of re-edition followed by [year of first edition].<br>(1) Černý 2001. | Name, initial. Year. *Title*. [Book series if applicable.] Imprint place: Publisher.<br>Baines, J. 2007. *Visual and written culture in ancient Egypt*. Oxford: Oxford University Press.<br>Janssen, J. J., E. Frood and M. Goecke-Bauer 2003. *Woodcutters, potters and doorkeepers: service personnel of the Deir el-Medina workmen*. Egyptologische Uitgaven [OR EgUit] 17. Leiden: Nederlands Instituut voor het Nabije Oosten.<br>(1) Mention the type of re-edition (2nd ed.; rev. ed., etc.), preceded by a comma, after the title.<br>Černý, J. 2001. *A community of workmen at Thebes in the Ramesside period*, **2nd ed.** BdE 50. Le Caire: IFAO. |

| | |
|---|---|
| (2) Černý 2001 [1973]. | (2) Mention the reedition consulted followed by [the first edition] after the author's name.<br>Černý, J. 2001 [1973]. *A community of workmen at Thebes in the Ramesside period*. BdE 50. Le Caire: IFAO. |
| In the case of a multi-volume/fascicule work: Author-date<br><br>Martinet 2019.<br><br><br><br><br>Bruyère 1952. | Name, initial(s). Year. *Title*, number of vols/fasc. [book series if applicable.] Imprint place: Publisher.<br>Martinet, É. 2019. *L'administration provinciale sous l'Ancien Empire égyptien*, **2 vols**. Probleme der Ägyptologie 38 (1-2). Boston: Brill.<br>Bruyère, B. 1952. *Rapport sur les fouilles de Deir el-Médineh (1935-1940)*, **fasc. 1–3**. FIFAO 20 **(1–3)**. Le Caire: IFAO. |
| When quoting only one vol. or one fasc. of a multi-volume/fascicule work: author-date, **vol. number in Roman** and/or **fasc. number in Arabic**, followed by ': page range' if applicable. If both are quoted, separate them with a dot (e.g. Name date: I.3: page range).<br><br>Martinet 2019, I: 1–42.<br><br><br><br><br><br>Bruyère 1952, 2. | Mention of the volume consulted after the title—with or without 'vol.' or 'fasc.'—and, if applicable, before the subtitle given to the volume.<br><br>Martinet, É. 2019. *L'administration provinciale sous l'Ancien Empire égyptien* **(vol.) I**. *Analyse*. Probleme der Ägyptologie 38. Leiden; Boston: Brill.<br>Bruyère B. 1952. *Rapport sur les fouilles de Deir el-Médineh (1935-1940)* **(fasc.) 2**. *Trouvailles d'objets*. FIFAO 20. Le Caire: IFAO. |

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| Ancient source with author's name<br>Author's name, *Title* or *abbreviated title*, book/chapter, paragraph/section, pages in the edition that has been consulted.<br>Herodotus, *Histories* II, 5, p. 97.<br><br>If deemed necessary, they can be grouped together in a subsection entitled 'Ancient sources' in the bibliography. | Author's name. *Title* **[**Year**]**. Translated/edited by + translator/editor's name. [Book series if applicable, edition if application.] Imprint place: Publisher.<br>Herodotus. *The Histories* [2008]. Translated by R. Waterfield. Edited by C. Dewald. Oxford's world classics, **2nd ed.** Oxford: Oxford University Press. |
| Travel accounts<br>When the travel account is well attested under the name of the author:<br>(1) author-date OR (2) author-date [year of first edition].<br>(1) Edwards 1877.<br><br><br><br>(2) Edwards 2011 [1877].<br><br><br><br><br>When the travel account is better attested under the name of the editor: editor-date.<br>Sauneron 1974. | (1) Author' name. Year of the first edition. *Title of the work* Imprint place: Publisher.<br>Edwards, A.B. 1877. *A thousand miles up the Nile*. London: Longmans, Green and Co.<br>(2) Author's name. Year [Year of first edition]. *Title*. Imprint place: Publisher.<br>Edwards, A.B. 2011 [1877]. *A thousand miles up the Nile*. Cambridge; New York: Cambridge University Press.<br><br>Editor's name (ed.) Year of the edition. *Title of the work*. [Translated by if applicable.] [Book series if applicable.] Imprint place: Publisher.<br>Sauneron, S. (ed.) 1974. *Voyage en Égypte d'Edward Brown, 1673-1674*. Translated by M.-T. Bréant. Voyageurs occidentaux en Égypte 10. Le Caire: IFAO. |

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| | <u>Literary works</u><br>Up until the 20th century: author-date of edition consulted.<br>Gauthier 1985 [1858]. | Name, initial(s). Year of edition consulted [Year of first edition]. *Title*. [Collection if applicable] Imprint place: Publisher.<br>Gauthier T. 1985 [1858]. *Le roman de la momie*. Les Classiques de Poche. Paris: Le Livre de Poche. |
| | 20th century and after: author-date<br>Peeters 1975. | Name, initial(s). Year of first edition. *Title*. [Collection if applicable] Imprint place: Publisher.<br>Peeters E. 1975. *Crocodile on a sandbank*. Boston: Dodd Mead. |
| | For a re-edition of a work dated to the 20th century and after: author-date of re-edition.<br>Peeters 1992 [1975]. | Name, initial(s). Year of edition consulted [Year of first edition]. *Title*. [Collection of applicable] Imprint place: Publisher.<br>Peeters E. 1992 [1975]. *Crocodile on a sandbank*. New York: Mysterious Press. |
| | For a literary work in translation: author-date<br>Mahfouz N. 2007. | Name, initial(s). Year. *Title*. Translated by. Imprint place: Publisher.<br>Mahfouz N. 2007. *Three Novels of Ancient Egypt*. Translated by R. Stock, A. Calderbank and H. Davies. New York, London, Toronto: Everyman's Library. |
| COLLECTED VOLUME | <u>Generalities</u><br>Quotation of a whole collected volume: author-date.<br>Collier and Snape 2011. | Name(s) of the author(s)/editor(s) (ed.) or (eds). Year. *Title*. Imprint place: Publisher.<br>Collier, M. and S. Snape (eds) 2011. *Ramesside studies in honour of K. A. Kitchen*. Bolton: Rutherford.<br>Ragazzoli, C., Ö. Harmanşah, C. Salvador, and E. Frood E. (eds) 2018, *Scribbling through history: graffiti, places and people from Antiquity to Modernity*. London: Bloomsbury. |

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| | Quotation of a whole collected volume included in (a) book series or a journal: author-date.<br>In a book series: Frood and Ranja 2014 (peculiar example: the work is included in two book series). | Frood, E. and R. Raja (eds) 2014. *Redefining the sacred: religious architecture and text in the Near East and Egypt, 1000 BC - AD 300.* **Beiträge zur Architektur- und Kulturgeschichte, Leibniz Universität Hannover 8; Contextualizing the Sacred 1**. Turnhout: Brepols. |
| | In a journal: Goldwasser and Sweeney 2001. | Goldwasser, O. and D. Sweeney (eds) 2001. *Structuring Egyptian syntax: a tribute to Sarah Israelit-Groll.* **Lingua Aegyptia 9**. Göttingen: Seminar für Ägyptologie und Koptologie. |
| | Contribution in a collected volume<br>Author-date<br>Parkinson 2008.<br><br><br><br><br><br>Ragazzoli 2018. | Author's/authors' name(s). Year. 'Title of the contribution'. In editor's/editors' name(s) (ed./eds). *Title of the collected volume*, Page range. [Book series if applicable.] Imprint place: Publisher.<br>Parkinson, R.B. 2008. "'Boasting about hardness": construction of Middle Kingdom masculinity'. In Graves-Brown C. (ed.). *Sex and Gender in ancient Egypt*, 115–42. Swansea: Classical Press of Wales.<br>Ragazzoli, C. 2018. 'The scribes' cave: graffiti and the production of social space in ancient Egypt, circa 1500 BC'. In Ragazzoli, C., Ö. Harmanşah, C. Salvador, and E. Frood (eds). *Scribbling through history: graffiti, places and people from Antiquity to Modernity*, 23–36. London: Bloomsbury. |

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| | In a multi-volume collected work: author-date | Volume can be quoted in different ways, by adding or not the abbreviated mention 'vol.'. |
| | Allen 1996. | Allen J.P. 1996. 'Some Theban officials of the early Middle Kingdom'. In Manuelian, P. Der (ed.). *Studies in honor of William Kelly Simpson* (vol.) I, 1–26. Boston: Museum of Fine Arts. |
| ARTICLE IN PERIODICALS OR NEWSPAPERS | Article in a journal. Author-date. | Author's/authors' name(s). Year. 'Title of the contribution'. *Title of journal* (in full or abbreviated), page range. |
| | Assmann 1992. | Assmann J. 1992. 'When justice fails: jurisdiction and imprecation in ancient Egypt and the Near East'. *Journal of Egyptian Archaeology* [OR *JEA*] 78, 149–62. |
| | In the case of a journal containing several issues for a year or a double numbering system: author-date. Quack 2011. | Issue or double numbering in parentheses after the volume number. Quack, J.F. 2011. 'Zum Datum der persischen Eroberung Ägyptens unter Kambyses'. *Journal of Egyptian History* [OR *JEH*] 4 (2), 228–46. |
| | Malaise 2016. | Malaise M. 2016. 'Un panorama des cultes isiaques'. *Chronique d'Égypte* [OR *CdE*] 91 (181), 145–62. |

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| | Article in a special issue of a journal: author-date. | Quotation as a contribution in a collected volume: Author's/authors' name(s). Year. 'Title of the article'. In [Name(s) of the editor(s) if known.] *Title of the special issue. Title of the journal* + volume number [(issue number if applicable)], page range. |
| | Moreno Garcia 2018. | Moreno-Garcia J.C. 2018. 'Ethnicity in ancient Egypt: an introduction to key issues'. In *Ethnic identities in ancient Egypt and the identity of Egyptology. Journal of Egyptian History* [OR *JEH*] 11 (1–2), 1–17. |
| | Article in a supplement to a periodical: author-date. | The abbreviated mention 'Suppl. to' (without italics) is added before the full or abbreviated title of the periodical. |
| | Relats Montserrat 2017. | Relats Montserrat F. 2017. 'Médamoud'. Suppl. to *Bulletin de l'Institut français d'archéologie orientale* [OR *BIFAO*] 117, 262–70. |
| | Article in a newspaper: author-date. | Author's/authors' name(s). Year. 'Title of the article'. *Title of the newspaper* [complete date without year], page range. |
| | Merton 1922. | Merton A. 1922. 'The tomb of Tutankhamen: first picture'. *The Times* [11 December], 16. |
| | Review: author-date | Name of the reviewer Year of the review. Review: reference to the work reviewed. In *Title of the journal* where the review is published, page range. |

| | Lucarelli 2019. | Lucarelli, Rita 2019. Review: Smith, Mark 2017. *Following Osiris: perspectives on the Osirian afterlife from four millennia.* In *Journal of Near Eastern Studies* 78 (1), 176–9. |
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| PROCEEDINGS | For quotations to a whole publication of proceedings or to a contribution in the publication of proceedings work, see 'Collected volume' above.<br>Nyord 2019. | Nyord R. (ed.) 2019. *Concepts in Middle Kingdom funerary culture: proceedings of the Lady Wallis Budge anniversary symposium held at Christ's College, Cambridge, 22 January 2016.* Culture and History of the Ancient Near East 102. Leiden; Boston: Brill. |
| | Lieven 2019. | Lieven, A. von 2019. 'How "funerary" are the Coffin Texts?'. In Nyord, R. (ed.), *Concepts in Middle Kingdom funerary culture: proceedings of the Lady Wallis Budge anniversary symposium held at Christ's College, Cambridge, 22 January 2016*, 100–16. Leiden; Boston: Brill. |
| | Note that, in some cases, when the mention 'proceedings' is not included in the title, the information can be added in the following form 'Proceedings, place, date'. | Ragavan D. (ed.) 2013. *Heaven on Earth: temples, ritual, and cosmic symbolism in the ancient world.* **Proceedings Oriental Institute Seminars, 2-3 March 2012**. Oriental Institute Seminars 9. Chicago: The Oriental Institute. |

| EXHIBITION/MUSEUM CATALOGUE | Author-date in both cases. Preceded by a colon, one can find a page range and/or a number for a notice, as well as page range for an essay.<br>Whitehouse 2009: 76–8 [doc. 40] OR Whitehouse 2009: doc. 40.<br><br><br>Andreu 2002: 19–41. | Name(s) of author(s)/editor(s) Year. *Title of the catalogue*. [Book series if applicable.] Imprint place: Publisher.<br>Whitehouse, H. 2009. *Ancient Egypt and Nubia in the Ashmolean Museum*. Oxford: Ashmolean Museum.<br>Andreu, G. (ed.) 2002. *Les artistes de Pharaon: Deir el-Médineh et la Vallée des Rois. Paris, musée du Louvre, 15 avril-5 août 2002; Bruxelles, Musées royaux d'art et d'histoire, 11 septembre 2002-12 janvier 2003; Turin, Fondation Bricherasio, 11 février-18 mai 2003*. Paris; Turnhout: Réunion des Musées Nationaux; Brepols. |
| | For some exhibition catalogues mostly, the nature of the publication is sometimes not explicit. The information can then be added in the following form 'Exhibition catalogue, city, place, date'.<br>If the information for a museum catalogue does not seem explicit enough, the same can be applied to references by adding the mention 'City, museum catalogue, place'. | Kozloff, A. P. and B. M. Bryan (eds) 1992. *Egypt's dazzling sun: Amenhotep III and his world*. **Exhibition catalogue, Cleveland, The Cleveland Museum of Art, Forth Worth, the Kimbell Art Museum, 1992–1993**, Cleveland: Cleveland Museum of Art. |
| | Specific case: *Catalogue général* of the Cairo Egyptian Museum:<br>Author-date as a reference in footnote.<br>Kamal 1906-1909. | Name(s) of author(s). Year. **Catalogue général des antiquités égyptiennes du musée du Caire. N$^{os}$ …-… : … .** [number of vols if applicable.] Imprint place: publisher.<br>Kamal, A. 1906-1909. **Catalogue général des antiquités égyptiennes du musée du Caire. Nos 23001-23246: tables d'offrandes**, 2 vols. Le Caire: Institut français d'archéologie orientale. |

| | Contribution in a catalogue: author-date. | Name(s) of author(s). Year. 'Title of contribution' + reference to the catalogue, with page range.<br><br>Vernus P. 2002, 'Les vies édifiantes de deux personnages illustres de Deir el-Médineh'. In Andreu, G. (ed.) 2002. *Les artistes de Pharaon: Deir el-Médineh et la Vallée des Rois. Paris, musée du Louvre, 15 avril-5 août 2002; Bruxelles, Musées royaux d'art et d'histoire, 11 septembre 2002-12 janvier 2003; Turin, Fondation Bricherasio, 11 février-18 mai 2003*, **57–69.** Paris; Turnhout: Réunion des Musées Nationaux; Brepols. |
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| ENTRY IN A DICTIONARY OR AN ENCYCLOPAEDIA | <u>Entry with unknown author</u><br>Name of the source (abbreviated or not) in italics [Year], *s.v.* 'title of the entry'.<br>The mention *s.v.* is itself sufficient, so there is no need to include page range.<br>*Concise Oxford Dictionary* 1995, *s.v.* 'Egyptology'.<br><br>Reference to an online source:<br>Name of the source (abbreviated or not) in italics, online, *s.v.* 'title of the entry' + specific URL [accessed + date].<br><br>*OED*, online, *s.v.* 'Egyptology'. https://www.oed.com/view/Entry/59960?redirectedFrom=Egyptology#eeid [accessed 25 September 2019]. | Complete name of the dictionary in italics. [abbreviation if used in footnote.] Year, edition. Imprint place: Publisher.<br>*Concise Oxford Dictionary, The* 1995, 9th ed. Oxford: Oxford University Press.<br><br><br>Complete name of the dictionary in italics [abbreviation if used in footnote], online. General URL.<br>*Oxford English Dictionary* [*OED*], online. https://www.oed.com. |

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| | Entry with a known author<br>Author-date.<br><br><br>Wildung 1975<br><br>Reference to online encyclopaediae: see below online publications. | Name(s) of author(s). Year. *Title of the source* + vol. if applicable, *s.v.* 'Title of the entry' [page/ column range as additional information].<br>Wildung, D. 1975. *Lexikon der Ägyptologie* I, *s.v.* 'Besucherinschriften' [col. 766–7]. |
| DISSERTATION THESIS | Author-date<br><br><br><br>Samuel 1994. | Author's name. Year. Title. Nature of the work (e.g. MPhil, DPhil), name of the institution.<br>URL or DOI if applicable.<br>Samuel, D. 1994. *An archaeological study of baking and bread in New Kingdom Egypt.* Doctoral thesis. Cambridge: University of Cambridge.<br>https://doi.org/10.17863/CAM.15973 [accessed 25 September 2019]. |
| ONLINE PUBLICATIONS | Although more and more printed publications are now available online, this section pertains solely to digital publications, the ones that usually do not have a continuous pagination.<br>For such works, the reference in footnotes follows that of printed publications—author date—, with mention, after a colon, either of the page range attributed in the online publication or the section.<br><br><br>Stevens 2015: 2–4 OR section 'The city of *Akhetaten*'. | Author's name Year. 'Title of contribution'. In *Title of work*, online. [Edited by, if applicable] [Series, if applicable]. Number of pages.<br>URL or DOI [accessed…]<br>Stevens, A. 2015. 'The archaeology of Amarna'. In *The Oxford handbook of archaeology: digital collections.* Oxford Handbooks Online. 28 p.<br>DOI: 10.1093/oxfordhb/9780199935413.013.31 [accessed 25 September 2019]. |

| | Stevens 2013: 4–5 OR section 'Excavation/Research history'. | Stevens, A. 2016. 'Tell el-Amarna'. In *UCLA Encyclopedia of Egyptology* 2016. Edited by Willeke Wendrich. 37 p. https://escholarship.org/uc/item/ 1k66566f [accessed 25 September 2019]. |
|---|---|---|
| DATABASE | *Name of the database* (in full or abbreviated) + reference as quoted in the database.<br>Specific URL [accessed …].<br>*Digital TopBib* 409-030-011-010.<br>http://topbib.griffith.ox.ac.uk//dtb.html?topbib=409-030 [accessed 25 September 2019].<br><br><br>*Cachette de Karnak* CK3.<br>https://www.ifao.egnet.net/bases/cachette/ck3 [accessed 25 September 2019]. | *Name of the database* date [of the version consulted]. Online database. Publisher. General URL<br>*The Digital Topographical Bibliography* 2014. Online database. Oxford: The Griffith Institute.<br>http://topbib.griffith.ox.ac.uk//dtb.html?t opbib=intro [accessed 25 September 2019].<br><br>*Cachette de Karnak* 2017. Online database. Le Caire: Institut français d'archéologie orientale.<br>https://www.ifao.egnet.net/bases/ cachette/ [accessed 25 September 2019]. |

## 15. *VARIA*: EGYPTOLOGICAL MATTERS

| ELEMENT | DESCRIPTION | EXAMPLES |
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| ARTEFACTS, PAPYRI, AND OSTRACA | Each monument quoted must be accompanied, at all times, by its inventory number(s) in parentheses. Another way of quoting the monument, such as by the name of the collection (in italics), can be added.<br><br>Monuments can have several museum numbers.<br>In the Egyptian Museum in Cairo, for instance, one can find a 'CGC number' (= *Catalogue général*), a 'JE number' (= *Journal d'entrée)*, and/or 'RT number' (= *Registre temporaire*). For the latter, the grid in which it is originally recorded can be replaced by '.' or '/'.<br><br>For how to quote artefacts kept in museums, private collections, and dealers, see PM 8. | Small statue group of Akhenaten and Nefertiti (Paris, musée du Louvre, E 15593, also called *Curtis* group).<br><br><br><br>RT 6.11.26.7 or RT 6/11/26/7. |
| | Papyri and ostraca are quoted, at all times, according to their museum number. Another way of quoting the document, by the name of one of its owners then in italics, can be added in parentheses.<br><br>Abbreviate:<br>- 'ostracon' by using 'O.' or 'o' appended to the name;<br>- 'papyrus' by using 'P.', 'Pap.', or 'p' appended to the name.<br>➔ **Apply consistency** throughout your manuscript. | Papyrus BM EA 9994 (Papyrus *Lansing* / p*Lansing*);<br>Ostracon Ashmolean Museum 363 (Ostracon *Gardiner* 363 / o*Gardiner* 363).<br><br><br>O. BM EA 5634; oBM EA 5634.<br>P. Berlin 10499; Pap. Berlin 10499; pBerlin 10499. |
| | Use the italics to quote conventional names of ancient Egyptian texts or collections of texts.<br><br>In the case of a composition known by several documents, quote relevant document used. | *Shipwreck Sailor*; *Pyramid Texts*; *Book of the Dead*, etc.<br><br>*Sinuhe*, pBerlin 10499 (R), 34. |

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| MAJOR COLLECTIONS OF ANCIENT EGYPTIAN TEXTS AND MAJOR EGYPTOLOGICAL PUBLICATIONS | *Pyramid Texts*<br>**Pyr. (for *Pyramid Texts* with a full point), *Spr.* (for *Spruch* with a full point) + number of the *Spruch*, § + number(s) of the paragraph(s)) followed by letters (unspaced), (letters in capitals indicating the pyramid(s) where the section of the text is to be found).**<br>Since the quotation is based on Sethe's edition of the *Pyramid Texts*, there is no need to add a bibliographical reference to this work in the footnote. However, one finds in the footnote bibliographical references pertaining to translations, such as that of James Allen. | *Pyr.*, *Spr.* 437, § 802a–b (P, M, N);<br>*Pyr.*, *Spr.* 511, § 1149a–1150a (P).<br>Footnote: references to translations and specifics studies. |
| | However, for the edition of new versions of texts, such as those discovered and studied by the French-Swiss mission of Saqqara, the footnote comprises bibliographical references pertaining to the publication of the monument and translations. | *Pyr.*, *Spr.* 535, § 1284 (P).<br>Footnote: Leclant (ed.) 2001: plate XIX, col. 46; Allen 2005: 146. |
| | *Coffin Texts*<br>**CT (for *Coffin Texts* without full point) + number of the volume in Roman numeral, number(s) of paragraph(s) followed by letters (unspaced) + reference to the coffin in parentheses/*sp.* (for 'spell' with full point) + number of the spell.**<br>Since the quotation is based on De Buck's edition of the *Coffin Texts*, there is no need to add a bibliographical reference to this work in the footnote. However, one finds in the footnote bibliographical references pertaining to translations, such as that of R.O. Faulkner. | *CT* IV, 202a–b (Sq1C)/*sp.* 335;<br>*CT* I, 66e–68a (T1C)/*sp.* 22. |
| | *Wörterbuch der ägyptischen Sprache*<br>**Wb (italics, without a full point) + number of the volume in Roman numeral(s), page number, numeral reference to *Belegstellen*.** | *Wb* IV, 57, 8–58.<br>*Wb* I, 1,12 – 2,2. |

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| | *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings* (known as Porter and Moss)<br>**PM (without italics) + number of the volume in Roman numeral and, if applicable, edition in superscript Arabic number + part in Arabic numeral following a dot + page number + reference to a scene or inscription, if applicable**.<br><br>NOTE: It is also possible to quote the URL from the *Digital Topographical Bibliography, Beta version* (http://topbib.griffith.ox.ac.uk//dtb.html?topbib=intro) and it would be required to quote the URL from the new *Digital Topographical Bibliography* when implemented. | PM I².1, 20 (2) = for a precise scene;<br>PM IV, 53–5 = for a site.<br><br><br>TopBib 120-090-040 (the 'Great Pit' at Deir el-Medina). |
| | *Lexikon der Ägyptologie*<br>See above, Section 14 'Bibliography', sub-section 'Entry in a dictionary or an encyclopedia'. | |
| | Lepsisus, *Denkmäler*<br>Plate: L*D* (L without italics, but *D* in italics) + number of the volume in Roman numeral + plate numbering in Arabic numbers and unspaced lower-case letter(s).<br>Text: L*D* (L without italics, but *D* in italics) + '*Text*' + number of the volume in Roman numeral + page number(s). | L*D* II, 150b–c.<br><br><br>L*D Text* IV, 127–30. |
| ANCIENT AND MODERN EGYPTIAN NAMES | For place names, refer to the modernised spellings cited in the *Digital Topographical Bibliography* (http://topbib.griffith.ox.ac.uk//dtb.html?topbib=0). | |
| | For ancient Egyptian names of kings and individuals, keep the spelling as close as possible to the original.<br><br>For individual names, the author/editor can retain the transcription or the transliteration = **apply consistency**.<br>For individuals with the same name, distinguish them, if possible, using lower-case Roman numerals set in parentheses. | Prefer Sety rather Seti; Khufu rather than Kheops.<br><br>Khabekhenet and Khonsu OR *Ḫꜥ-bḫnt* and *Ḫnsw*.<br>Khnumhotep (ii); Khabekhenet (i); *Sn-nḏm* (i). |

| CONVENTIONS FOR TEXT EDITION (TRANSLITERATION AND TRANSCRIPTION) | ( ) | Encloses letters and words omitted in the original text by convention (not error), and scholarly reconstructions or additions. | |
| --- | --- | --- | --- |
| | [ ] | Encloses a lacuna, potentially with reconstructed content. | |
| | { } | Encloses superfluous letters and words. | |
| | < > | Encloses mistakenly omitted letters and words. | |
| | <u>Rubrics</u> | Rubrics are underlined. | |
| | ~~Text~~ | Text that has been deliberately erased is rendered with strike-through. | |
| | superscript | Later corrections and additions made to the text are rendered in superscript. | |
| | For other conventions, follow Egyptological common practice and see also the 'Leiden System' for Greek and Latin epigraphy and papyrology. = **apply consistency**. | | |