

1. TEXTS

- The publication languages of *Byzantinoslavica* are **English, French, German and Russian.**

1.1. FORMATING AND FONTS

- The text of the manuscript must be submitted in **WORD format.**
- **Number all consecutive pages of your manuscript.**
- For Greek, please use a **unicode font** (preferably Times New Roman) and for Old Church Slavonic use the **BukyVede** font, created by Sebastian Kempgen. This font can be downloaded free of charge from the following address: <http://kodeks.uni-bamberg.de/aksl/Schrift/BukyVede.htm>.
- Please **do not use any automatic formatting** in the text (such as the titles or subtitles, automatic numbering or bulleted lists).
- Alphabets other than Greek, Russian, and Old Slavonic need to be transliterated in parenthesis, and these words or texts should be also translated.

1.2. SENDING REQUIREMENTS

- We do accept contributions sent by e-mail. We do not accept non-electronic manuscripts.
- Along with the text, please send an **abstract** of your article in English of about 300 words.
- Please attach your **contact information** (name, affiliation, e-mail, and mailing address) at the end of your text.
- If publishing in a language, which is not your mother tongue, we strongly recommend that you have your article proofread by a native speaker.

1.3. TEXT

- Keep the same spelling of a word/name/title throughout the text.
- Do not separate words at the end of a line by hyphens (e.g. per-pendicular).
- Use tabulator for indentation.
- Differentiate between **dashes** used between names (Kazhdan – Epstein), pages (15–17) or dates (1261–1453) and **hyphens** used in double names (Laiou-Thomadakis) or compounds (blue-eyed).
- For transliteration and spelling, follow the *Oxford Dictionary of Byzantium* practice (for articles in English).
- Put words or phrases in another language in *italics* (e.g. *coup d'état* used in a text written in other language than French).
- For subtitles use font 12 and **bold script.**

1.3.1. QUOTING IN THE TEXT

- When **quoting passages** shorter than three lines, use quotation marks and leave the quote embedded in your text. For quotations longer than three lines set the text apart, use indentation and a smaller font (11) (no quotation marks).
- Only include a quotation or its part essential to support your point or argument. If possible, avoid extensive quotations.
- Place the footnote number **behind** the full stop and/or the inverted commas (Example: **done.”¹**).
- If possible, **translate quoted passages** in languages other than the language of your text. Include **texts in classical languages** into the body of the text only if central to the argument (such as examples of linguistic phenomena, poetry or formulations otherwise difficult to translate).
- **Quote classical languages** without inverted commas.
- For omitted text please use (...), for text added into a quote use [and he said].

1.4. FOOTNOTES

- For footnotes, use the automatic footnote program.
- Do not use abbreviations for “page” (p.) or volume (vol.) unless necessary.
- **Keep the information included in the footnotes to the point.**
- Only use the **abbreviations** included in the BSI abbreviation list (check our web page or the last volume). **If you are not certain, include the full title.**
- **Please note that CAPITAL LETTERS are not SMALL CAPS!!!**
- Please **do not use the semicolon (;)** in the footnotes. Separate individual citations by **full stops (.)**.

1.4.1. QUOTING IN THE FOOTNOTES

- When **quoting in the footnotes**, give first the citation, followed by the quoted lines and then the quoted passage, without quotation marks.

Examples:

V. VALIAVITCHARSKA, *Rhetoric and Rhythm in Byzantium: The Sound of Persuasion*, Cambridge 2013, 95: “A competent student was expected to be able to recognize and enunciate correctly the words, the meter and rhythms, as well as perform the passage according to its sense and spirit.”

Georgios Sphrantzes, Cronaca, (CFHB, 29), R. Maisano (ed.), Rome 1990, 50: οὐδὲ γὰρ ἦν ἐν ἐκείναις οὔτε χρυσίον, οὔτε ἀργύριον οὐκ ἄλλο τι, εἰ μὴ τὸ ἐργόχειρον καὶ ἡ τοῦ Θεοῦ διὰ τῶν ἀρχόντων προμήθεια.

1.4.2. CITATIONS

A. PRIMARY SOURCES AND MANUSCRIPTS

- Please include the **whole name of a medieval author** in italics (*Nikephoros Gregoras*).
- Please include the **place of publication** in the language of the article.
- Include the book and chapter of the primary source (if such division is available).

Example:

Johannes Kantakouzenos, Historia, I–II, (CSHB), L. Schopen (ed.), Bonn 1828–1832, II, 587f. (III,95).

Later only: *Kantakouzenos* (ed. Schopen), op. cit., II, 587f. (III,95).

- Please use *ibid.* only when quoting two works by the same author next to each other in one footnote.

B. PUBLICATIONS

- Name(s) of the modern author(s) must be written in SMALL CAPS, the title of the article without inverted commas and the name of the publication in *italics*. Do not include the name of the publisher but only the place of publication (in the language of the article) and year of publication followed by the quoted page.

Examples:

W. TREADGOLD, *The Byzantine Revival 780–842*, Stanford 1988, 450.

L. BRUBAKER – J. HALDON, *Byzantium in the Iconoclast Era, c. 680–850*, Cambridge 2011, 453.

C. WORKS PUBLISHED IN JOURNALS AND PERIODICALS

- Please cite the article without inverted commas and put the journal or its abbreviation in *italics*.
- For a **list of abbreviations**, see a separate document or the most recent volume of *BSI*.

Examples:

C. ZUCKERMAN, Two notes on the early history of the thema of Cherson, *BMGS* 21, 1997, 210–222.

A. KAZHDAN, Византийские города в VII–XI вв., *Советская археология* 21, 1954, 164–188.

D. AN ALREADY QUOTED WORK

- When citing a publication or article more than once, use an abbreviated version.

Example:

BRUBAKER – HALDON, *Byzantium*, op. cit., 504.

- Please use *ibid.* only when quoting two works by the same author next to each other in one footnote to avoid confusion.

E. COLLECTIVE VOLUMES, DICTIONARIES AND CONGRESS REPORTS

Examples:

A. LOUTH, Justinian and his Legacy (500–600), in: J. Shepard (ed.), *The Cambridge History of the Byzantine Empire*, Cambridge 2008, 99–129.

The Oxford Dictionary of Byzantium, A. P. Kazhdan (ed.), Oxford *et al.*, 1991, II, 1398.

H. MAGUIRE, The Heavenly City in Ekphrasis and in Art, in: P. Odorico – Ch. Messis (eds.), *Villes de toute beauté, l'ekphrasis des cités dans les littératures byzantino-slaves*, (Actes du colloque international, Prague, 25–26 novembre 2011), (Dossiers byzantins, 12), Paris 2012, 37–48.

F. INTERNET RESOURCES

- When **citing internet resources**, include (if available) the author and title along with the web page and date when you consulted the resource.

Example:

K. HICKMAN, Byzantine Ottoman Wars: Fall of Constantinople, <http://militaryhistory.about.com/od/battleswars14011600/p/Byzantine-Ottoman-Wars-Fall-Of-Constantinople.htm> (retrieved January 7, 2015).

2. ILLUSTRATIONS AND MAPS

- **The author or contributor must obtain the permission for any reproductions (such as pieces of art, copyrighted text or images) from the person or institution holding the rights to the reproduction of these images, objects or texts. He or she is also responsible for all related costs.**
- Please provide images and maps in a separate document.
- The maps and images must contain numbers and descriptions.
- Please include the number of the image both with the image and at the appropriate place in the text.

2.2 DIGITAL IMAGES

- Photos should be submitted electronically, scanned at 600 dpi (colour), 300 dpi (black and white), high quality, and sent as a TIFF or JPEG.
- Do not convert smaller images to 300 bpi.
- We cannot accept images of low quality, scans or digital photographs of publications or unfocused images.