



- Manuscripts should conform to CADMO guidelines as outlined below;
- Acceptance of articles for publications is carefully considered through a double-blind peer-review process, as described in <http://www.centrodehistoria-flul.com/cadmo-peer-review-and-journal-policies.html>;
- Original proposals are expected and redundant publication will be considered improper reuse of text;
- Extensive proposals, if needed to be divided in a series of articles, should be submitted for consideration simultaneously;

1. PRESENTATION AND FORMATTING

- The original manuscript should be submitted by email (cadmo.journal@letras.ulisboa.pt) in a Microsoft Word format (.doc or .docx), in a single file including a cover letter with:
 - The author’s publishing name;
 - Institutional email address;
 - Current institutional affiliation;
 - Current institutional address;
 - Scientific reference codes (such as ORCID, grants and financing codes or project references, etc.)
- The title should be in the language used for the text and in English; proposals should be in Portuguese, English, French, German, Italian or Spanish;
- Two abstracts (in English and in the language used in the text), no longer than 200 words each, and followed by no more than five keywords, should be provided;
- The text should not exceed 15 pages (A4); textual subdivisions should have a title, while numbered, typographical or ornamental breaks should be avoided;
- Annexes can be included preceding the final bibliographical references and properly identified by letters: “Annex A: Photographs”; “Annex B: Maps”;
- Input format for the body text should be:
 - Times New Roman font;
 - Size 12;
 - 1.5 line spacing;
- Input format for footnotes, annexes and final bibliography should be:
 - Times New Roman font;
 - Size 10;
 - Single line spacing;
- Regarding the input of foreign and ancient languages, the following style should apply:
 - Single words or short expressions should be in italics:

Some ambassadors, such as Luís da Cunha, were called the *estrangeirados*.
 - Input of non-latin characters (such as Greek and Hebrew), in single words or short expressions, should be transliterated in italics, following the guidelines from *The Chicago Manual of Style*, 16th ed., and *The Society of Biblical Literature Handbook of Style. For Ancient Near Eastern, Biblical, and Early Christian Studies*.

Rumors of war stuck all *poleis*.
 - Input of non-latin characters should be in Unicode, when available.
 - Input of hieroglyphical characters should avoid manual reproductions. CH-ULisboa recommends the use of *Jsesb*, a graphical standardization software, that can be found at <http://jsesh.qenherkhopeshef.org>;
 - Proper Greek and Latin nouns in Portuguese should follow the guidelines from Maria H. Ureña Prieto et al., *Índices de Nomes Próprios Gregos e Latinos* (Lisboa: Fundação Calouste Gulbenkian, 1995) and *Do grego e do latim ao português* (Lisboa: Fundação Calouste Gulbenkian, 1995);

2. QUOTATIONS

- Long quotations in the body text (three or more lines) should be inserted as block quotations:
 - With the same input format as footnotes;
 - Paragraph-length left indentation;
 - Without quotation marks
 - Ending with a footnote with the source, after the final punctuation;
- Short quotations in the body text should be made in between quotation marks, followed by a footnote with the source:

“Like this.”²³



- When quoting, square brackets should be used only for:
 - Reconstructed text;
 - Clarifications on the part of the author, translator or the editor on ambiguities and uncertainties;
 - Specifically to point out errors in the original text though the use of [*sic*];
- Should the author choose to use an ellipse when quoting the original text, it should be marked by ellipses points, and it should not change the meaning nor the context of the original source:

like . . . this

- When quoting with a translation, the translation follows the original text in between parenthesis. In order to emphasise the translation only, the original text should follow in the footnote ending the translated quotation, in this case, without parenthesis;
- When quoting in footnotes, the source reference should follow in between parenthesis:
⁵“A cultura do mosteiro rimava com a cultura centro-europeia.” (Norte 2013, 440).

3. REFERENCES AND FOOTNOTES

- Note numbers always follow the end of a clause or sentence, after the punctuation mark.
 As shown in this example.⁴
- References should be made in footnotes, with the exception of references to non-textual elements, if relevant and included in an annex, in between parenthesis:
 (Fig. 1)
- References should follow the autor-date system from *The Chicago Manual of Style*, 16th ed.
- Two or more references should use a semi-colon:
¹⁰ Pirenne-Delforge 2008b, 143-44, 231-39; Farinha 1990, 1:34-56, 2:124-35.
- When commenting in footnote, references inside the comment in the author-date system should be made in between parenthesis:
³⁴ Riché 1968, 548. The intellectual abilities were, generally, limited (Paul 1973, 28); written proficiency meagre (Brocceri 1990, 126-38); found through the few teaching institutions available, often just the most preeminent ecclesiastical centres; and written materials, both produced and in circulation, were scarce, notwithstanding the signs of improvement that gradually were beginning to appear at the time. On this matter, see Banniard (1995, 207-223) and Serrão (1983, 12-56).
 References to ancient sources should follow the conventional location for the used edition:
³² Arist. *Fr.* 154; Paus. 3.11.10-11, 3.19-5-6; *IG* 5.1.602.
- When quoting translations of ancient sources, not translated by the author of the submitted manuscript, and when referencing works quoted by a third party, trans. and *apud* should be used, respectively:
⁴ *Od.* 8.579-80, trans. Lourenço 2004, 144.
²³ Pirenne-Delforge et Pironti *apud* Rodrigues 2016, 18.
- Input of numbers should be in Arabic numbers and, in between them, spaces should be avoided:
¹²³ Hom. *Od.* 1.1;
²¹ Correspondência Particular. Arquivo Oliveira Salazar. Caixa 191, pasta 5.3.3. no. 15.



4. TECHNICAL ABBREVIATIONS AND EXPRESSIONS

<i>apud</i>	apud	<i>exempli gratia</i>	e.g.
<i>circa</i>	ca.	fascicle	fasc.
codex	cod.	figura	fig.
compiler(s)	comp(s).	<i>id est</i>	i.e.
<i>confer</i>	cf.	manuscript(s)	MS(S)
commentator(s)	comm(s).	note(s)	n., nn.
coordinator(s)	coord(s).	(no date)	n.d.
<i>Digital object identifier</i>	doi	new series	n.s.
director, direction	dir.	number(s)	no(s).
editor(s)	ed(s).	<i>passim</i>	passim
			[only if no specific interval can be established for the reference]
<i>et</i>	et	pseudonym	pseud.
			[only for the final bibliography, if the author is unknown (cf. below)]
<i>et alii</i>	et al.	organiser(s)	org.
<i>et cetera</i>	etc.	<i>sub verbo</i>	s.v.
<i>et sequentes</i>	et seq.	<i>translator</i>	trans.
	[only if no specific interval can be established for the reference]	volume(s)	vol(s).

- If possible, referencing the location should be precise and made without a technical abbreviation:
 - Pirenne-Delforge 2008b, 143-44 **but not** Pirenne-Delforge 2008b, pp. 143-44.
 - Hom. *Od.* 1.1 **but not** Hom. *Od.* 1, v.1.
 - Italics in latin technical abbreviations and expressions should not be used;
 - Only if the location is ambiguous in the document, these abbreviations can be used to clarify:

column(s)	col(s).	page(s)	p., pp.
fólio(s)	fol(s).	verse(s)	v., vv.
line(s)	l(s).		
- Ancient History references should conform to the following norms:
 - Greek Sources should be abbreviated according to *Liddell-Scott-Jones Greek-English Lexicon* and, if necessary, complemented from the listings in *Diccionario Griego-Español Online*;
 - Latin sources should conform to the abbreviations from *The Oxford Latin Dictionary*;
 - Assyriology sources should be abbreviated according to the *Cuneiform Digital Library Initiative*;
¹³³ Hom. *Il.* 3.45-67; Ov. *Met.* 2.1-34.
 - Biblical sources should be referenced as follows:
 - Chapter and verse numbers are separated by a colon, without spaces;
 - Biblical authors and books should be abbreviated according to their title in Latin, according to the *The Society of Biblical Literature Handbook of Style. For Ancient Near Eastern, Biblical, and Early Christian Studies*:
⁴ Gen 1:27.
 - When quoting a specific stage of biblical text, in its composition, transmission and history, that stage or edition should be included by referencing its abbreviation in between parenthesis and by including the respective critical editions used in the final bibliography:
⁴⁵ 1 R 4:4-5 (LXX); 1 Cor 6:1-10 (NRSV).
 - For the remaining Biblical Studies sources, abbreviations should conform to the norms from *The Society of Biblical Literature Handbook of Style. For Ancient Near Eastern, Biblical, and Early Christian Studies*
¹⁵ Gos. Thom.114.
 - Ancient History journals titles should be abbreviated according to the following lists:
 - *L'Année Philologique* (for Classical and Late Antiquity);
 - *Journal of Egyptian Archaeology* (for Ancient Egypt);
 - *Cuneiform Digital Library Initiative* (for Assyriology);
 - *The Society of Biblical Literature Handbook of Style* (for Biblical Studies).



- The following reference works should be abbreviated as follows:

<i>Ancient Near East in Pictures Relating to the Old Testament</i>	ANEP	<i>Brill's New Pauly (Der Neue Pauly)</i>	NPW (DNP)
<i>Ancient Near East: Supplementary Texts and Pictures Relating to the Old Testament</i>	ANESTP	<i>Patrologia Graeca</i>	PG
<i>Ancient Near Eastern Texts Relating to the Old Testament</i>	ANET	<i>Patrologia Latina</i>	PL
<i>Aufstieg und Niedergang der Römischen Welt</i>	ANRW	<i>Realencyclopädie der classischen Altertumswissenschaft</i>	PW
<i>Lexikon der Ägyptologie</i>	LÄ	<i>Reallexikon für Antike und Christentum</i>	RAC
<i>Lexicon Iconographicum Mythologiae Classicae</i>	LIMC	<i>Thesaurus Cultus et Rituum Antiquorum</i>	ThesCRA

5. BIBLIOGRAPHY

- Bibliography should be found at the end of the manuscript, and include all the primary and secondary sources quoted, as the different critical editions of cited and used documentation and titles the author considers essential for the subject matter;
 - For a “State of the Art” review essay, a full and up to date bibliography is expected, essential and useful for the study of the reviewed subject;
 - For a bibliographical essay, a complete, up to date and extensive list for the commented and annotated bibliography is expected.
 - References should be organized by the alphabetical order of authors, and by chronological order for a series of studies from the same author, as follows:

Pirenne-Delforge, Vincianne. 2005. “Des épiclèses exclusives dans la Grèce polythéiste? L'exemple d'Ourania.” In *Nommer Les Dieux. Théonymes, épithètes, épiclèses dans l'Antiquité*, eds. Nicole Belayche, Pierre Brulé, Gérard Freyburger, Yves Lehmann, et Laurent Pernot, 271-290. Turnhout: Brepols.

———. 2008a. *Retour à la source. Pausanias et la Religion Grecque*. Liège: Centre International d'Étude de la Religion Grecque Antique.

———. 2008b. “Le lexique des lieux de culte dans la Périégèse de Pausânias.” *ARG* 10:143-78. doi:10.1515/9783110202885.1.143.

Pirenne-Delforge, Vinciane, et Jean-Mathieu Carbon. 2012. “Beyond Greek Sacred Laws.” *Kernos* 25:163-82. doi:10.4000/kernos.2115.

Pocock, John G. A. 1989. *Politics, Language and Time. Essays on Political Thought and History*. Chicago: The University of Chicago Press.

- The place of publication should appear as named in the quoted work;
- When possible, references should end with the *Digital object identifier* (doi)
- When not in contradiction with the following norms, authors may clarify ambiguities in accordance with the norms from *The Chicago Manual of Style*, 16th ed.

Examples (bibliographical entry followed by its respective reference)

Monographs. One author; two authors; three or more authors:

Catroga, Fernando. 2013. *A geografia dos afectos pátrios. As reformas político-administrativas (séc. XIX-XX)*. Coimbra: Almedina.

¹ Catroga 2013, 30.

Serrão, Vítor, et José Meco. 2007. *Palmela Histórico-Artística. Um inventário do património concelhio*. Lisboa: Colibri.

² Serrão et Meco 2007, 11-15.

Trigger, Bruce G., Barry Kemp, David O'Connor, et A. B. Lloyd. 1983. *Ancient Egypt. A Social History*. Cambridge: Cambridge University Press.

³ Trigger et al. 1983, 20-34.

Work in later edition:

Oppenheim, Adolf L. 1977. *Ancient Mesopotamia*. 2nd ed. Chicago: The University of Chicago Press.

⁴ Oppenheim 1977, 41.

Translated version:

Scheid, John, et Jesper Svenbro. 1996. *Myths of Weaving and Fabric*. Trans. Carol Volk, Cambridge, MA: Harvard University Press.

⁵ Scheid et Svenbro 1996, 124-146.

**Work with editor:**

Oliveira Martins, J. P. (1875) 2005. *Portugal e o Brasil*. Eds. Bruno Eiras et Sérgio Campos Matos, Lisboa: Centro de História.

⁶ Oliveira Martins (1875) 2005, 103-9.

Reprint, only if relevant changes are made to the reprinted work

Frazer, James. (1922) 1978. *The Golden Bough. A Study in Magic and Religion: abridged edition*. London: Macmillan.

⁷ Frazer (1922) 1978, 169-70.

Reference work entry or article

Godinho, Vitorino Magalhães. 1963. “Complexo Histórico-Geográfico.” In *Dicionário de História de Portugal*, dir. Joel Serrão, vol. 1, 644-49. Lisboa: Iniciativas Editoriais.

⁸ Godinho 1963, 644-45.

Chapter or section in Collective Work

Hespanha, António Manuel. 2010. “Direito moderno e intertextualidade. Direito próprio e Direito comum em ‘De Jure Lusitano’ (1645), de Mateus Homem Leitão.” In *Outros Combates pela História*, coord. Maria Manuela Tavares Ribeiro, 473-98. Coimbra: Imprensa da Universidade de Coimbra.

⁹ Hespanha 2010, 476-80.

Journal article

Köhnken, Adolf. 1974. “Pindar as an Innovator: Poseidon Hippios and the Relevance of the Pelops Story in Olympian I.” *CQ*, n.s., 24 (2):199-206. doi:10.1017/S0009838800032730.

¹¹ Köhnken 1974, 200-203.

Hobsbawn, Eric. 1980. “The Revival of Narrative: Some Comments.” *P&P* 86 (February):3-8.

¹² Hobsbawn 1980, 5-7.

Article within magazine, newspaper or non-scientific periodical

Santos, Manuel Rodrigues dos. 1936. “Palestra aos microfones do Rádio Clube Português. Julho de 1936.” *O Ilhavoense*, 6 de Setembro, 2-3.

¹³ Santos 1936, 2-3.

Anonymous works

Livro de missas dos comuns. [1500-99?]. Cod. 24. Livraria do Mosteiro. Mosteiro do Lorvão. Arquivo Nacional Torre do Tombo, Lisboa.

¹⁴ *Livro de missas dos comuns* [1500-99?], fol. 3. or, if unambiguously: ¹⁴ *Livro* [1500-99?], fol. 3.

Discurso em que sumariamente se mostram os motivos que Sua Magestade tem para não conceder o Real Exequatur à chamada Bula de Confirmação do padre António Pereira no cargo de vigário capitular da igreja bracharense. 1839. Lisboa: Imprensa Nacional.

¹⁵ *Discurso em que sumariamente se mostram* 1839, 8-13. or, if unambiguously: ¹⁵ *Discurso* 1839, 8-13.

Uncertain and attributed works

[Horsley, Samuel?]. 1796. *On the Prosodies of the Greek and Latin Languages*. London: J. Nichols.

¹⁶ [Horsley?] 1796, 55-60.

Anonymous works with known authorship

[Azevedo, João de]. 1844. *Costa Cabral em relevo ou Memória biográfica d’este Ministro para servir d’auxiliar à História do dia*. Coimbra: Typographia de Opposição Nacional.

¹⁷ [Azevedo] 1844, 24-26.



Pseudonyms (with known or unknown authorship)

Cathenay, Arsénio [António Cunha de Lemos Castelo Branco]. 1880. *La vendetta ou o Saldo de Contas, Romance Histórico*. Porto: Typographia da Companhia Literária.

¹⁸ Cathenay 1880, 5.

Centinel [pseud.]. (1787) 1981. “Bill of Rights Needed.” In *The Complete Anti-Federalist*, ed. Herbert J. Storing, vol. 2, 136. Chicago: University Press.

¹⁹ Centinel (1787) 1981, 136.

One volume or volume group used from a larger multivolume work

Collier, Raymond et Joseph Billioud. 1951. *Histoire du Commerce de Marseille*. Vol. 3, *De 1480 à 1599*. Paris: Librairie Plon.

²⁰ Collier et Billioud, 1951, 24-31.

Cortesão, Jaime. 1990a. *Os Descobrimentos Portugueses*. Vol. 2. Lisboa: Imprensa Nacional-Casa da Moeda.

———. 1990b. *Os Descobrimentos Portugueses*. Vol. 3. Lisboa: Imprensa Nacional-Casa da Moeda.

²¹ Cortesão 1990b, 549-59.

Chapter within a multivolume work

Rodrigues, Ana Maria, et Luís Miguel Duarte. 1998. “A propriedade.” In *Nova história de Portugal*, dir. Joel Serrão et A. H. de Oliveira Marques. Vol. 5, *Do Renascimento à Crise Dinástica*, coord. João José Alves Dias, 81-160. Lisboa: Editorial Presença.

²² Rodrigues et Duarte 1998, 141-58.

Multivolume work, all volumes being relevant

Farinha, António Dias. 1990. *Portugal e Marrocos no século XV*. 3 vols. Lisboa.

²³ Farinha 1990, 2:124-25.

Tillich, Paul. 1951-63. *Systematic Theology*. 3 vols. Chicago: University of Chicago Press.

²⁴ Tillich 1951-63, 1:133.

Singular document, from a fixed or edited document corpus

Avelar, Vasco do. (1431) 1974. “Auto de posse das casas doadas ao Estudo Geral de Lisboa pelo Infante D. Henrique.” In *Chartularium Universitatis Portugalensis (1288-1537)*, ed. Artur Moreira de Sá, vol. 4, (1431-1445), 30-31. Lisboa: Instituto de Alta Cultura.

²⁵ Avelar (1431) 1974, 31.

Edited or fixed documentation corpora. Editions or translations of ancient sources and authors.

(all these should be referenced by its editor, translator or compiler)

Moreira de Sá, Artur, ed. 1966-2004. *Chartularium Universitatis Portugalensis (1288-1537)*. 16 vols. Lisboa: Instituto de Alta Cultura.

²⁶ Moreira de Sá 1966-2004, 4:60-61.

Cosme, João, et José Varandas, ed. 2012. *Memórias Paroquiais (1758)*. Vol. 4, [Ançã-Arnóia]. Lisboa: Caleidoscópico.

²⁷ Cosme et Varandas 2012, 201-8.

Example for a group of full references from this category

Brunouf, Jean-Louis, trans. 1861. *Oeuvres Complètes de Tacite*. Paris: Hachette.

Herrmann, Peter, ed. 1981. *Tituli Asiae Minoris*. Vol. 5, *Tituli Lydiae*. Wien: Österreichischen Akademie der Wissenschaften.

Jacoby, Felix, ed. 1926a. *Die Fragmente der griechischen Historiker*. Vol. 2, teil A, *Zeitgeschichte. Universalgeschichte und Hellenika* [Nr. 64-105]. Berlin: Weidmann.

———, ed. 1926b. *Die Fragmente der griechischen Historiker*. Vol. 2, teil C, *Zeitgeschichte. Kommentar zu Nr. 64 – 105*. Berlin: Weidmann.

Lourenço, Frederico, trans. 2004. Homero. *Odisseia*. 4^a ed. Lisboa: Cotovia.

———, trans. 2005. Homero. *Iliada*. 2^a ed. Lisboa: Cotovia.



Mynors, Roger. A. B, ed. 1969. P. Vergili Maronis. *Opera*. Oxford: Clarendon Press.
 Moreira de Sá, Artur, ed. 1966-2004. *Chartularium Universitatis Portugalensis (1288-1537)*. 16 vols. Lisboa: Instituto de Alta Cultura.
 Wuilleumeier, Pierre, ed. et trans. 1975. Tacite. *Annales*. Vol. 2, *Livres IV-VI*. Paris: Les Belles Lettres.
 ———, ed. et trans. 1976. Tacite. *Annales*. Vol. 3, *Livres XI-XII*. Paris: Les Belles Lettres.
 ———, ed. et trans. 1978a. Tacite. *Annales*. Vol. 1, *Livres I-III*. Paris: Les Belles Lettres.
 ———, ed. et trans. 1978b. Tacite. *Annales*. Vol. 4, *Livres XIII-XVI*. Paris: Les Belles Lettres.

How to reference ancient authors and sources relating to the same edition or translation:

²⁸ Tac. *Ann.* 15.44. (by its abbreviation, when quoting the text)
²⁹ *Od.* 8.579-80.

²⁸ Brunouf 1861, 10. (by the author-date system, when quoting the critical apparatus)
²⁹ Lourenço 2004, 144.

²⁹ *Od.* 8.579-80, trans. Lourenço 2003, 144. (by the author-date system, when quoting the text with the translation)

Single document, from a non-edited nor fixed documentation corpus, located in collections or archive

Neto, David. 1933. Carta a António de Oliveira Salazar, datada de 23 de Janeiro. Caixa 191, pasta 5.3.5, no. 15. Correspondência Particular. Arquivo Oliveira Salazar. Arquivo Nacional Torre do Tombo, Lisboa.

³⁰ Neto 1933, 14.

Example for a group of full references from this category:

Dinkel, Joseph. n.d. Description of Louis Agassiz written at the request of Elizabeth Cary Agassiz. Agassiz Papers. Houghton Library, Harvard University.
 [Duarte]. [1401-33?]. *O livro das Horas de D. Duarte*. Livro 65. Livraria do Mosteiro. Mosteiro de Santa Maria de Belém de Lisboa. Arquivo Nacional Torre do Tombo, Lisboa.
 [Liébana, Beato de]. 1189. *Apocalipse do Lorvão*. Cód. 44. Livraria do Mosteiro. Mosteiro do Lorvão. Arquivo Nacional Torre do Tombo, Lisboa.
Livro de missas dos comuns. [1500-1599?]. Cod. 24. Livraria do Mosteiro. Mosteiro do Lorvão. Arquivo Nacional Torre do Tombo, Lisboa.
 Moura, João Herculano de. 1925. Carta a Gomes da Costa, datada de 14 de Junho. Caixa 1, no. 135. Coleção Gomes da Costa. Arquivo da Literatura Portuguesa Contemporânea. Biblioteca Nacional, Lisboa.
 Murça, Frei Diogo. 1550. Carta de frei Diogo de Murça, reitor da Universidade de Coimbra, dando parte ao rei que naquele ano se fizeram 162 actos públicos nas quatro faculdades. Parte 1, maço 84, no. 136. Corpo Cronológico. Arquivo Nacional Torre do Tombo, Lisboa.

³¹ Dinkel, n.d. ³⁴ *Livro de missas dos comuns* [1500-1599?], fol. 3.
 or, if unambiguously: ³⁴ *Livro* [1500-1599?], fol. 3.

³² [Duarte 1401-33?], fols. 15-20.

³⁵ Moura 1925.

³³ [Liébana] 1189, fol. 4.

³⁶ Murça 1550.

Non-edited nor fixed documents. Bulk collections in archive

(From the smallest collection to the location of the document)

Correspondência Particular. Arquivo Oliveira Salazar. Arquivo Nacional Torre do Tombo, Lisboa.

³⁷ Correspondência Particular. Arquivo Oliveira Salazar. Caixa 191, pasta 5.3.3, no. 15.

³⁷ Correspondência Particular. Caixa 191, pasta 5.3.3, no. 15. (in alternative, if unambiguous in the final bibliographical reference)

Example of a group of full references from this category:

Bulas. Arquivo Nacional Torre do Tombo, Lisboa.
 Bulas. Coleção especial. Arquivo Nacional Torre do Tombo, Lisboa.
 Chancelaria de D. Afonso III. Chancelarias Régias. Arquivo Nacional Torre do Tombo, Lisboa.
 Correspondência de António Sardinha. Espólio Raúl Proença. Arquivo da Literatura Portuguesa Contemporânea. Biblioteca Nacional de Portugal, Lisboa.
 Correspondência Oficial. Arquivo Oliveira Salazar. Arquivo Nacional Torre do Tombo, Lisboa.
 Correspondência Particular. Arquivo Oliveira Salazar. Arquivo Nacional Torre do Tombo, Lisboa.



Gavetas, Arquivo Nacional Torre do Tombo, Lisboa.
 Egmont Manuscripts. Phillips Collection. University of Georgia Library, Athens (GA).
 Espólio Afonso de Ornelas. Academia Portuguesa da História, Lisboa.
 Inquirições de Entre Douro e Ave. Leitura Nova. Arquivo Nacional Torre do Tombo, Lisboa.
 Inquirições de D. Afonso III. Inquirições. Arquivo Nacional Torre do Tombo, Lisboa.

³⁸ Bulas. MS 35, no. 11.

³⁹ Bulas. Coleção Especial. Caixa 3, no. 32.

⁴⁰ Chancelaria de D. Afonso III. Livro 2, fol. 53.

⁴¹ Gavetas. Gaveta 1, MS 1, no. 10.

⁴² Inquirições de Entre Douro e Ave. Leitura Nova. Fols. 220-5.

⁴³ Inquirições de D. Afonso III. Inquirições. Livro 3, fol. 45.

Non-edited nor fixed documents. Bulk collections produced from a single author

Pessanha, Camilo. Correspondência do Autor. Espólio de Camilo Pessanha. Arquivo de Cultura Portuguesa Contemporânea. Biblioteca Nacional de Portugal, Lisboa.

⁴⁴ Pessanha Correspondência, no. 42

Kallen, Horace. Papers. YIVO Institute for Jewish Research, New York.

⁴⁵ Kallen Papers, file 36.

6. INCLUSION OF NON-TEXTUAL ELEMENTS

- Images should be sent separately and can be included either in the body text or at the end of the article in an identified annex:
 - images should be properly numbered and credited;
 - references in the body text should be made in between parentheses;
- (Fig. 15)
- original photographs should have their author identified;
 - images should be sent in an electronic format (preferably in .jpeg or .tif format), with a minimum resolution of 200 p.p.;
 - the author is responsible for obtaining any copyrights needed for publication, and for providing official documentation, if needed, testifying that the images are license free or purchased for academic publication purposes;
 - tables and graphics should be sent in the body text and editable in Microsoft Word (.doc or .docx) format; elements in other formats will not be considered.
 - images of works of art should conform to the following norms:
 - have a caption with description, which can be followed by a commentary or a credit line and reference;
 - after a first reference, or if the referencing elements are given in the body of text, captions should avoid their repetition;
 - caption and referencing elements should follow a standard order, if needed:
 - **Description and comment, stating if it is a detail**
 - **Author, if known, date or period for the work.**
 - **Name, if given by the author or by convention.**
 - **Type of work, technique and material, dimensions.**
 - **Current location, collection or museum number (Author-Date origin reference).**
 - **Credit and authorship of the image.**

Various examples from this category:

Fig. 36. The Portuguese landing in Arzila. [Pasquier Grenier?], [ca. 1475-99]. *The Landing in Arzila*. Tapestry, wool and silk, 308-357 x 1108-1107 cm. Colegiada de Nossa Senhora da Assunção, Pastrana (Araújo 2012, 242).

Fig. 37. *The Landing in Arzila*. Colegiada de Nossa Senhora da Assunção, Pastrana.

Fig. 38. Detail from the helmets. *The Landing in Arzila* (Araújo 2012, 250).

Fig. 3. Detail of Alberto Caeiro Almada Negreiros, 1961. *Main entrance portico of the School of Arts and Humanities of the University of Lisbon*. Photograph by Armando Norte.



Fig. 15. Birth of Athena from Zeus, with Poseidon, Hephaestus and four other feminine figures nearby. [ca. 540 BCE]. Exaleiptron, black-figure attic pottery. Louvre, CA 616 (Demargne 1984b, 743).

Fig. 16. Detail from Zeus' head. Louvre, CA 616. Cortesia do Musée du Louvre.

Fig. 21. Marriage procession of Peleus and Thetis [Klitias], 570-560 BCE. *Francois vase*. Volute krater, black-figure attic pottery. Frieze, Museo Archeologico no. 4209. Reprinted with permission from Angeli (1992b, 111). © 1992 J. Paul Getty Museum.

Fig. 22. Detail from Peleus and Thetis charriot. *Vaso Francois vase*. (Angeli 1992b, 111). © 1992 J. Paul Getty Museum.

- Works of art can also be referenced in full by the Author-Date system, but only if necessary and if they have been analysed in person.

[Grenier, Pasquier?] [ca. 1475-99]. *The Landing in Arçila*. Tapestry, wool and silk, 308-357 x 1108-1107 cm. Colegiada de Nossa Senhora da Assunção. Pastrana

Louvre, CA 616. [ca. 540 BCE]. Exaleiptron, black-figure attic pottery.

Negreiros, Almada 1961. *Main entrance portico of the School of Arts and Humanities of the University of Lisbon*. Mural art, painted over sunken relief on limestone. School of Arts and Humanities of the University of Lisbon.