



Guidelines for Authors

BEFORE GETTING STARTED

Language

Skenè. Texts and Studies publishes volumes in English and monolingual or parallel editions.

1: FORMATTING

Word processing programmes

Authors must use word processor programmes that guarantee stable formatting, such as Microsoft Word®.

Format					
Page: top margin:	2 cm	left margin:	2 cm	merge:	none
bottom margin:	2 cm	right margin:	2 cm		
Text: stylesheet:	normal + double line-spacing				
margins:	no further margin than those of the page				
indent:	none				
Abstract: margins:	none				
indent:	none				
Notes:	automatically created footnotes; use Arabic numbers; normal stylesheet				
Hyphenation	N O N E				

Chapters in miscellanies will present abstract and keywords.

Please compose your article in the 'normal' stylesheet of your wordprocessor + double line-spacing.

Typeface and font size will be defined in the page setting.

Specify only **bold** and *italics*.

Please, **NO** hyphenation.

Abstract

Keywords

Epigraph

Text

Guido Avezzi ¶

Collaborating with Euripides: Actors and Scholars Improve the Drama Text ¶

Abstract ¶

This article examines a passage from Euripides' *Electra* which has been suspected of being textually interpolated. It is a fairly long passage, covering twenty-six lines out of overall forty-four, between 357 and 400. Through an analysis of the cotextual and contextual consistency of the suspect portions, the article wishes to demonstrate that the scene under scrutiny, which shows no trace of incongruous additions, is coherent with the overall play text *Electra* as it has been passed down to us under Euripides' name. ¶

KEYWORDS: actors' interpolations; Euripides; Euripides' *Electra*. ¶

Whoever teaches that hermeneutics and scholarship are to be kept distinct seriously errs. ¶

Heinrich Hirzel. ¶

In my opinion, Euripides needs interpretation rather than correction. ¶

Gilbert Murray. ¶

When an editor labels something an actor's interpolation he is doing no more than declaring that he does not like it. Such declarations naturally tell us more about the editor than the text. ¶

Gary Taylor! ¶

On 27 February 1998, in the Hall of the 'Archivio Antico' of Padua University, only a few months after the publication of the two *Hamlet* edited by Alessandro Serpieri for Marsilio ¶

¹ The quotations are from Hirzel (1862: 97; "Egregie errant qui hermeneuticam et criticam separatim tractandas esse praecipunt"), Murray (1902: xi; "Plus interpretationis eget, me iudice, Euripides quam ¶

2. STYLE GUIDE

ABBREVIATIONS

Authors'/ editors' first names Please spell out authors'/editors' first names, if possible.

Latin and/or English – Use English rather than Latin wherever possible, e.g.: “see above” rather than “v. supra”, “namely” rather than “viz.”.
– Avoid: et seq. (use a specific page range or ff.), op. cit., idem and loc. cit., supra (use “see above”).
– Exceptions: et al., ibid., sic.

“for example” “that is” “and so on” Spell out in the text, but use the abbreviations “e.g.”, “i.e.”, and “etc.” in parenthetical remarks. Note that these abbreviations are not followed by a comma.

Reference material For dictionaries, encyclopaedias, and general reference material please use the commonly accepted abbreviations, in italics: e.g. *LSJ*, *OED*, *RE*, *TrGF*, etc.

Truncations and contractions – Punctuate truncations (Prof., vol.) but not contractions (Dr, Mr, St, vols, eds). Exception: no.

– Do not include dots in sets of initials/acronyms, e.g.: *OED*, not *O.E.D.*; *LSJ*, not *L.S.J.*, except for initials in personal names, e.g.: T.B.L. Webster.
– Do not add l. or ll. abbreviations in parenthetical quotations, e.g.:

“In the Servant/Messenger’s tale of Euripides’ *Electra* (774-858) scholars etc.”; yet use them in the text, for example, “Nor will their meeting with Aegisthus be immediately violent, as vividly prefigured at ll. 572-6”.

– Use vol. and vols (followed by Arabic number[s]) for volumes: e.g. vol. 1, vols 1-2, vols 2, 5; for cantos, books, etc. use Arabic numbers with no abbreviations.

Classics abbreviations a. For quotations from classical authors and their works, please refer to the following style:

Abbreviated name of the author | abbreviated title | if necessary, number of book, etc. | dot | chapter | dot | paragraph – Arabic numerals should be used throughout; e.g. Xen. *An.* 7.1.4; Str. 1.1.

b. For fragments:

Abbreviated name of the author, if known | complete title, if known | fr. (or frs) | number of fragment (or numbers of fragments | abbreviation of the editor: Eur. *Andromeda* fr. 118 (or: frs 118-126; or: frs 118, 125-126) Kn.; if the author is unknown: fr. 15 *TrGF* II

c. Please use *LSJ* abbreviations for Greek and *ThL* for Latin (see Table 1 for exceptions). Exceptions are quotations of Aristotle, Plato, Plutarch, which follow this style: page | columns or section | line, e.g.:

Arist. *Rh.* 2.2 (1378b23-1379a9) (chapter reference may be omitted) or Arist. *Rh.* 1378b23-1379a9; Pl. *Smp.* 201d-e.

Acts, scenes, lines: use Arabic numbers and full stops to indicate act, scene, lines – e.g. (5.1.163-4)

Common abbreviations, initials, times, dates, etc.:	Text:	cf.	Initials:	UK	Times/dates:	800 AD or CE*
		e.g.		US		300 BC or BCE*
		ed.		BBC		9.30 am
		eds		NATO		4 pm
		et al.	Measures:	Hz		c.1880
		esp.		Lb		31 October 1926
		etc.		m	Titles:	Dr
		ff.		mm		Mr
		Fig.				Prof.
		ibid.				St
		i.e.				
		no.				
		l. / ll.				

* Add AD or CE after dates only when otherwise unclear, e.g. write 476 AD or CE, but 1024. These abbreviations (AD/CE; BC/BCE) should be used consistently throughout the manuscript except in quotations.

HYPHENATION

Please, do not hyphenate your manuscript.

ITALICS

Use italics in the following cases:

- a. Non-English words;
- b. Titles of books, volumes, journals, etc.

Do not use italics for emphasis

NUMBERS

- a. Spell out numbers under 100 (e.g. “twenty-nine” not “29”).
- b. For numbers above 100, use Arabic numbers (e.g. “148”, not “one hundred and forty-eight”).
- c. Do not spell out percentages, e.g. not “twenty percent”, but 20%.
- d. Inclusive numbers should include the fewest possible digits:
32-3, 132-48, 200-5, except in ‘teen’ numbers, where “1” is repeated, 114-18.
- e. Years in dates should be as follows: 1997-1998.
- f. In case of multiple disjoint pages, separate them with a comma, e.g. 45, 71.

POST- AND MULTI- WORDS

should be written as one word (e.g. multicultural, postmodern, etc.).

PUNCTUATION

Commas and full stops outside quotation marks.

In block quotations, punctuation at the end of the quoted passage,
before the citation information:

e.g.: . . . architectonic whole of an aesthetically consummated event. (Bakhtin 1990: 297)

QUOTATIONS

Quotation marks:

Use double inverted commas for quotations (“ ”) and square quotes (‘ ’) for emphasis (do not use italics for emphasis).

Use double inverted commas for titles of articles and essays.

Quotations of primary and secondary texts

Primary texts in languages other than English should be quoted in the original followed by an English translation within brackets (in in-text quotations) or square brackets (in block quotations; see below in-text and block quotations).

Secondary texts should be quoted in English only with indication of the English edition (see author-date system in ‘referencing’) or followed by “translation mine”.

In-text quotations

Short in-text quotations of a text in verse: please write the lines consecutively and divide them by a slash; e.g.:

As foretold in the closing of the poem, “he throws / The gage of vengeance for a thousand woes”. The *Vespers of Palermo* powerfully performs those consequences.

Short in-text quotations in a language other than English should be accompanied by an English translation as follows:

An archer named Peregrino, both a courageous soldier and a man who “always found himself in love” (“innamorato sempre si ritrovava”, Romano 1993: 1.51), tells him the story because he believes that da Porto himself was suffering from love melancholy.

Or:

An archer named Peregrino, both a courageous soldier and a man who “innamorato sempre si ritrovava” (Romano 1993: 1.51; “always found himself in love”), tells him the story because he believes that da Porto himself was suffering from love melancholy.

Block quotations

Passages longer than three lines should be quoted in block quotation. Quotations in a language other than English should be accompanied by an English translation within square brackets, followed by the appropriate citation information (see **referencing** below). E.g.:

ΑΥΤΟΥΡΓΟΣ οὐκουν πάλαι χρῆν τοῖσδ' ἀνεπτύχθαι πύλας;
χωρεῖτ' ἐς οἴκους. ἀντί γάρ χρηστῶν λόγων
ξενίων κυρήσεθ', οἷ' ἐμός κεύθει δόμος.
αἶρεσθ', ὀπαδοί, τῶνδ' ἔσω τεύχη δόμων.
καὶ μηδὲν ἀντεῖπητε, παρὰ φίλου φίλοι
μολόντες ἀνδρός, καὶ γὰρ εἰ πένης ἔφυν,
οὔτοι τό γ' ἦθος δυσγενὲς παρέξομαι.
(357-63)

[PEASANT Then shouldn't our doors have been opened to them long ago? (*To Orestes and Pylades*) Go into the house; in return for your valuable words you shall get such guest-fare as is stored in my house. Lift the baggage, servants, into the house. And don't say a word against it; you're friends coming from a friend. I may be poor, but I'll certainly not show my conduct to be ill-bred. (Cropp 2013)]

In longer passages lines may be indicated on the right-hand side every five lines; e.g.:

ΑΥΤΟΥΡΓΟΣ οὐκ οὐκον πάλαι χρῆν τοῖσδ' ἀνεπτύχθαι πύλας;
 χωρεῖτ' ἐς οἴκους· ἀντί γάρ χρηστῶν λόγων
 ξενίων κυρήσεθ', οἷ' ἐμὸς κεύθει δόμος.
 αἶρεσθ', ὀπαδοί, τῶνδ' ἔσω τεύχη δόμων. 360
 καὶ μηδὲν ἀντεῖπτε, παρὰ φίλου φίλοι
 μολόντες ἀνδρός· καὶ γὰρ εἰ πένης ἔφυν,
 οὔτοι τόγ' ἦθος δυσγενὲς παρέξομαι.
 ΟΡΕΣΤΗΣ πρὸς θεῶν, ὄδ' ἀνὴρ ὅς συνεκκλέπτει γάμους
 τοὺς σοὺς, Ὀρέστην οὐ κατασχύνειν θέλων; 365

[PEASANT Then shouldn't our doors have been opened to them long ago? (*To Orestes and Pylades*) Go into the house; in return for your valuable words you shall get such guest-fare as is stored in my house. Lift the baggage, servants, into the house. And don't say a word against it; you're friends coming from a friend. I may be poor, but I'll certainly not show my conduct to be ill-bred.

ORESTES (*To Electra*) By the gods, is this the man who shares with you the pretence of marriage, refusing to shame Orestes? (Cropp 2013)]

Stage directions:

Stage directions should be written in italics within brackets. Maintain short stage directions on the same line:

Example:

(Morning-room in Algernon's flat in Half-Moon Street. The room is luxuriously and artistically furnished. The sound of a piano is heard in the adjoining room. Lane is arranging afternoon tea on the table, and after the music has ceased, Algernon enters.)

ALGERNON Did you hear what I was playing, Lane?

LANE I didn't think it polite to listen, sir.

ALGERNON I'm sorry for that, for your sake. I don't play accurately – any one can play accurately – but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for Life.

LANE Yes, sir.

ALGERNON And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?

LANE Yes, sir. *(Hands them on a salver.)*

ALGERNON *(Inspects them, takes two, and sits down on the sofa.)* Oh! By the way, Lane, I see from your book that on Thursday night, when Lord Shoreman and Mr Worthing were dining with me, eight bottles of champagne are entered as having been consumed.

LANE Yes, sir; eight bottles and a pint.

(1.1)

Greek and a. Please use a Unicode font for Greek.

Latin quotations

- b.** Transliteration of Greek (see Table 2) should be limited to single words or phrases of two or three words; longer phrases or sentences should be typed in Greek and all Greek and Latin quotations should be accompanied by a translation, and the translator should be identified in a footnote or at the end of the quotation.
- c.** Be consistent in use of “u” or “v” in Latin.
- d.** Greek proper names may be spelled in either the Greek or the Latinized form, provided that the chosen form is used consistently within the paper (except in quotations)

Biblical quotations

Please use this format for Biblical quotations: book chapter: verse1-verse2 for a range of verses (e.g. John 3:16-17) or book chapter: verse1, verse2 for multiple disjoint verses (e.g. John 6:14, 44).

Quotations from the same author

To separate quotations from the same author, enter a comma and a space, e.g.:

Hom. *Il.* 1.1-15, 3.45-66, *Od.* 10.149-51

Quotations from different authors

For quotations from different authors, use a semicolon, e.g.:

Aesch. *PV* 102-15; Eur. *HF* 1-15

Omissions in quotations

Omissions within quotations should be marked by an ellipsis (three spaced points . . .); e.g.:

That is to say, the process of realizing the aesthetic object . . . is a process of consistently transforming a linguistically conceived verbal whole into the architectonic whole of an aesthetically consummated event. (Bakhtin 1990: 297)

Punctuation before elision may be retained; please make sure that in the case of a full stop it be not mistaken for a spaced point; e.g.:

Habitualization devours works, clothes, furniture, one's wife, and the fear of war. . . . And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. (Shklovsky 1965: 12)

Omitted lines of verse should be marked by an ellipsis on a separate line:

He that has sail'd upon the dark blue sea
Has view'd at times, I ween, a full fair sight;
.
The white sail set, the gallant frigate tight;
Masts, spires, and strand retiring to the right
(2.17.145-6, 148-9)

SPACING

No space before f. or ff., e.g.: 35ff.

No space before page number and note number (n1, n2 etc.), e.g.: 35n3

SPELLING

Please use **UK spelling**.

UK spelling should be consistent throughout the manuscript
except in quotations, when differently spelt.

3. WORKS CITED

At the end of the article, provide the bibliographical references of the primary and secondary texts mentioned in it in alphabetical order.

Single-authored volumes: Culler, Jonathan (1974), *Flaubert: The Uses of Uncertainty*, Ithaca: Cornell University Press / London: Elek.
 Kyle, Philip (2006), *People and Places*, 5 vols, Oxford: Blackwell.

Multi-authored volumes: Dollimore, Jonathan and Alan Sinfield (eds) (1985), *Political Shakespeare. New Essays in Cultural Materialism*, Manchester and New York: Manchester University Press.
 Greenblatt, Stephen (ed.) (1981), *Allegory and Representation*, Baltimore and London: The Johns Hopkins University Press.
 Tempera, Mariangela (ed.) (1986), *King Lear. Dal testo alla scena*, Bologna: Clueb.

Essays in volumes, introductions, prefaces, etc.: Serpieri, Alessandro (1985), "Reading the Signs: Towards a Semiotics of Shakespearean Drama", in John Drakakis (ed.), *Alternative Shakespeares*, London and New York: Methuen, 119-43.
 Erne, Lukas (2007), "Introduction", in Lukas Erne (ed.), *William Shakespeare: The First Quarto of Romeo and Juliet*, Cambridge: Cambridge University Press, 1-44.

Reprinted texts: Please follow this example:
 Eagleton, Terry (2009), *Literary Theory. An Introduction* (1983), Oxford: Blackwell.

Primary texts: Blake, William (1966), *Complete Works*, ed. by Geoffrey Keynes, London: Oxford University Press.
 Dryden, John (1985), "Oedipus", in Maximillian E. Novak, Alan Roper, George R. Guffey, and Vinton A. Dearing (eds), *The Works of John Dryden*, vol. 13, Berkeley and Los Angeles: University of California Press.

Translated texts: Foucault, Michel (2006), *History of Madness (Histoire de la folie à l'âge Classique*, 1961), London and New York: Routledge.
 Quintilian (1980), *Institutio Oratoria*, vol. 2, trans. Harold E. Butler, Cambridge, MA: Harvard University Press.

Journal articles: Neely, Carol Thomas (1991), "'Documents in Madness': Reading Madness and Gender in Shakespeare's Tragedies and Early Modern Culture", *Shakespeare Quarterly* 42 (3): 315-38.
 • Journals surveyed in the *Année Philologique* must be referred to in full, e.g. *Rivista di Filologia e Istruzione Classica*, not *RFIC*.

Newspaper articles: “Business: Global Warming’s Boom Town; Tourism in Greenland” (2007), *The Economist*, 26 May: 82.

- In case the title and/or the page is not available you may indicate the newspaper’s name and the publication date only:
The Era, 1 November 1866.

Article in a Reference Book (e.g. Encyclopedias, Dictionaries): “Phrynichus” (2005), *Encyclopedia of the Ancient Greek World*, 2nd edition.

More than one work by the same author: If you include more than one work by the same author published in the same year, please indicate ‘a’, ‘b’, etc. next to the date: e.g. (1974a) (1974b).

Accessed websites: Suh, Joseph Che (2002), “Compounding Issues on the Translation of Drama/Theatre Texts”, *Meta: Journal des traducteurs* 47 (1): 51-7, <http://id.erudit.org/iderudit/007991ar> (Accessed 30 July 2016).
Highlights of Windsor Castle, <https://www.royalcollection.org.uk/visit/windsorcastle/what-to-see-and-do/queen-marys-dolls-house> (Accessed 1 October 2015).

Online repositories: Please do not include e-text repositories, such as EEBO, archive.org, deutschestextarchiv.de, etc. but quote downloaded material (volumes, articles, etc.) following the recommended guidelines. E.g.:

Murray, Gilbert (1914), “Hamlet and Orestes. A Study in Traditional Types”, New York: Oxford University Press / London: Humphrey Milford: <https://archive.org/details/hamletorestesstu00murr> (Accessed 6 July 2018).

Quoting a website address in a footnote: If you need to quote a website address in a footnote, please use an abbreviated form, if possible:

Works Cited: *APGRD*, *Archive of Performances of Greek and Roman Drama*, <http://www.apgrd.ox.ac.uk> (Accessed 6 July 2018).

Footnote: *APGRD*

4. REFERENCING

Use Author-Date Style for text citations.

This style consists of the author's last name and the year of publication of the cited work.

Use no punctuation between the name and the date, and a colon between date and page number(s); e.g:

Works Cited

Culler, Jonathan (1974), *Flaubert: The Uses of Uncertainty*, Ithaca: Cornell University Press / London: Elek, pp. 115-127



Culler 1974: 115-27

– in case of in-text references use brackets: e.g.:

“lost and gone forever. What remains are only fragments – play texts torn out of their original contexts – which cannot convey their original meaning” (Fischer-Lichte 2005: 234).

or, when it is clear who the author is,

One should also take into account what adaptation theorist Linda Hutcheon views as a “postmodern paradox”: a simultaneous “enshrining” and “questioning” of the past (2003: 126).

– in footnotes, when the citation does not interrupt the sentence, do not use brackets; e.g.:

Longus' relationships with the new comedy have been studied, among others, by Hunter 1983: 67-71; Billault 1991: 143-51; Crismani 1997: 87-101.

Author(s): <i>Single Author</i>	e.g.: Merrill 1999
<i>Multiple Authors</i>	e.g.: Reynolds and Segal 2001
<i>Group or Corporate Author</i>	e.g.: Modern Language Association 1998
<i>Unknown Author</i>	use a few words of the title within double inverted commas, e.g.: “Recent innovations” 2001 [if an article], <i>Recent innovations</i> 2001 [if a volume].
<i>Identical Last Names</i>	If the Works Cited list contains two or more authors with the same last name: include the first initial (A. Smith 2014); if the initial is also the same, use the whole first name (Adrian Smith 2014).

Sources: – <i>Multiple sources in the same parenthetical reference</i>	separate the citations by a semicolon: (Merrill 1999: 72; Stone 1977: 56)
– <i>Citations taken from secondary sources quoting original works</i>	e.g.: (qtd in Styan 1995: 26). Capitalize qtd if after a full stop, for example in a block quotation; e.g.:

Does the system of this sacrificial responsibility and of the double ‘gift of death’ imply at its very basis an exclusion or sacrifice of woman? A woman’s sacrifice or a sacrifice of woman? (Qtd in Forbes 2006: 160)

– quoting from a volume included in a series of volumes

please quote the volume number (e.g. 2) as follows: (Romano 1993: 2.713)

– Use of *ibid.*

The abbreviation *ibid.* is never followed by a page number and should be used only when the pages are the same.

Please do not use *ibid.* in case of multiple, successive quotations from the same source, but quote only the page number within round brackets, e.g.:

As we confront a “theatre of states and of scenically dynamic formations” (Lehamann 2006: 68), we are led to dwell more closely on the ontological status of its constituents. Here we look not so much at a ‘story’ or a ‘message’ but toward something that Lehmann calls a “landscape” (78). The latter leads us not so much in the direction of a telling or a showing of a story but to a particular style of being, a “gesture or arrangement” (82) whereby we cannot but confront an “irruption of the real” (99).

Capitalize *Ibid.* after a full stop, for example in a block quotation; e.g.

Lo spettacolo testuale di questa *Hamlet Suite* è esecuzione capitale e somma di ogni *Amleto di meno*; è versione-collage da tutta l’opera (*moralità e poesia*) di Jules Laforgue, “tradita” dalla composizione “ritmica” e, a volte, *librettistica* della necessità scenica-musicale. (*Ibid.*)

If a reference is very distant from the previous one (e.g. it appears on page 1 and then again on page 2), avoid using *ibid.* and provide a ‘regular’ complete reference: (Smith 2014: 123).

5. FOOTNOTES

- Footnotes:**
- a. Avoid footnotes as much as possible and indicate the reference in the text within round brackets: (Autor date: page number), e.g. (Culler 1981: 150) or (150) or (ibid.) depending on whether it is clear who the author is, and on whether the text and the page are the same as the ones quoted in the same page.
 - b. Use footnotes only if they contain comments, e.g.:

¹ Snell-Hornby 1997: 195. By the same author see also 2006. While the stress is on the effect the translation aims at depending on cultural preconditions (what works well on a foreign stage at a particular moment in time), her argument assumes that the written script be playable according to the collaborative relation between the verbal and non-verbal signs implied in it.

- Note numbers:** after punctuation marks, e.g.:

philosophical paradox of an ontologically predicible 'not-nothing',¹⁶ or, alternatively, of a pre-cartesian scepticism rooted in a painful awareness of radical unknowing.

Aesch. (not A.)	Soph. (not S.)	Eur. (not E.)	Aristoph. (not Ar.)
<i>Ag.</i>	<i>Ai.</i>	<i>Alc.</i>	<i>IA</i>
<i>Ch.</i>	<i>Ant.</i>	<i>Andr.</i>	<i>Ion</i>
<i>Eum.</i>	<i>El.</i>	<i>Ba.</i>	<i>IT</i>
<i>Pers.</i>	<i>OC</i>	<i>Cycl.</i>	<i>Med.</i>
<i>PV</i>	<i>OT</i>	<i>El.</i>	<i>Or.</i>
<i>Sept.</i>	<i>Tr.</i>	<i>Hec.</i>	<i>Pho.</i>
<i>Suppl.</i>		<i>Hel.</i>	<i>Rh.</i>
		<i>Her.</i>	<i>Suppl.</i>
		<i>Hipp.</i>	
			<i>Thesm.</i>
			<i>Vesp.</i>

Table 1. Table of exceptions to *LSJ* (dramatic texts)

α	<i>a</i>	A	A	ά : <i>a</i> , ά́ : <i>ha</i> , ά̃ : <i>ha(i)</i> , 'A- : <i>A-</i> , 'A- : <i>Ha-</i>
α̣	<i>a(i)</i>	'Aι-	<i>A(i)</i>	N.B. In case of diphthongs with a long initial vowel we recommend using the <i>iota infrascriptum</i> writing (α̣, α̣̃, η̣, η̣̃, φ̣, φ̣̃) rather than <i>adscriptum</i> (αι, α̃ι, ηι, η̃ι, ωι, ω̃ι).
άι-	<i>a(i)-</i>	'Aĩ-	<i>Ai-</i>	
ά̣ι-	<i>ha(i)-</i>	'Aị̃-	<i>Hai</i>	
β	<i>b</i>	B	B	
γ	<i>g</i>	Γ	G	
γε, γη, γι, γυ,	<i>ge, ge, gi, gy</i>	Γε-, Γη-, Γι-, Γυ-	<i>Ge-, Ge-, Gi-, Gy-</i>	γγ: <i>ng</i> , γκ: <i>nk</i> , γχ: <i>nch</i>
δ	<i>d</i>	Δ	D	
ε	<i>e</i>	E	E	έ: <i>e</i> , έ́: <i>he</i> , 'E- : <i>E-</i> , 'E- : <i>He-</i>
ζ	<i>z</i>	Z	Z	
η	<i>e</i>	H	E	ή: <i>e</i> , ή́: <i>he</i> , ή̃: <i>he(i)</i> , 'H- : <i>E-</i> , 'H- : <i>He-</i>
θ	<i>th</i>	Θ	Th	
ι	<i>i</i>	I	I	ί: <i>i</i> , ί́: <i>hi</i> , 'I- : <i>I-</i> , 'I- : <i>Hi-</i>
κ	<i>k</i>	K	K	
λ	<i>l</i>	Λ	L	
μ	<i>m</i>	M	M	
ν	<i>n</i>	N	N	
ξ	<i>x</i>	Ξ	X	
ο	<i>o</i>	O	O	ό: <i>o</i> , ό́: <i>ho</i> , 'O- : <i>O-</i> , 'O- : <i>Ho-</i>
π	<i>p</i>	Π	P	
ρ, ρ̣-	<i>r, rh-</i>	ρ̣	<i>Rh</i>	
σ, -ς, c	<i>s</i>	Σ, C	S	
τ	<i>t</i>	T	T	
φ	<i>ph</i>	Φ	Ph	
χ	<i>ch</i>	X	Ch	
ψ	<i>ps</i>	Ψ	Ps	
ω	<i>o</i>	Ω	O	ώ: <i>o</i> , ώ́: <i>ho</i> , ώ̃: <i>ho(i)</i> , 'Ω- : <i>O-</i> , 'Ω- : <i>Ho-</i>

Table 2. Transliteration table for ancient Greek