

VESTIGIA
PREPARING MANUSCRIPTS FOR PUBLICATION
EDITORIAL NORMS FOR AUTHORS

Title

Times New Roman (Font size 14), all words capitalised: THIS IS THE TITLE OF THE PAPER

Font

Throughout: Times New Roman (Font size 12)

Subheadings

Bold. Only first letter of first word capitalised: **This is a subheading**

Spacing

Single space between paragraphs. No space after subheadings

Example:

Here we are thrown immediately into a discourse characterised by the disjunction and discordance (*Spaltung*) inherent in the conflict between life and death, register and text, signifier and signified.

From signifying body to sepulchre

One of the primary functions of the tomb in antiquity was to preserve the memory - and not just the cadaver - of the departed. The tomb stood metonymically for the person whose memory it sought to preserve (Keiser 2011). Indeed, with the corporeal remains of the

Line spacing

1.5

Alignment

Left

Foreign words

Italicised thus: *Spaltung*

Page numbers

Bottom centre

Direct quotations

Under 30 words:

single inverted commas, integrated into text. Example :

Thus, authentic practice, the ‘moment of genuine *praxis* informed by *phronesis*’ is the moment in which we engage in action and that action-moment becomes ‘a moment of knowing and seeing oneself – one’s own being’ - as practice (McNeill 2001: 131).

Over 30 words:

without inverted commas, indented left 1 inch, indented right 0 inch, with author’s name, date, and page number aligned right. Example :

This common ground between Thomas and Heidegger has subsequently been discussed from a number of different angles e.g. by Wood (1997) and Caputo (1982).

All *aletheia*, all unconcealment of entities, takes place within the hidden background of the *lethe*, the essentially concealed to which, nonetheless, we as humans, via the notion of being, are essentially related. The sense of the *lethe* is the essential mystical sensibility, the sense of mystery that provokes the essential awe which gives rise to and sustains philosophy as the question of the meaning of Being.

Wood 1997: 279-80

Classical texts

Abbreviated in text thus:

Arist. Metaph. 11.2

Listed at the end thus:

Sigla

Arist. Metaph. Aristotle, *Metaphysics*, Books I-IX (trans) H. Tredennick. *Loeb*
Classical Library Vol. 271, Harvard: HUP, 1979.

Call-outs (References in text)

Books cited in text but without a direct quotation: author's surname and date of publication in brackets, thus:

(Cimino 1902)

Books cited in text but with a direct quotation: author's surname, date of publication and page number(s) in brackets, thus:

(Cimino 1902: 354-5)

Books in References list:

Author's surname, first letter of the first name. (date of publication). *Title of the Book*. Place of Publication: Publishing House.

Example:

Graves, R. (1978). *The Shout and Other Stories*. Middlesex: Penguin.

Articles in References list:

Author's surname, first letter of the first name. (date of publication). Name of the Article *Title of the Journal* Issue number (Volume number): page range.

Example:

Plaud, J. J. (2003). Pavlov and the Foundation of Behavior Therapy *The Spanish Journal of Psychology* 6 (2): 147-54.

Book chapter in References list:

Author's surname, first letter of the first name. (date of publication). Name of the Chapter page range *Title of the Book*. Place of Publication: Publishing House.

Example:

Dunand, F. (2007). Between tradition and innovation: Egyptian funerary practices in late antiquity *Egypt in the Byzantine World, 300-700* 163-84 (ed) R.S. Bagnall. Cambridge: Cambridge University Press.

All references that appear in the text (call-outs) should appear in the references list and vice versa.

Notes

Footnotes function, not endnotes.

Font: Times New Roman (size 10)

Alignment: Left

Line spacing: single; no space between footnotes.

Indentation: Special, first line (0.5" inches)

Number: Regular

References that appear in the text should appear in the same way in the footnotes.

References to works that appear only in the footnotes should be listed in the note the first time.

All further references should be indicated thus:

(Courcelle 1965 op.cit).

Example:

Plato – who, according to Jaeger was ‘the father of psychoanalysis’ – mapped out the topography of the body principally in its relation to the soul¹. It is an abstract proximity drawn

¹ Lacan had been introduced to Plato by Marie-Thérèse Bergerot, an austere widow 15 years his senior, with whom he was having an affair. It was to her that he would dedicate his doctoral thesis. But he was also greatly influenced by Alexandre Kojève’s fascination with Plato and influenced by his interpretation of the Platonic Dialogues. Kojève was an influential lecturer and thinker whose influence was particularly strong among French existentialists. Lacan attended his lectures on Hegel in the 1930’s. Lacan shows how psychoanalytic treatment progresses towards truth by a series of dialectical reversals and argues that psychoanalysis is a dialectical experience, an ‘art of conversation’ and that the analyst engages with the patient in a dialectical operation (Lacan 1988: 278). Lacan compares this early confusion to the first stage of psychoanalytic treatment, when the analyst forces the patient to confront the contradictions and gaps in his narrative ‘...just as Socrates then proceeds to draw out the truth from the confused statements of his interlocutor, so also the analyst proceeds to draw out the truth from the analysand’s free associations’ (S8: 140). For Lacan, ‘in a manner identical to the Socratic Dialogue’ (Lacan 1951b: 12) which is ‘an endless dialectical process’ the analyst subverts the ego’s disabling illusions of permanence and stability. ‘He [the analyst] must engage him [the patient] in a dialectical operation, not to say to him that he is wrong since he necessarily is in error, but show him that he speaks poorly, that is to say that he speaks without knowing, as one who is ignorant, because what counts are the paths of his error’ (Lacan 1988: 278). Lacan refers in *Seminar I* to Plato’s *Meno* saying that the ‘art of conversation’ of Socrates in the *Meno* is ‘to teach the slave to give his own speech its true meaning’ (Lacan 1988: 278). *The Meno*, like *The Protagoras*, has as its main philosophical focus the question ‘Can virtue (*aretē*) be taught?’ Cake (2009) argues that Lacan’s interest in the relationship between Socrates and Alcibiades makes it possible to understand how, in the ancient text, desire is already understood as something fundamentally unconscious, cf. Lacan’s *Psychoanalysis and Plato’s Symposium: Desire and the (In) Efficacy of the Signifying Order* *Analecta Hermeneutica* 1 (1):224-39.

out in three passages where the body is described both as a tomb (*sēma*) or index of the soul (*psuchē*), and as that which in some way signifies (*sēmainei*) the soul (Gorgias 493a; Cratylus 400c; and Phaedrus 250c)². Here we are thrown immediately into a discourse characterised by the disjunction and discordance (*Spaltung*³) inherent in the conflict between life and death, register and text, signifier and signified.

² Plato mistakenly attributes the origin of this idea to the Orphic tradition and conflates it with the rather different notion of the body as a prison (Courcelle 1966 op. cit.). It is more likely Pythagorean rather than Orphic in origin. Cf. Dolto, F. (1961). *Personnologie et image du corps La Psychanalyse* 6: 59-92.

³ Freud adopted the term *Spaltung* following Janet, but linked it to repression rather than seeing it simply as an incapacity for synthesis. On the background to the term *discordance* and its introduction into French psychiatry in 1912 by P. Chaslin see the erudite study by Lantéri-Laura and Gros (1992) who demonstrate that the origin of the term is to be found in Augustine's concept of *discordia*.