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Unnumbered *document* structure

Chapter, section and subsection can also be used without numbers. Do you see the slight changes in the layout? Also, the counter is not incremented. This can be used for forewords or introductions.

Section without numbers

This the first section of a text. It is preceded by two hierarchical units, namely Part and Chapter. As you can see above, the chapter command has two arguments, the first one being the running head which is displayed in the header of each page. Structure your text wisely.

Now, a running head only makes sense if your chapter spreads across several pages.

Subsection without numbers

Here we are at an even lower hierarchical level. This can be quite useful. Be aware that this level is not being displayed in the table of contents.

Chapter 1

Document structure

Oh, happy day (an epigraph)

1.1 This is the first section

This the first section of a text. It is preceded by two hierarchical units, namely Part and Chapter. As you can see above, the chapter command has two arguments, the first one being the running head which is displayed in the header of each page, the second being the text that is printed on the page where the chapter begins.

We offer two additional units below the section: the subsection and the subsubsection. See below how they are displayed!

1.1.1 This is a subsection

Here we are at an even lower hierarchical level. This can be quite useful. Be aware that this level is not being displayed in the table of contents. Now, there is still one level below that: the subsubsection.

A subsubsection

A subsubsection will never be numbered and like its predecessor, it will not show up in the table of contents.

ηπειρωτικά τα οποία είναι λιγότερο πυκνά από τα ωκεάνια και αποτελούνται από πετρώματα πλούσια σε νάτριο, αλουμίνιο και πυρίτιο.

2.1.5 The Multilingual bit

To read single Arabic words, as in Grammatical Paradigms, we must know the sound of the letters [...] ‘b t θ ʒ ʔ n d t z s ʃ ʂ s d t d y G F ʕ ʔ L m n w h y. Change of ה into .ה Place of the accent [...] never in ultima, therefore in penultima in all disyllables as onsur, never higher than the antepenult, and there always in polysyllables as nasara, nasarta unlwaaw [y]e penult be made long by quiescent by וי as tansorania tansori’na tansora’na.

2.1.6 If in doubt

You can add complicated characters as images, for example, an apple: 🍏. Or a penguin: 🐧.

2.2 Text markup

This is a regular paragraph. Words can appear in *italics*, – and some characters are ^{superscript} or _{subscript}. There is also Math font for additional symbols: ☉. In some cases, you can use **EOAbold** directly. Small caps are also possible.

2.3 Other types of text blocks

If you want to include a longer quote in a text, use the block quote feature. And inside that we also introduce you to how you can insert footnotes (Piaget 1985).

A rather short block quote.¹

Poems² and verses can be included with the EOVerse environment:

Prudence and knowledge descend
From Philosophy into [human] intellects;
Which are *perfect* as far as their disposition is concerned,
As each one receives its part of justice and reason.

Three constructs for lists

This is a numbered list containing three items:³

1. This is the first entry.
2. This is the second entry.
3. This is the third entry

¹ Kaulbach 1960, 320–322

² If you don't want a paragraph to be indented, use noindent

³ And now a very long footnote that spreads across at least one line so that we can show what to do when you want to have more than one paragraph in the footnote

We have a command for that.

In contrast to that, here is a list that is not numbered, but also contains the same items!

- This is the *first* entry.
- This is the second entry.
- This is the third entry

Thirdly, if you want to give some definitions you can use EOAdescription:

LaTeX A typesetting system

User This is you!

References

Kaulbach, Friedrich (1960). *Die Metaphysik des Raumes bei Leibniz und Kant*. Köln.

Piaget, Jean (1985). *The Equilibration of Cognitive Structures*. Chicago: University of Chicago Press.

Chapter 3

References and indices

An abstract on chapter level.

3.1 Labels

Elements can be assigned labels so that they can be referred to: sections¹, images², tables³. A lot of things can be cross-referenced.

By the way, Joyce is a very good author. Read some of his stuff. It may be useful for indexing some of your key terms in the text so that we can later link to catalogues that tells the reader more about the things. Joyce died in Zurich. You cannot read anything about him in neither Walkowski's work of 2016 nor in Carvalho 2012!

Now, here's a funny problem concerning the index. Consider one Lord Charles Please observe: there are references in the index entry. This is the same reference outside the index: (Fig. 1, 5)

3.2 References

It includes references to a section (see section 2.1), to an image (see image 2), two entries for the index (Science and Confucius) and a reference to a facsimile (see facsimile on page 8).

This is the way to enter web addresses: <http://www.edition-open-access.de>, FOOL.

3.3 Citations

The bibliographic information is kept in a separate database. The text file only contains references to the specific database entry. Examples of citations are distributed throughout this document. It also possible to customize the citations with Asper 2009.

Another important issue is the sorting of entries where a two publications have the same authors and the same year: Maccagni 1967a and Maccagni 1967b.

We can also cite newspapers: Wenk 2016(**indIndIndexing**)

¹ Cross reference to Chapter 1

² There is a nice image in section 2.

³ There is a table in section 0

References

- Asper, Markus (2009). The two cultures of mathematics in ancient Greece. In: *The Oxford Handbook of the History of Mathematics*. Ed. by Eleanor Robson and Jacqueline Stedall. Oxford: Oxford University Press, 107–132.
- Carvalho, Teresa Nobre de (2012). *O mundo natural asiático aos olhos da Occidente. Contribuição dos textos ibéricos quinhentistas para a construção de uma nova consciência europeia sobre a Ásia*. PhD thesis. University of Lisbon.
- Maccagni, Carlo (1967a). Contributi alla bibliografia di Giovanni Battista Benedetti. *Physica* 9(3):338–364.
- (1967b). *Le speculazioni giovanili "de motu" di Giovanni Battista Benedetti*. Pisa: Domus Galilaeana.
- Walkowski, Niels-Oliver (2016). *Digital Publications beyond Digital Communication*. Tech. rep. 17. Göttingen: Niedersächsische Staats- und Universitätsbibliothek Göttingen. URL: <http://nbn-resolving.de/urn:nbn:de:gbv:7-dariah-2016-3-4>.
- Wenk, Erik (2016). *Eine Riesenschweineerei - „Didi & Stulle“ komplett*. URL: <http://www.tagesspiegel.de/kultur/comics/berliner-comic-klassiker-eine-riesenschweineerei-didi-und-stulle-komplett/14742676.html>, accessed November 23, 2016.

Chapter 4

Floating environments

Floating environments are bigger constructs like figures and tables, said Gamba in 2008.¹

If you want to, you can leave the placing of them to the typesetting system, in order to avoid bigger stretches of white space (cf. Hsu 1993).²

4.1 Tables

The following lines of code produce a table consisting of 4 columns and 3 rows.

Table 0: Levies on different yarns, sarees and *paṭṭu* in early medieval Peninsular India. **Kasu* is a gold coin in currency in early medieval Peninsular India.

Material/Goods	Measurement	Levy
yarn (cotton or silk not specified, presumably both)	<i>vandi</i> (cart load)	20 <i>kasu</i> *
	<i>podi</i> (hand cart load)	5 kasu
	<i>pakkam</i> (bag load)	2.5 <i>kasu</i>
	<i>talaichumai</i> (head-load)	2 <i>kasu</i>

Table 0: This is a table

Heading 1	Heading 2	Heading 3	Heading 4
	Some more text in new line		
Here some the	you data table	may spread in	find over cells

¹ This chapter also showcases the use of two different sets of footnotes, alphabetic and arabic. This is a per-chapter-setting.

² Here comes a footnote with arabic number as marker, which means it is the other apparatus

We can remove the borders by adding the optional argument 'blank'

Table 0: This is a table

Heading 1	Heading 2	Heading 3	Heading 4
Here some the	you data table	may spread in	find over cells

Next, the same table, but without a caption. NB it has also no label!

Heading 1	Heading 2	Heading 3	Heading 4
Here some the	you data table	may spread in	find over cells

4.2 Figures

Images are also floating objects. The command takes five parameters: filename, caption, label, width and position

Figure 1: An image with a caption.

Captions can be rather long.

It is possible to have figures without captions:

The last image command – `EOAlsfigure` – takes three parameters and the figure covers the whole page

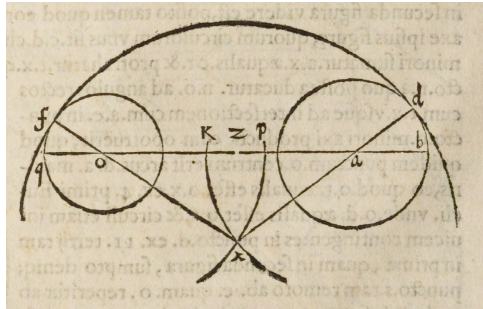


Figure 2: Ostafrikanische Arbeiter an einem der großen Knochengräben, die während der paläontologischen Expedition des Berliner Naturkundemuseums in die damalige Kolonie Deutsch-Ostafrika zwischen 1909 und 1913 angelegt wurden. (Koloriertes Glasdiapositiv, Museum für Naturkunde Berlin, Historische Bild- u. Schriftgutsammlungen, Bestand: Pal. Mus., Signatur: B V/177)

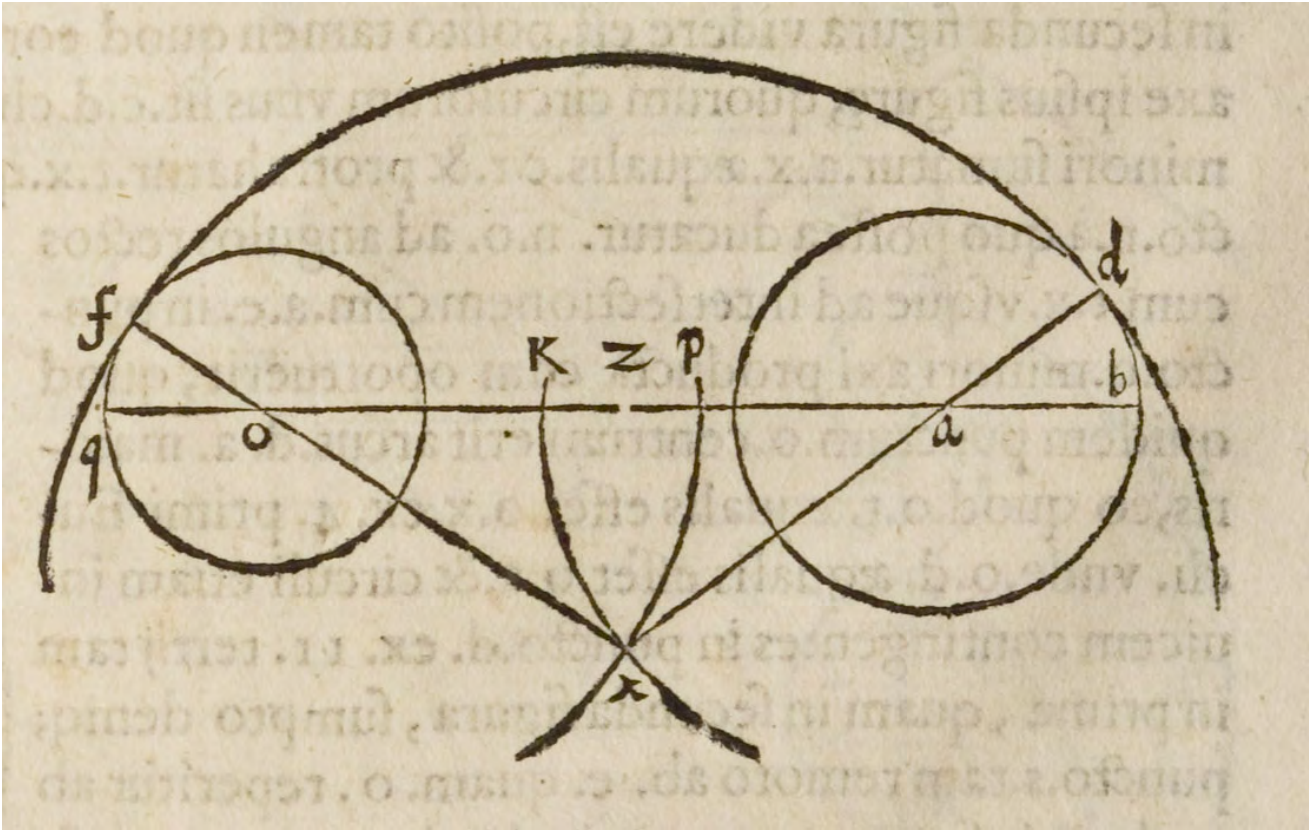


Figure 3: That's a caption for the lovely landscape image

4.3 Hyperimage

4.3.1 A normal figure

We start with a simple figure that opens in a lightbox viewer, when clicked:

Figure 4: *Upper body of a colossal double statue from the Red Hall in Pergamon*, unidentified photographer, 1900, albumen print on cardboard mount, 17,1 x 23,3 cm (photo), 24.4 x 30.8 cm (cardboard), Antikensammlung, SMB, inv. no. FA-Perg34-0003.

4.3.2 Hyperimage enabled

Next is a hyperimage-enabled image, that is visible on the page:



Figure 5: *Upper body of a colossal double statue from the Red Hall in Pergamon*, unidentified photographer, 1900, albumen print on cardboard mount, 16.8 x 23 cm (photo), 25.2 x 33.4 cm (cardboard), Antikensammlung, SMB, inv. no. FA-Perg34-0002.

The figure is marked up and has highlighted areas that can be referenced in the text. For example, by visiting this link, “Pergamon”, the Hyperimage viewer should open and show

an area in a highlighted box. The areas can be polygons, a circle, as in circular stamp, is also possible. When visiting the infobox in the Hyperimage viewer, more annotations can be selected.

4.3.3 Comparing images in Hyperimage

Two or more images that have or not have been already displayed can be grouped together in a collage to make a comparison between them easier. This comparison is only viewable in Hyperimage: Compare the back of two cards on Figures 6 and 7 in Hyperimage. Or link to the highlighted areas directly: handwriting. Here's a link to one of the images in the collage as a separate Hyperimage-only image: 6.

4.3.4 Subfigures

The last feature to be demonstrated are subfigures. These are figures meant to complement a treatise, but are referenced only through a link in Hyperimage. Cfr. Fig. 8 in Hyperimage).

References

- Gamba, Enrico and Kirsti Andersen (2008). Monte, Guidobaldo, Marchese Del. In: *Complete Dictionary of Scientific Biography. Vol. 23*. Detroit: Charles Scribner's Sons, 174–178.
- Hsu, Mei-ling (1993). The Qin Maps: A Clue to Later Chinese Cartographic Development. *Imago Mundi* 45:90–100.

Chapter 5

Formulas

5.1 Mathematics

My Theorem 1. *Hier eine Instanz des Theorems*

Latex is very good in typesetting math. There are inline equations like $\sqrt{9} = 3$ and block equations (see below). Here is another equation: $2^2 = 4$.

$$6 + 6 = 12 \tag{5.1}$$

$$g_{\mu\nu} = 7 \tag{5.2}$$

Block equations can be unnumbered, as well.

$$6 + 6 = 12$$

Formulas can be grouped in sub-equations.

$$6 + 6 = 12 \tag{5.3a}$$

$$12 + 12 = 24 \tag{5.3b}$$

$$24 + 24 = 48 \tag{5.3c}$$

My Theorem 2. *A statement.*

An array of equations. All of them numbered individually.

$$1 + 1 = 2 \tag{5.4}$$

$$2 + 2 = 4 \tag{5.5}$$

$$4 + 4 = 8 \tag{5.6}$$

An unnumbered array of equations:

$$1 + 1 = 2$$

$$2 + 2 = 4$$

$$4 + 4 = 8$$

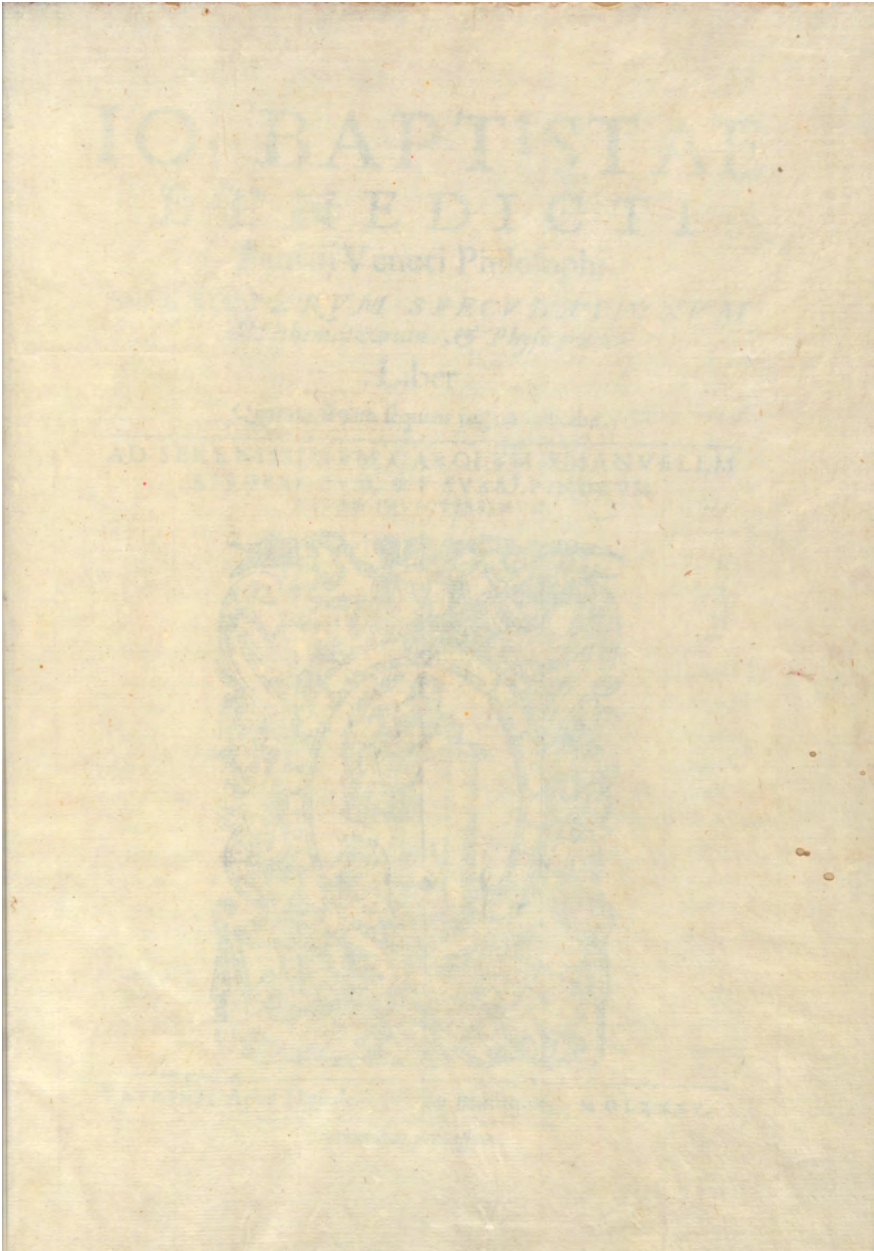
My Theorem 3. *Another statement.*

5.2 Chemistry

Here is an example of an inline chemical formula. We embed it in its original context: The deposition of calcite, the dominant mineral in karst environments, is controlled by the reversible chemical reaction $2\text{HCO}_3^- + \text{Ca}^{2+} \rightleftharpoons \text{CaCO}_3 + \text{CO}_2 + \text{H}_2\text{O}$. Consequently, the dissolution or precipitation of calcium carbonate is strictly influenced by changes in the chemical equilibrium of this reaction.

Chapter 6
Source editions

6.1 Facsimile and transcription side by side



Transcribed text of page 2 Prodidit veteres clavem Herculis templi sui toxibus appensam procul hinc canes et muscas solo quidem olfactu abigere. Non secus et omnis litteratorum chorus, qui suis monumentis aeternitati commendari velint, extimat suam feturam insignis cuiuspian patroni nomine perinde ut clava fretam et ab omnibus oblocutorum aculeis vindicari et auspiciato in vulgus exire. Quos igitur fetus iam dudum parturio nunc pariturus et in lucem emissurus (generosissime Petrae) tenellos adhuc, et implumes tibi destino, credo, commendo patiari, precor eas tuis sub alia delitescere tuique sub nominis umbra recumbere. Cuius (spero) non minus quam Herculeae clave olfactu longe repellantur canini rictus et oblatratores inviduli. Te sane unum praeceteris mihi patronum eo iustius elegerim, quod et tua ipsius maiestate familiariter – quae tua est comitas – quondam usus sim, et litterarum sis non minus peritus quam apperens. Quis enim illiteratum litterarum defensorem, libidinosum pudicitiae et iniustum iustitiae putaverit. Nempe – si Christiano poete credas. Nulla sub iniusto virtus est principe tuta. Nulla sub incesto castis est gloria rege.

6.2 Transcription and translation

XVIII.V

Homines ut plurimum parvi corpore, colore maior pars subfusco, torosa, et fortis, semper ad arma parata, in subitam iram prona, vindictae avida, iniuriarum memor, acuti, ac versatilis ingenii, exteris amica, hospitalitatis amantissima, suo domino fida, literis apta, naturali amoenissimo Tuscorum pollens eloquio, hilaris cantu, saltuque vivida, in mechanicis ingeniosa, mercibusque sollicita. Hyeronimus Capugnanus Itiner. Part. prima paucis populum hunc delibat, *Natio haec*, inquit, *Garfagnanae martia, audax, et in bello assuefacta, indomitaque, Atestinis principibus devota*, quod sane, si ullo tempore, praesenti armis exteris strepente, clarescit.¹

¹ Vallisneri is referring to the War of the Spanish Succession (1701–1714), a great conflict that scourged Europe after the death of the last Habsburg King of Spain, Carlos II (1661–1700).

XVIII.V

The men are generally short and—for the most part—dark, muscular, strong, always ready to fight, easily inclined to anger, vengeful, mindful of injuries; [yet, they are also] smart, clever, friendly to strangers, lovers of hospitality, loyal to their lord, inclined to literature, naturally gifted with the most beautiful Tuscan language, cheerful, lively, skilled in mechanics, and constantly engaged in commerce. Geronimo from Capugnano, in the first Part of his *Itinerarium Nobiliorum Italiae regionum, urbium, oppidorum, et locorum*, briefly touches upon this people. “This nation of Garfagnana”, he says, “is bellicose, audacious, accustomed to war, untamed, and devoted to the Princes of Este”; which was certainly evident at all times, and is even more now, amidst the roars of foreign armies.

6.3 Letters

*An important note, 1963/04/11
Call number R 5015
handwritten, 5*

Dear Paul

With love, from me to you.

Cheers, John

List of Figures

Finally, a list shows all the images (except for the subfigures) in this example. By clicking on the number, the image is either jumped to (in the case of non-Hyperimage) or opened in Hyperimage.

Fig. 4: Upper body of a colossal double statue from the Red Hall in Pergamon, unidentified photographer, 1900, albumen print on cardboard mount, 17,1 x 23,3 cm (photo), 24.4 x 30.8 cm (cardboard), Antikensammlung, SMB, inv. no. FA-Perg34-0003.

Fig. 5: Upper body of a colossal double statue from the Red Hall in Pergamon, unidentified photographer, 1900, albumen print on cardboard mount, 16.8 x 23 cm (photo), 25.2 x 33.4 cm (cardboard), Antikensammlung, SMB, inv. no. FA-Perg34-0002.

Fig. 6: Fragment of the Artemision's southern frieze from Magnesia on the Maeander river, Carl Humann?, 1891, albumen paper on cardboard mount, verso, 28.6 x 21.7 cm (cardboard), Staatliche Museen zu Berlin, Antikensammlung, inv. no. FA-Mag07-0005.

Fig. 7: Fragment of the Artemision's western frieze from Magnesia on the Maeander river, Carl Humann, 1891, albumen paper on cardboard mount, 20.2 x 11.3 cm (photo), 21.6 x 28.5 cm (cardboard), Staatliche Museen zu Berlin, Antikensammlung, inv. no. FA-Mag04-0001, neg. no. PM 1443.

Fig. 8: "Brunnenhaus" at the Agora, Magnesia on the Maeander river, Carl Humann, 1891, albumen paper on cardboard mount, recto, 28.5 x 21.7 cm (cardboard), Staatliche Museen zu Berlin, Antikensammlung, inv. no. FA-Mag09-0002.

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