

Style Sheet



The following style sheet has been based on a modified version of the MHRA style. A full version of this style guide is available online at <http://www.mhra.org.uk/style>. Some of these examples reference fictional works in order to illustrate form. Submissions will not be rejected if they do not adhere to the style sheet, but they will have to be corrected before they can be published.

### **Document Format**

Please format the body of your work in Times New Roman 12pt font (or some other commonly available font), with 1.5 line spacing and 5pt spacing after line breaks. Indent new paragraphs by 1.27cm. Indicate new sections with a blank line. Footnotes should be in 10pt font. Please use one single font throughout the text, with non-standard characters in the same font as the body of the text.

### **Language**

*Ceræ* welcomes submissions in both U.K. and U.S. English, however the editors request **consistent adherence** to one or the other. If abbreviations other than standard are used, please explain them when they are mentioned the first time.

When a word or, more often, an expression is still felt to be foreign (and an objective decision is not always possible), all diacritics should be retained (e.g. déjà vu, Führer, maître d'hôtel, pièce de résistance, raison d'être, señor).

The spelling of quotations is always that of the book or edition referred to. Note, however, that in quotations from early printed books the forms of the letters i and j, u and v, the long s (ſ or ꝛ), the ampersand (&), the Tironian sign (ꝛ), the tilde, superior (superscript) letters in

contractions, and other abbreviations are normalized to modern usage unless there are good reasons to the contrary, as, for example, in full bibliographical descriptions.

### **Personal Names and Place-Names**

Where generally accepted English forms of classical names exist (Horace, Livy, Ptolemy, Virgil), they should be used. Names of popes and saints should normally be given in their English form (Gregory, Innocent, Paul, St Francis of Assisi, St John of the Cross). In a philosophical context, the title of saint may be omitted (Thomas Aquinas, Augustine of Hippo). With reference to the Prophet, use the form Muhammad and not Mohammed or Mahomet. Likewise, Muslim not Moslem or Mohammedan, Muhammadan, etc.

In an historical context, relevant anglicised or obsolete names may be appropriate (e.g. Bombay, Danzig, Rhodesia), but otherwise current usage should be respected (e.g. Mumbai, Gdańsk, Zimbabwe).

The definite article is no longer used in the names of the countries Lebanon, Sudan, and Ukraine (but the Gambia, the Netherlands). Distinguish between (a) Great Britain (i.e. England, Scotland, Wales), (b) the United Kingdom (England, Scotland, Wales, Northern Ireland), (c) the British Isles (England, Scotland, Wales, Ireland, the Isle of Man, the Channel Islands).

Where there is a current English form for foreign names of towns or cities (e.g. Cologne, Dunkirk, Florence, Geneva, Lisbon, Majorca, Mexico City, Moscow, Munich, Naples, Quebec, Salonika, Turin, Venice, Vienna), it should be used. Obsolete English forms (Francfort, Leipsic, Leghorn, etc.) should be avoided, except when used in direct quotations.

### **Numbers and Dates**

Numbers that can be expressed in one or two words (one through ten, one hundred, ninety-nine, fifteen hundred) ought to be written as such. Numbers that cannot be expressed in one or two words (137, 2.75, 1,250) ought to be written numerically. Page spans which share multiple digits should be **shortened**, such that 37–38 becomes 37–8; 457–482 becomes 457–82; but 298–305 remains 298–305.

Words should be used to express simple sums of money occurring in normal prose (e.g. the manuscript was sold for eight shillings in 1865), but sums of money which are awkward to express in words may be written in figures. Likewise, weights and measures are best expressed in words (e.g. she bought a phial of laudanum and an ounce of arsenic at a pharmacy two miles from Cheapside).

Dates should be given in the form '23 April 1564'. The name of the month should always appear in full between the day ('23' not '23rd') and the year. No internal punctuation should be used except when a day of the week is mentioned, e.g. 'Friday, 12 October 2001'. If it is necessary to refer to a date in both Old and New Styles, the form '11/21 July 1605' should be used. In citations of the era, BC, BCE, CE, and AH follow the year and AD precedes it. In references to decades, an s without an apostrophe should be used (e.g. the 1780s), and in references to centuries the ordinal should be spelled out (e.g. the eleventh century). In giving approximate dates circa should be abbreviated as c. followed by a space (e.g. c. 1490, c. 300 BCE).

### **Quotations – Short**

For quotations fewer than three lines, enclose the quotation in **single quotation marks** ( ' ') and provide a numerical superscript referral to an **footnote** containing citation details. Enclose any editorial emendations to the quotation, including capitalisation, within square brackets. Final punctuation should fall **outside** of the quotation marks ('like', this), **unless** the punctuation is part of the quoted text.

*Example:*

According to Peltonen, '[m]any courtesy theorists [...] stressed the importance of complaisance', which justified later theoretical claims.<sup>12</sup>

If a verse quotation includes a line division, this should be marked with a spaced upright stroke ( | ).

*Example:*

'I had seen birth and death | But had thought they were different', muses Eliot's Wise Man.

## Quotations – Long

For quotations longer than three lines, separate the quotation from the preceding and following text with a line break and indent the entire quotation by 1.27cm. **Omit** quotation marks, but otherwise follow the instructions for Quotations – Short.

*Example:*

The sixteenth century saw the growth of civil courtesy theories in England, following the fashions of the Italian city-states. According to Numen,

civil courtesy placed a strong emphasis upon the importance of surfaces and exteriors. If a gentleman's reputation was impugned, then he was obliged to repel the insult lest it be considered to taint his reputation *de facto*.<sup>2</sup>

Numen's account of civil courtesy theories in England raises an interesting question.

## Quotations – Repeat

For multiple consecutive quotations of the same work, such as quotations of poetic or dramatic texts, **in-text references** are permitted. After the first end-note reference, omit the superscript referral and instead indicate the page or line span (with the dramatic act if appropriate) within parentheses. Final punctuation should fall outside of the parentheses.

*Example:*

T.S. Eliot describes the 'hollow men' as 'Those who have crossed / With direct eyes, to death's other kingdom'.<sup>3</sup> They reside in 'the dead land / ... [the] cactus land' (pp. 39–40).

*Example:*

Hamlet scorns Osric as one of those that 'the drossy age dotes on – only got the tune of the time and outward habit of encounter' (V.ii.137–8).

## Quotations Within Quotations

In cases where a quotation contains a quotation within itself, use double quotation marks for the enclosed quotation.

*Example:*

Hendrix describes how the ‘triumphant Prince of Wales presents the searing portrait of a chivalric knight “breaking through the foul and ugly mists” of time’.<sup>7</sup>

### **Quotations – Omissions**

Omissions within prose quotations should be marked by an ellipsis (three points within square brackets). Omitted lines of verse should be marked by an ellipsis on a separate line.

*Example:*

I am not covetous for gold,

[...]

But if it be a sin to covet honour

I am the most offending soul alive.

It is not normally necessary to use an ellipsis at the beginning or end of a quotation; almost all quotations will be taken from a larger context and there is usually no need to indicate this obvious fact unless the sense of the passage quoted is manifestly incomplete.

### **Translations**

All quotations should have an English-language translation within the body of the work. If you are providing your own translation, or if the translation could otherwise be contended, provide a numerical superscript referral to an **footnote** containing the original text.

*Example:*

According to Horstmanshoff, ‘blue skies are an ill omen’.<sup>3</sup>

<sup>3</sup> ‘blauer Himmel sind ein böses Omen’. Friedrich Horstmanshoff, *Auf den Himmeln* (New York: Oxford University Press, 2003).

## Footnotes

Notes are an interruption to the reader and should be kept down to what is strictly necessary. They are intended primarily for documentation and for the citation of sources relevant to the text. They should not be used to provide additional bibliographical material on the general subject being treated, but which is not directly needed. Nor should they normally include extra expository material. Such material, if apposite and useful, is often better incorporated into the text or added as an appendix.

Wherever possible, a note reference number should be placed at the end of a sentence. Notes should be marked in the typescript by superscript numbers, with no punctuation (full stops, parentheses, etc.), in sequence throughout an article or chapter. A note reference number should follow any punctuation mark (including a parenthesis) except a dash, which it should precede. It should appear at the end of a quotation, not following the author’s name if that precedes the quotation. The exception is when a footnote will refer to a single word.

## References

Use **footnotes** in the format provided on the following pages (examples taken from the MHRA style guide). For page references, indicate singular pages as ‘1’, multiple pages as ‘15–17, 26’. In the case of multiple citations of the same work, subsequent references can take the form ‘Author’s name, *Brief title* (if necessary), Page reference.’

Please also ensure that you have provided a separate reference list along with your submission for the purposes of Ceræ’s online format.

## BOOKS

Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986), p. 59.

Jean Starobinski, *Montaigne in Motion*, trans. by Arthur Goldhammer (Chicago: University of Chicago Press, 1986), p. 174.

*Dictionary of the Middle Ages*, ed. by Joseph R. Strayer and others, 13 vols (New York: Scribner, 1982–89), VI (1985), 26.

Carlos Fuentes, *Aura*, ed. by Peter Standish, Durham Modern Language Series: Hispanic Texts, 1 (Durham: University of Durham, 1986), pp. 12–16 (p. 14).

*Boswell: The English Experiment 1785–1789*, ed. by Irma S. Lustig and Frederick A. Pottle, The Yale Edition of the Private Papers of James Boswell (London: Heinemann; New York: McGraw Hill, 1986), pp. 333–37.

#### CHAPTERS OR ARTICLES IN BOOKS

Martin Elsky, ‘Words, Things, and Names: Jonson’s Poetry and Philosophical Grammar’, in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31–55 (p. 41).

#### ARTICLES IN JOURNALS

Richard Hillyer, ‘In More than Name Only: Jonson’s “To Sir Horace Vere”’, *MLR*, 85 (1990), 1–11.

Robert F. Cook, ‘*Baudouin de Sebourc*: un poème édifiant?’, *Olifant*, 14 (1989), 115–35 (pp. 118–19).

Issue numbers are required only where each issue starts at page 1.

#### PLAYS AND LONG WORKS

The first full reference to a play or long work should indicate the edition used. Later references and the identification of quotations should be given in the form:

*The Merchant of Venice*, II. 3. 10; *The Faerie Queene*, III. 8.26; *Paradise Lost*, IX. 342–50; *Aeneid*, VI. 215–18; *Inferno*, III. 9.

#### THE BIBLE

Isaiah 22. 17; II Corinthians 5.13–15.

#### ONLINE PUBLICATIONS

Els Jongeneel, ‘Art and Divine Order in the *Divina Commedia*’, *Literature and Theology*, 21 (2007), 131–45 <<http://dx.doi.org/10.1093/litthe/frm008>>

Steve Sohmer, 'The Lunar Calendar of Shakespeare's *King Lear*', *Early Modern Literary Studies*, 5.2 (1999) <<http://purl.oclc.org/emls/05-2/sohmlear.htm>> [accessed 28 January 2000] (para. 3 of 24)

Kent Bach, 'Performatives', in *Routledge Encyclopedia of Philosophy* <<http://www.rep.routledge.com>> [accessed 3 October 2001]