

# Ceræ Style Sheet – Articles & Varia



The following style sheet is based on a modified version of the MHRA Style Guide (Fourth Edition). A full version of this style guide is available online at <http://www.mhra.org.uk/style>. Some of these examples reference fictional works to illustrate form.

## **Document Format**

Submissions should include:

- an abstract, article, and bibliography in a single document (.docx, not as a pdf); this document should be anonymised and contain no mention of the author's name or other identifying details.
- a short biographical statement of the author in a separate document (.docx, not as a pdf), including full name, affiliation, any relevant funding support.

Format the body of your work in Times New Roman 12pt font (or some other commonly available font), with 2 line spacing and 5pt spacing after line breaks. Use one single font throughout the text, with non-standard characters in the same font as the body of the text. If a single font is not possible for certain diacritics, the editors must be notified at the time of submission. Footnotes should be in 10pt font.

Separate sentences with single spaces, not double spaces. Indent new paragraphs by 1.27cm. Indicate new sections with a blank line.

Page numbers must be included at the bottom of each page.

## **Plagiarism and Artificial Intelligence**

Before submitting an article, all authors must warrant that the article is entirely their own, original work, and that it contains no plagiarised material. Representing work that you did not produce as your own, including work generated or materially modified by Artificial Intelligence or Large Language Models, constitutes plagiarism and is therefore not permitted by this journal.

## **Book Reviews**

Book reviews follow a somewhat different format and style. If submitting a book review instead of an article, please consult the separate *Ceræ Style Sheet – Reviews* on our website.

## **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 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 (7), 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. Otherwise, retain the spelling of the personal or place name's original language. 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.

Quotations from texts written in non-Latin scripts should generally be given in the original script rather than transliterated. However, names of people or places outside of quotations should be transliterated. Thus, ‘Gogol’ took up residence in Moscow’, not ‘Гоголь took up residence in Москва’.

### **Punctuation**

All punctuation guidelines from the MHRA Style Guide should be followed. In particular, please note the guidelines on dashes. The short dash (‘en-rule’) is used to indicate a span or a differentiation and may be considered a substitute for ‘and’ or ‘to’, such as in ‘the England–France match’ or ‘the 1939–1945 war’.

Long dashes (‘em-rules’), with a space on either side, are normally found in pairs to enclose parenthetical statements, or singly to denote a break in the sentence.

*Example:* Family and fortune, health and happiness — all were gone. Some people — an increasing number — deplore this.

### **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 should be written out in full (37–38, 298–305, 1933–1939).

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).

### Short Quotations

For quotations fewer than forty words, enclose the quotation in single quotation marks ( ‘ ’ ) and provide a numerical superscript referral to a 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 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’.

### Long Quotations

For quotations longer than forty words, separate the quotation from the preceding and following text with a line break and indent the entire quotation by 1.27cm on the left and right. Omit quotation marks, but otherwise follow the instructions for Short Quotations.

*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.

### Repeat Quotations

For multiple consecutive quotations of the same primary text, 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 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 | [...] cactus land’ (pp. 39–40).

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.137–138).

### **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 with 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 a modern English-language translation within the body of the work. The original text should be quoted in a footnote.

*Example:* According to Horstmanshoff, ‘blue skies are an ill omen’.<sup>1</sup>

## 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.

## Footnote References

First references to a work should include a full footnote citation in the format provided on the following pages. Examples are taken from the MHRA style guide, which may be consulted for more comprehensive guidelines.

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.’

For page references, indicate singular pages as ‘1’, multiple pages as ‘15–17, 26’.

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<sup>1</sup> ‘blauer Himmel ist ein böses Omen’. Friedrich Horstmanshoff, *Auf den Himmeln* (Oxford University Press, 2003), p. 123.

## BOOKS

- <sup>1</sup> Priyamvada Gopal, *Insurgent Empire: Anticolonial Resistance and British Dissent* (Verso, 2020), p. 63.
- <sup>2</sup> Robert E. Peart, *The North Pole*, intro. by Theodore Roosevelt (Frederick A. Stokes, 1910; facsimile repr. Time Life, 1985).
- <sup>3</sup> *Readings in the Anthropocene: The Environmental Humanities, German Studies, and Beyond*, ed. by Sabine Wilke and Japhet Johnstone (Bloomsbury, 2017), doi:10.5040/9781501307782.
- <sup>4</sup> *Motherhood in Literature and Culture: Interdisciplinary Perspectives from Europe*, ed. by Gill Rye, Victoria Browne, Adalgisa Giorgio, Emily Jeremiah and Abigail Lee Six (Routledge, 2017).
- <sup>5</sup> *Becoming Visible: Women in European History*, ed. by Renate Bridenthal, Susan Stuard, and Merry E. Wiesner-Hanks, 3rd edn (Houghton Mifflin, 1998).
- <sup>6</sup> *Simone de Beauvoir: Mémoires*, ed. by Jean-Louis Jeannelle, 2 vols (Gallimard, 2018), II, p. 131.
- <sup>7</sup> Eleonora Fonseca Pimentel, *From Arcadia to Revolution: 'The Neapolitan Monitor' and Other Writings*, ed. and trans. by Verine R. Jones (Iter Press and Arizona Center for Medieval and Renaissance Studies, 2019), p. 54.

## CHAPTERS OR ARTICLES IN BOOKS

- <sup>8</sup> Sabine Nöllgen, 'The Darkness of the Anthropocene: Wolfgang Hilbig's *Alte Abdeckerei*', in *Readings in the Anthropocene: The Environmental Humanities, German Studies, and Beyond*, ed. by Sabine Wilke and Japhet Johnstone (Bloomsbury, 2017), pp. 148–166 (p. 155).

## ARTICLES IN JOURNALS

- <sup>9</sup> Michael Rothberg, 'Decolonizing Trauma Studies: A Response', *Studies in the Novel*, 40.1–2 (2008), pp. 224–234 (p. 227).

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. 342–350; *Aeneid*, VI. 215–218; *Inferno*, III. 9.

## THE BIBLE

Isaiah 22. 17; II Corinthians 5. 13–15.

### **Bibliography**

All articles should include a bibliography / works cited page, formatted according to the MHRA style guide, as in the examples below.

Bridenthal, Renate, Susan Stuard, and Merry E. Wiesner-Hanks (eds), *Becoming Visible: Women in European History*, 3rd edn (Houghton Mifflin, 1998)

Gopal, Priyamvada, *Insurgent Empire: Anticolonial Resistance and British Dissent* (Verso, 2020)

Jeannelle, Jean-Louis, (ed), *Simone de Beauvoir: Mémoires*, 2 vols (Gallimard, 2018)

Nöllgen, Sabine, ‘The Darkness of the Anthropocene: Wolfgang Hilbig’s *Alte Abdeckerei*’, in *Readings in the Anthropocene: The Environmental Humanities, German Studies, and Beyond*, ed. by Sabine Wilke and Japhet Johnstone (Bloomsbury, 2017), pp. 148–66

Peart, Robert E., *The North Pole*, intro. by Theodore Roosevelt (Frederick A. Stokes, 1910; facsimile repr. Time Life, 1985)

Pimentel, Eleonora Fonseca, *From Arcadia to Revolution: ‘The Neapolitan Monitor’ and Other Writings*, ed. and trans. by Verine R. Jones (Iter Press and Arizona Center for Medieval and Renaissance Studies, 2019)

Rothberg, Michael, ‘Decolonizing Trauma Studies: A Response’, *Studies in the Novel*, 40.1–2 (2008), pp. 224–34

——— *The Implicated Subject: Beyond Victims and Perpetrators* (Stanford University Press, 2019)

Rye, Gill, Victoria Browne, Adalgisa Giorgio, Emily Jeremiah and Abigail Lee Six (eds), *Motherhood in Literature and Culture: Interdisciplinary Perspectives from Europe* (Routledge, 2017)

Wilke, Sabine, and Japhet Johnstone (eds), *Readings in the Anthropocene: The Environmental Humanities, German Studies, and Beyond* (Bloomsbury, 2017), doi:10.5040/9781501307782