



DEPARTMENT OF CLASSICS

STYLE GUIDE

2018-19

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An electronic copy of this Style Guide can be found on the Classics department website:
<https://intranet.royalholloway.ac.uk/classics/informationforcurrentstudents/home.aspx>

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Royal Holloway Classics Department Style Guide

This style guide sets out the Department's requirements for formatting and presenting written work. **Work that does not follow these guidelines will lose marks for poor presentation.**

Learning to follow an in-house style sheet is a valuable transferable skill, particularly for professions like publishing, law and journalism; learning to follow the departmental style guide thus provides important training for your future career.

Your goal is to write in a professional style, appropriate to your academic discipline. It can help to read a couple of articles or chapters in scholarly books in the relevant subject area to see how they present their argument, use evidence, use footnotes, and cite references; these show you the style that you should be trying to achieve. Your course tutor will be able to recommend some good examples.

In what follows and in your university study you will find the following terms used frequently:

Primary sources = ancient evidence (texts or artefacts), including translations.

Secondary sources = scholarly writing about the ancient evidence. Your own essay is therefore a form of secondary source.

Note: for the purposes of SS1000, the first year Arts and Social Sciences Faculty Writing Quiz, the Classics department uses the Harvard referencing style.

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1 Students with Recognised Writing Issues

If you know that you have a particular disability that affects your reading and writing (such as dyslexia), then you are expected to register with the College's **Educational Support Office (ESO)**. They offer a wide range of support mechanisms, which you should use.

If you think that you might have such an issue, but that it has not yet been recognised, or you have an issue and have not yet informed ESO, then please **contact them as soon as possible**. Within the Classics Department our ESO Liaison Officers is Mrs Scrivner, who will be able to offer you advice and help with contacting ESO.

Once you are registered with ESO, they will provide you with coloured stickers, which you must attach to the front of any written work you submit. These alert the marker to relevant learning difficulties. **It is your responsibility to remember to do this.**

These stickers contain your **candidate number for the current academic year**. As your candidate number will be different each academic year, you will need to remember to collect your new ESO stickers at the start of each new academic year.

When you are writing work that is **being prepared in advance** of submission, College expects you to use the writing aids available to you to follow our presentation guidelines. This means that we expect you to use basic tools such as the spelling and grammar checks in your word processing software. In these cases markers **will not** normally make allowances and will assess the presentation of your written work in the same way as that of other students. This is part of preparing you for your professional career.

However, **where work is not prepared in advance**, such as for in-class tests or examinations, allowances for issues such as spelling and grammar **will** be made, in line with College guidelines, provided that you have marked your work with the relevant ESO sticker.

2 Layout

Your essay should:

- Be word processed.
- Be properly proofread and spellchecked.
- Be double spaced or 1.5 line spaced.
- Have a margin of at least 2.5cm/1 inch - this is MS Word's default.
- Put any Latin, Greek or foreign words in *italics*.
- Have consecutively numbered papers, preferably with the page number in the top right hand corner.
- Be held together with staples, **not** paper clips.
- Use footnotes, not endnotes. These can be inserted easily in your word processing software – in MS Word, for example, use the Insert menu.
- Have **a cover sheet** attached to the front of each paper copy with a word count that includes footnotes but not bibliography.
- Be **anonymous** – your name should not appear anywhere on your submitted work. Instead, put your current candidate number on the cover sheet – make sure you use the correct one for this year.
- Have the receipt number for your TURNITIN receipt on the cover sheet, once the work has been submitted to TURNITIN via Moodle.

Your essay can be printed on both sides of the paper if you would like.
You may use subheadings if you wish.

The Classics Department coursework cover sheets can be found at:

<https://www.royalholloway.ac.uk/classics/informationforcurrentstudents/home.aspx> – this is the only place you should write your name, in the field provided at the top right hand corner, before folding over and sealing

the corner with a staple or tape.

In addition, your **dissertation** should:

- Have a left hand margin of 4cm/1.5 inches for binding.
- Be securely bound using a clear plastic cover and either a spiral binding or rigid plastic grip along the left margin.

3 Word Count

A word count **must** be entered on the cover sheet. This should include the whole of your text including any footnotes and quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it to the word count for the main text. The word count does **not** include the title sheet, bibliography and illustrations (with brief identifying captions), or tables of data (not including discussion). **All over-length work will be penalised** in accordance with College regulations and as indicated in the Departmental Handbook.

If a dissertation involves extensive detailed discussion of particular passages of text or manuscript, or sites, monuments or objects, or sets of data, these may be presented in the dissertation as quotations, illustrations or tables. It may be best to present this information in an Appendix, which would not be included in the word count. Your course tutor or supervisor will be able to advise you on this.

4 Quotations

Quotations from primary and secondary sources should be used to **support** your argument, not to make your argument for you. Remember that secondary sources are making an argument of their own – they offer interpretations of evidence, and so are not evidence on their own. Make sure that you incorporate quotations into your argument, and always represent the sense of a quotation accurately.

Remember that quotation for quotation's sake can interrupt the development of a sustained and coherent argument. Before you include a quotation, ask yourself whether a line-reference or equivalent wouldn't be sufficient instead.

If a piece of secondary literature points you towards another work, primary or secondary, you should **always** try to find the original source yourself and reference that, rather than quote the quotation. However, if you cannot find the exact original primary or secondary source reference, you should cite what you can:

Walcot cited in Smith 1999, p.12, note 24.

If you are quoting any text not in English (such as Latin, Greek or a modern language), you must take extra care to make sure that you copy out the quotation accurately.

4.1 Short Quotations

Short quotations occur inside sentences, and are often the most effective way of citing somebody else's idea. They should be marked off in the text through quotation marks:

Star (2012, p.11) has argued that "learning how to interpret appearances properly is a central project of Stoicism".

You can use either double or single quotation marks, so long as you are consistent throughout your essay. Quotes within quotes should always use the other option – so, for instance, "Caesar said, 'Veni, vidi, vici'" or 'Caesar said, "Veni, veni, vici."'

4.2 Long Quotations

Longer quotations should be used sparingly, and are mainly appropriate for a piece of primary text which you are going to analyse in detail. They are not a way to pad out your essay! If you use them too often, your work looks like a patchwork of others' opinions, with little evidence of your own input. Rather than quoting secondary scholarship extensively, it is better to try to rephrase the scholar's argument in your own words, including the source reference. This embeds their argument better into your writing, and helps you remember it in the future. It is also a good skill to learn for your later professional career.

If you do decide to include a long quotation, it should be set off from the main text and indented. You do not need to use quotation marks, but do need to introduce the quotation with a colon and a reference:

Ingleheart (2006, p.84) asks how we should read Ovid:

Allegory – a frequent feature of verse about the sea and seafaring, from archaic Greek lyric onwards – is a persistent and unsettling presence in *Tristia* 1.2, which causes the reader to question the status of the poem: is this, as it purports to be, an autobiographical episode taken from Ovid's journey east from Rome into exile, or are there deeper and more treacherous currents?

The sea thus serves as a way to provoke the reader's engagement.

4.3 Special cases – verse and inscriptions

If you are quoting **verse**, the margins should be left aligned and not justified:

Ovid sends his book into the city (*Tristia* 1.1-4):

Little book, go without me – I don't begrudge it – to the city.
Ah, alas, that your master's not allowed to go!
Go, but without ornament, as is fitting for an exile's:
sad one, wear the clothing of these times.

If you are quoting an **inscription**, treat it as a literary text when you format it. When you quote a translation, you should give credit to the translators:

...to remunerate their benevolence – in the hope that they deign to accept the honor that is offered them more gloriously and beautifully – the decree is also carved in a bronze tablet (*CIL* 11.5749, trans. Hemelrijk 2008, p.133).

The American spelling remains as that is how it appears in Hemelrijk's original publication.

If you are quoting the original language, you can quote it in verse lines as above or, if the quotation is only a few lines, as continuous prose, marking line breaks with a forward slash:

...et ad remunerandam / eorum benevolentia(m) quo lautius adque(!) pulchrius dicne(!) honorem / sibi oblatum suscipere dignentur decretum et in tabula aerea / perscriptum eis (*CIL* 11.5749).

Text in brackets indicates what was missing from the original inscription, either because of erosion [] or because the stonecutter omitted letters because he was using standard abbreviations or for some other reason (), or it indicates letters which the stonecutter wrongly inserted { }. An exclamation mark in brackets (!) indicates that the stonecutter has used an unusual spelling of a particular word.

5 References

The Classics department uses a simplified version of the **Harvard** referencing system. All quotations and paraphrases from all ancient and modern sources should be precisely referenced **at the point of citation in the text** in a way that would enable a reader to look up the specific passage cited. This should be done with a short reference in the text using brackets:

Recent investigations have found that "the Pythia's behavior cannot be accounted for by ethylene intoxication, neither in whole nor in part" (Lehoux 2007, p.55).

Note that footnote numbers go **after** punctuation marks.

References in your essay should be **as short as possible**; full bibliographic information should only be included in your bibliography. The references and bibliography work together to create a work that follows the conventions of scholarly writing.

You should provide references **both** for direct quotations **and** for passages where you paraphrase an idea that you have taken from somebody else's writing:

According to Plutarch, Cato wrote out his histories in large handwriting so that his son could easily read and learn from them (*Life of the Elder Cato* 20.5-7).

Cicero makes his debt to the Greek sources known whilst subtly emphasising his Roman originality (LeMoine 1991, p.351).

Information that an intelligent person with a good general education but not specialist training in the subject would know does not need a reference.

If you are unsure about how to refer to anything not covered in the style guide, please ask your course tutor or supervisor.

As a general rule: **if in doubt, give the reference.**

5.1 Referencing Academic Work

References to academic work always use the same format:

Surname of author	Date of publication <i>comma</i>	<i>p. or pp.</i> page numbers <i>full stop</i>
Jones	2002,	p.7.
Smith	1999,	pp.25-72.

Special cases:

Two authors:

Smith & Jones 2001, p.72.

Two authors with the same name:

A. Potter 1992, p.15.

J. Potter 1987, pp.60-75.

One author, two works in the same year:

Powell 1994a, pp.200-210.

Powell 1994b, pp.14-30.

5.2 Referencing Ancient Sources

The form of the reference should be thus:

Author, <i>Comma</i>	Name of work <i>In italics</i>	Standard book.chapter.line numbers. <i>Full stop.</i>
Tacitus,	<i>Annals</i>	4.15.2.
Homer,	<i>Odyssey</i>	19.45–9.
Aristophanes,	<i>Acharnians</i>	768.

When you are giving titles of ancient works, it is often simplest and clearest to give the English translation of the title. However, if you wish to use the original Latin or Greek title, be careful that it is spelt correctly and that you are consistent throughout your essay.

References to ancient sources usually work best in the main body of your text in brackets rather than in footnotes:

Horace recalls similar devotion displayed by his father (*Satire* 1.6.71-88).

Always try to use the standard line references. Be aware that some ancient authors, particularly Plato and Aristotle, have standard references that are based on the pagination of a famous Renaissance edition: Plato, *Phaedo* 49d5 means the fifth line of what was originally section d on page 49. Sometimes there are chapter numbers as well: Aristotle, *Poetics* 17.1455a34. Modern editions will have these references in the margins.

If you cannot find the standard references, you should refer to the page in your translation: (*Iliad* 9, Hammond 2010, p.172).

When using a translation, you should include a footnote at the beginning of your essay to specify which one you are using:

All references to the *Thyestes* follow the translation of Wilson 2010.

All translations and line numbers for Ovid's *Ars Amatoria* are taken from Melville 1990.

5.3 Referencing Inscriptions

Inscriptions are referenced according to the modern collection in which they have been published. The standard abbreviations are listed in the *Oxford Classical Dictionary*, and should be included in any book that references them too. They usually follow this format:

Name of collection <i>Italics</i>	Volume number/date. <i>Full stop</i> Individual inscription number. <i>full stop.</i>
<i>CIL</i> [<i>Corpus Inscriptionum Latinarum</i>]	11.5749.
<i>AE</i> [<i>L'Année Epigraphique</i>]	1992.562.

5.4 Referencing Illustrations

Illustrations in scholarly works can be called images, figures or plates. All figures should be included in an appendix at the end of your essay, and numbered consecutively (Fig. 1, Fig. 2, etc.). When you refer to them in your argument, refer to them by their figure number in the text, **not** in a footnote:

A frieze from Rome (Fig. 1) shows a bull sacrifice underway.

If you include an illustration in your essay, you will need to provide a reference for it. The reference should appear immediately under the image as a caption. You should make sure always to take illustrations from an identifiable, academically acceptable source so you can provide a reference – the **only** exception to this rule is

photographs that you or a friend have taken. The easiest way to be sure that an image is what it claims to be is to scan or copy it from a book or journal.

As you know, the internet is full of misinformation. Images are especially problematic, because you search by words you hope will produce a relevant image, but there is no guarantee that the people who put the image online knew the correct identification, so you can be badly misled. It is a handy way to track down images and references when you already know exactly what it is you want, and may help you to find and identify new material, but you must be extremely cautious about trusting any descriptors - cross check against academically accredited sources such as Perseus (<http://www.perseus.tufts.edu/hopper>), which gives you links to several image databases and datasets.

Captions that appear under images in the appendix are constructed in this way:

Figure number (in your series). <i>Full stop</i>	Caption for figure (your description). <i>Full stop</i>	Source: figure number and pages from a book or article or web address or name of photographer if the photo belongs to you or a friend.
Figure 2.	A sacrifice scene.	Aldrete 2014, p.12, Fig. 1.
Figure 27.	Bust of an old Roman.	Nodelman 1975, p.28.
Figure 32.	The Parthenon.	http://www.web.com .
Figure 17.	A Pompeian tomb.	(Photograph: L. Gloyn).

The full bibliography details of the original book or article are included in the bibliography as usual.

Information included in image captions vary. You should try to include the present location of the item; the subject; the date of creation; and the material:

Fig. 1. London, British Museum. Statue of a Roman lady, from Cyrene, marble, 2nd cent. AD. Walker 1995, pl.IX.

(Here pl. stands for plate rather than figure.)

Fig. 2. Berlin, Antikensammlung inv. Sk 1872. Head of Tiberius, marble. www.arachne.uni-koeln.de, no 25649.

Fig. 3. Pompeii, House of Pansa, wall painting in atrium (detail of ship), AD 70. Ling 2002, p.236, pl. 23.

Fig. 4. Athens, Acropolis, Parthenon, elevation drawing of west front. Manolis 2005, p.39, fig. 4.

5.5 Referencing Reference Works

If you are referencing a work like the Oxford Classical Dictionary or the Oxford Latin Dictionary, then rather than refer to the page number and date, it is conventional to refer to a particular entry using *ad loc.*, meaning 'at the place':

The Oxford Latin Dictionary *ad loc.* defines *clemens* as 'mild towards others, clement, merciful, lenient'.

If you wish to include a particular entry in your bibliography, then be aware that some encyclopaedias, like the OCD, have multiple authors; make sure you give credit to the author of an individual entry and not the editors of the overall volume:

Muir, J. V. (1996) 'Education, Roman', in *The Oxford Classical Dictionary*, ed. by S. Hornblower and A. Spawforth (Oxford: Oxford University Press): pp.509-10.

5.6 Referencing Web Pages

A caution: you should only be using web-based material where you can identify an organisation or an author, and that contains clearly scholarly material. If you are using an electronic version of a book or article, refer to it and list it in the bibliography as if you were using a paper copy. Should you still wish to use an internet source, refer to it in your essay as follows:

Surname of author/name of organisation.	Date – ideally of publication, otherwise when you last accessed the page. <i>Full stop</i>
Gloyn	2012.
Vindolanda Tablets On-line	2014.

5.7 When do I use *ibid.*?

Ibid. is short for *ibidem*, meaning 'in the same place'. You only need to use it when you are using the same reference twice or more in succession. First of all, make sure that you actually need both references and are not using more than one reference per sentence.

Let us use Jones 1998 as an example. If you refer to one page of Jones 1998 in one sentence and another in the next, then you need two separate references:

The highlight of the festival was the sacrifice of the piglet (Jones 1998, p.12). The rites accompanying the feast that followed were restricted to Athenian citizen men (Jones 1998, p.24).

If you're referring to exactly the same page, then you need to use *ibid.*:

The highlight of the festival was the sacrifice of the piglet (Jones 1998, p.12). The rites accompanying the feast that followed were restricted to Athenian citizen men (*ibid.*).

6 Bibliography

The bibliography appears at the end of each essay, and is a requirement for nearly every kind of written coursework assignment. It lists all the items you have used in your work.

A bibliography should be divided into two sections – the first should list primary sources (including translations), and the second should list secondary sources. Both of these should list source items **in alphabetical order of surname**. If you are taking primary sources from a sourcebook, list the sourcebook under the primary sources section of your bibliography.

Each bibliography entry begins on a new line, but you should **not** use bullet points or numbered entries.

Avoid unnecessary repetition of numbers - so don't duplicate decade or century (i.e. 1921-5). The exception is the 'teens, where to avoid confusion with single numbers, the '1' is repeated (so 1914-18).

6.1 Ancient Sources

These should be listed first in the bibliography, in separate section. A translation is listed as follows:

Author, <i>comma</i>	Title in italics, <i>comma</i>	trans. by + translator's name – Initial. Surname.	(Date in brackets), <i>comma</i>	Place of publication. <i>Full stop.</i>
Euripides,	<i>Bacchae And Other Plays,</i>	trans. by J. Morwood	(2000),	Oxford.
Livy,	<i>The Rise of Rome. Books 1-5,</i>	trans. by T.J. Luce	(1998),	Oxford.
Martial,	<i>Epigrams 1,</i>	trans. by W.C.A. Ker	(1919),	Cambridge, Massachusetts.

If your translation is a **reprint**, you list the original publishing date in your bibliography. For instance, the above edition of Martial was printed in 1979, but it's a reprint of the 1919 edition. If your translation is a **second edition** or **revised edition**, then put the publication date of the edition you are using.

An edition or a commentary (i.e. in the original language) is listed like this:

Author, <i>comma</i>	Title in italics, <i>comma</i>	ed. by editor's name: Initial. Surname	(Date in brackets) <i>comma</i>	Place of publication. <i>Full stop.</i>
Demosthenes,	<i>Olynthiacs,</i>	ed. by E.I. McQueen	(1986),	London.
Virgil,	<i>The Eclogues & Georgics,</i>	ed. by R.D. Williams	(1979),	London.

6.2 Authored Books

Author: Surname, <i>comma</i> initials. <i>Full stop</i>	(Date in brackets)	Title in italics, <i>comma</i>	Place of publication: <i>colon</i>	Publisher. <i>Full stop</i>
Inwood, B.	(2005)	<i>Reading Seneca: Stoic Philosophy at Rome,</i>	Oxford:	Clarendon Press.
Joshel, S.R., and Petersen, L.H.	(2014)	<i>The Material Life of Roman Slaves,</i>	Cambridge:	Cambridge University Press.

Note that the titles of books **are capitalised**.

6.3 Edited Books

Editor: Surname, <i>comma</i> initials. <i>Full stop</i> + ed.	(Date in brackets)	Title in italics, <i>comma</i>	Place of publication: <i>colon</i>	Publisher. <i>Full stop</i>
Harrison, S.J. ed.	(2001)	<i>Texts, Ideas and the Classics,</i>	Oxford:	Oxford University Press.
Dominik, W., and Hall, J. eds.	(2007)	<i>A Companion to Roman Rhetoric,</i>	Malden:	Blackwell.

6.4 Chapters in or Contributions to Edited Volumes

Author: Surname, <i>comma</i> initials. <i>Full stop</i>	(Date in brackets)	'Title in single quote marks', <i>comma</i>	in + title of book in italics, <i>comma</i>	ed. by + editor: initials + surname	<i>Bracket</i> (place of publication: <i>colon</i>	Publisher) <i>close bracket, comma</i>	pp. page span. <i>Full stop</i>
Connolly, J.	(2001)	'Problems of the past in imperial Greek education',	in <i>Education in Greek and Roman Antiquity</i> ,	ed. by Y.L. Too	(Leiden:	Brill),	pp.339-373.
Harlow, M.	(1998)	'In the name of the father: procreation, paternity and patriarchy',	in <i>Thinking Men: Masculinity and Its Self-representation in the Classical Tradition</i> ,	ed. by L. Foxhall and J. Salmon	(London:	Routledge),	pp.155-169.

Note that **book titles** are capitalised, while **chapter titles** are not.

6.5 Journal articles

Author: Surname, <i>comma</i> initials. <i>Full stop</i>	(Date in brackets)	'Title in single quote marks', <i>comma</i>	Journal title in italics	Issue number: <i>colon</i>	pp.page span. <i>Full stop</i>
Keen, R.	(1985)	'Lucretius and his reader',	<i>Apeiron</i>	19:	pp.1-10.
Harris, E.	(1991)	'Did the Athenians consider seduction a worse crime than rape?',	<i>Classical Quarterly</i>	40:	pp.370-7.

Note that while many journal articles may include volume numbers as well as issue number (e.g. 40.3, 12.1), only the issue number needs to be provided in your bibliography.

If you are using an electronic version of a journal article accessed through a platform like JSTOR or Project Muse, list it in the bibliography as if you were using a paper copy. The relevant information will be on the first sheet of the article PDF.

6.6 Electronic Journal Articles

Some journals are now only published on-line, and do not have print equivalents. Some of these, like EuGeStA, still provide PDFs as if they were producing a hard copy of the article; if this is the case, then enter it into your bibliography as usual. If, however, this information is not provided, the entry is created like this:

Author: Surname, <i>comma</i> initials. <i>full stop</i>	(Date in brackets)	'Title in single quote marks', <i>comma</i>	Journal title in italics	Issue number, <i>comma</i>	URL (web address)	(<i>Open brackets</i> accessed + date accessed <i>close brackets</i>). Full stop
Wiseman, N., Rusbridge, C., and Griffin, S.M.	(1999)	'The joint NSF/JISC international digital libraries initiative',	<i>D-Lib Magazine</i>	5,	http://www.dlib.org/dlib/june99/o6wiseman.html	(accessed 25 Jun 1999).

You must include the URL to make sure that your reference can be found again.

6.7 Websites

Remember: online versions of print publications (books or articles) should be cited as if you had consulted the print publication.

Health warning: Websites may contain erroneous information and the source should be checked carefully before citing it as authoritative, as opposed to indicative.

Author: Surname, <i>comma</i> initials. <i>or</i> Name of organisation. <i>full stop</i>	(Date in brackets)	'Title in single quote marks', <i>comma</i>	URL (web address)	(<i>Open brackets</i> accessed + date accessed <i>close brackets</i>). Full stop
Gloyn, L.	(2013)	'Freud, the uncanny and monsters',	http://lizgloyn.wordpress.com/2013/05/03/freud-the-uncanny-and-monsters/	(accessed 15 March 2014).
The Duke Papyrus Archive.	(2002)	'Information about the Duke Papyrus Archive',	http://library.duke.edu/rubenstein/scriptorium/papyrus/#dpa	(accessed 20 Sept 2004).

If you cannot find any of the information needed to complete a bibliography entry of this kind, then you may wish to reconsider using the web page as a secondary source in your essay.

Created by Dr. Liz Gloyn, Summer 2014, updated by Dr. Gloyn, Summer 2016, with additions by Professor Boris Rankov, Summer 2018