

A STYLE SHEET FOR THE CARLETON CLASSICAL REVIEW

Author Name



Introduction and Content

Articles submitted to the *Carleton Classical Review* are the final versions of papers prepared by Carleton Classics majors as part of their senior integrative exercise (comps). Normally, submissions should be 7,000–10,000 words in length, including bibliography. This style guide details the formatting for final submissions. If you have trouble formatting your paper (especially with regard to headers), simply delete the text in this document and insert your own, then adjust the header text accordingly and check carefully for the rest of the formatting throughout.


If a paper uses section headings, the first one should be called “introduction.” There is no need to print an abstract as a separate section.

The Running Header

There’s no header on the first page of each article; the subsequent pages have a running header in Perpetua 12 point font. The header should contain the author’s last name (centered) in small caps and the page number (left justified) on even pages, and the paper title (centered, abbreviated if necessary) and the page number (right justified) on odd pages, as shown below. Microsoft Word can be instructed to omit the running header on the first page of an article, and to change running headers in the course of a document while leaving the pagination continuous.

The Title

The title of each article appears on page one, below one paragraph space, centered in **BOLD SMALL CAPITALS, PERPETUA 16 POINT FONT**. Below this comes another paragraph space,

and then the **Author's Name** in bold face Perpetua 13 point. Then below this another paragraph space, the ornament , and yet another paragraph space before the text begins. In laying out the journal, make sure that each new article begins on an odd numbered page; you can use page breaks to make that happen.

The Text

The document should be formatted with one-inch margins on all sides. The main body of the text appears in Perpetua 13 point font, 1.5 spaced. Each paragraph is indented ½ inch, except paragraphs immediately after a heading, which are not indented. The paragraph format should be justified, so that text is flush with the right and left margins. Periods are followed by one space (not two); for dashes use the long one (an em dash)—like this—without spaces (on most keyboards you can create an em dash by typing command+shift+hyphen). Use “curly quotes” rather than “straight quotes.”

If you want to divide your paper into sections, place a paragraph space after a section, and then the heading of the new section **in bold face** for primary headings. Secondary headings should be formatted the same way, but in *italics*, with no bold. The text of a new section follows a line break, but without an indent. Subsequent paragraphs will be indented, as above. Use the “keep with next” setting in paragraph formatting to avoid leaving headings alone at the bottom of a page.

Figures, Illustrations, and Tables

Figures, illustrations, and tables should be embedded in the text, with text formatted around them carefully to make them minimally intrusive. The width of illustrations (figures and tables) should be either a full page (6.5 inches) or a half page (3.75 inches). All figures and tables should be labelled sequentially and must have captions (e.g., “Figure 1. Map of the study area, showing sites mentioned in the text.”). Figure captions appear *below* the image; table captions appear *above* the table. Tables longer than one page should be made into an appendix and appear at the end of the article, after the bibliography. All illustrations reproduced from another source must be cited parenthetically in the caption, with a relevant entry in the bibliography.

Quotations of Primary Texts

Brief quotations (defined as two lines maximum), when in English, are embedded within a paragraph with quotation marks; quotations in Latin (or other foreign languages using the Latin alphabet) are embedded **without** quotation marks but *in italics*. Indicate the end of a line of verse with a backslash [/]. Greek quotations are **not** italicized, but should appear with all the proper accents and breathings. A closing quotation mark is placed **before** a colon or semicolon, but **after** a comma or period. (Beware British style, which is different, with closing quotation marks often preceding whatever punctuation.) Examples will be found below in subsequent sections.

Introducing Quotations of Primary Texts

If a quotation consists of a complete sentence, it is generally introduced by a comma, as:

Cæsar begins, “All Gaul is divided into three parts.”

or colon, if you have a complete sentence for your introduction, as:

Cæsar begins with the basic geography: “All Gaul is divided into three parts.”

or else by “that,” with no comma or initial capital letter, as:

Cæsar points out that “all Gaul is divided into three parts.”

If your quotation is a sentence fragment, it **must fit into your sentence** following normal rules of English grammar and punctuation, as:

But Virgil speaks of “arms and a man.”

This on the other hand is a grammatical abomination:

But Virgil speaks of “of arms and a man I sing.”

For grammar’s sake, one must be very careful about embedding foreign language sentence fragments within an English paragraph, especially Latin or Greek phrases in an oblique case. (Remember that **Latin** is *italicized*, but not Greek.) If such embedding cannot be done while maintaining the grammars of both languages, then it must not be done at all. So it is grammatical (if rather precious) to write

Amoris causā Dido became dreadfully unhappy.

but not the following which is a grammatical nightmare, since an ablative just doesn't cut it as the subject of a sentence, Latin or English:

Amoris causā resulted in Dido's unhappiness.

If you must use Latin or Greek terms, use them in the **nominative**:

Dido was unhappy due to *amor*.

But be sparing with this sort of thing, which easily crosses over into the pretentious unless you really need to **discuss precise terminology** in Latin or Greek, as here:

Dido's unhappiness was caused not by *caritas* but by *amor*.

If it seems useful to add a translation of any brief quotation in Latin or Greek, you may put it in a footnote; this matter is left to your discretion, for *de gustibus non disputandum est*.¹

Longer quotations are **indented** as a block (if prose by a half inch on both the left and right sides of the page; poetry should be indented by another inch or so so that it is more centered), and **single spaced without** italics; but before and after them you keep a hard return with 1.5 spacing. Block quotations in Greek or Latin must be followed by English translations; there is no extra paragraph space before the translation, but there is one after it. Examples follow; first prose:

At ego tibi sermone isto Milesio varias fabulas conseram auresque tuas benivolas lepido susurro permulceam—modo si papyrus Aegyptiam argutia Nilotici calami inscriptam non spreveris inspicere—figures fortunasque hominum in alias imagines conversas et in se rursus mutuo nexu reflectas ut mireris (Apuleius, *Metamorphoses* 1.1).

And I—well, let me string some tales together for *you*, stories of all sorts, in what they call *that Milesian manner*. Let me whisper them ever so elegantly in your ears—provided they're well disposed, of course—let me give those ears a proper, soothing relaxation—provided you're not too proud to stick your nose in this papyrus roll—it comes from Egypt, and is inscribed with the precision of a reed-pen from the Nile. The physical shapes and the worldly fortunes of mortal men, transformed topsy-turvy into other shapes, other appearances, and then made whole again, turned again into themselves in the back-and-forth fretwork of Fate, for your amazement and amusement—that's what I now begin (tr. Renahan).

¹ 'There's no point in arguing about matters of taste.'

And here is an example of verse. Note that the pentameters of elegiac couplet are indented by ¼ inch; note the example of an abbreviated citation (more on that subject below); and note that the English translation, whose lines are longer, is indented further to the left in order to achieve centering:

Montis in excelsi scopulo, rex, siste puellam
 ornatam mundo funerei thalami.
 nec speres generum mortali stripe creatum,
 sed saevum atque ferum uipereumque malum,
 quod pinnis volitans super aethera cuncta fatigat
 flammaque et ferro singula debilitat,
 quod tremit ipse Iovis, quo numina terrificantur
 fluminaque horrescunt et Stygiae tenebrae (Apul. *Met.* 4.33).

High on a crag in the mountains, O king, you must offer your daughter;
 Dress her in ritual robes fit for a wedding with Death.
 You may not hope for a son-in-law sprung from a bloodline of humans—
 Only a fell, snake-like beast, wild, sadistic, and cruel.
 Over the heavens it flies on its wings and assails the whole world
 Sapping the strength of each thing, fighting with fire and sword.
 Jupiter, feared by the rest of the gods, stands quaking to see it;
 Ghosts on the shores of the Styx tremble before it in awe
 (tr. Renahan).

How to Cite (Refer to) Ancient Texts

Use a parenthetical citation, and just put the **minimum necessary** info within parentheses.

Examples:

When you read *arma virumque cano* (Virgil, *Aeneid* 1.1), what comes to mind?

Virgil put it bluntly: “Of arms and a man I sing” (*Aeneid* 1.1).

The opening words of Virgil’s *Aeneid*, *Arma virumque cano* (1.1), suggest that...

The second example just above **must omit** mentioning Virgil in the parenthetical citation since he has been named already. The third example **must omit** both Virgil’s name and the title of the *Aeneid* for the same reason. Abbreviations are entirely acceptable; just make them clear, for example Cic. *De Or.* 2.14.27, where ‘Cic. *De Or.*’ can refer only to Cicero’s *De Oratore*. **NEVER** cite an ancient work by **page numbers** in a **translation**; **ALWAYS** cite by the **conventional**

divisions in the Latin or Greek text (i.e. book, chapter, section, line) even when you are quoting in English. This enables your reader, no matter what text or translation may be on his/her shelf, to find the passage. You may mention the translator in a parenthetical citation, and of course you will list which translation you use in your bibliography.

When you have books and line numbers, use numbers divided by a period with no spaces: 7.11–15 means book VII, lines 11 through 15. It is the same with book, chapter, and section numbers: Cicero *De Or.* 2.14.27 means Book II, chapter 14, section 27 of *De Oratore*. Line- and page-number references should be as economical as possible, e.g. “23–4, 237–43” rather than “23–24, 237–243”. But please include the initial 1 in all numbers between 10 and 19, e.g. “12–13” rather than “12–3”. **Use en dashes, not hyphens**, to give page ranges (en dash=command+hypen). Remember that the parenthetical material is part of your sentence, and therefore comes **before** the period. Remember also that it is **not** part of what you are quoting, so it comes **after** the quotation marks. Look again at the examples above to see the correct form. Note that titles of **major** works are *italicized*, while titles of **minor** works are put in “quotation marks” in a language using the Roman alphabet; for **Greek titles** you use neither italics nor quotation marks. (**Never** use underlining, which is conventional when typewriting or handwriting to indicate italics, but not for writing with word processors.)

Quotations of Secondary Source Works

Avoid numerous, lengthy quotations from secondary sources, and instead distill what they have to offer into your **own** argument. It is a particularly bad sign if you resort to a sequence of quotations from the same work or set of works.

How to cite Secondary Sources

Again we use parenthetical citations. Within the parentheses, write the author’s last name, a space, the date of the work, a colon, a space, and the page numbers (without **p.** or **pp.**), as follows: “Two citation systems are in force” (Bryce 2001: 4). Note that the parenthetical citation is part of the sentence; therefore the period comes **after** the closing parenthesis; but since it’s not part of the

quotation, the closing quotation marks precede it. If the author's name is in your sentence, you omit it from the citation, for example: Bryce allows only two citation systems (2001: 4). If you quote from both of Bryce's 2001 masterpieces on footnoting, you refer to them as 2001a and 2001b in your parenthetical citations.

Footnotes

As citations are made in parentheses, footnotes are left free to contain supplementary material to your main text, such as supplementary argument or documentation, intriguing asides, etc.² But be careful not to put material into footnotes that is essential to your argument; this belongs in the main text. Be careful, too, of overloading your paper with excessive footnote tangents. Clearly it is better to relegate tangential material to footnotes than let it clutter the main text; but if you find yourself spouting a torrent of footnotes, consider carefully whether such material ought not go into an appendix, or even a different paper!

Bibliography

Use two paragraph spaces before your bibliography, and list the works you have cited, alphabetically by author; if you have more than one work by the same author, these are listed chronologically. For ancient authors there's no need to cite particular editions unless they are featured in your main text. But do say which translations you are using, so you needn't clutter up your footnotes and parenthetical citations with this sort of information. Your bibliography entries for Bryce's immortal work on footnoting, as cited above, will look like this (note carefully the spacing, punctuation, and italics):

Bryce, Jackson. 2001. *Fun with Footnoting*. Oxford.

² One advantage of the parenthetical citation system is that the reader can rely upon finding something more interesting than citations in the footnotes.

If you quote from both of Bryce's 2001 tomes on footnoting, you refer to them as 2001a and 2001b in your parenthetical citations, and in your bibliography they appear as follows. Note that rather than repeating the name of an author, one employs three em dashes in a row.

Bryce, Jackson. 2001a. *Fun with Footnoting*. Oxford.
 ———. 2001b. *Further Notes on Footnoting*. Cambridge.

If Bryce's piece is an article rather than a book, say in volume 17 of a journal, your bibliographical citation looks like this (notice how volume number and page numbers are handled):

Bryce, Jackson. 2002. "Fantastic Footnoting." *The Essential Academic* 17: 3-17.

Note that whereas your citation says (2001:4) because you quoted from p. 4, your bibliography gives the page numbers of the entire article. Finally, if the piece is a chapter in a collection of articles:

Bryce, Jackson. 2003. "Fabulous Footnoting." In Clara Shaw Hardy, ed., *Academic Niceties for a New Millennium*, pp. 3-17. New Haven.

Here's an example of a bibliographical entry for an ancient text:

Apuleius. *Metamorphoseon Libri XI*.
 ———. *The Golden Ass, or a Book of Changes*, tr. Joel Relihan. Indianapolis, 2007

Below are further bibliography examples from the style sheet of the *Classical Journal*; find the one that fits your particular situation and follow it. Note that bibliography items appear with a hanging indent of ½ inch, each item in a new paragraph. Bibliography should be single spaced, with a 6 pt. space before each paragraph:

- Berlin, Andrea M., and J. Andrew Overman, eds. 2002. *The First Jewish Revolt: Archaeology, History, and Ideology*. London.
- Krevans, Nita. 1997. "Medea as Foundation-heroine." In *Medea*, edited by J. Clauss and S.I. Johnston, pp. 71–82. Princeton.
- Nappa, Christopher. 2005. *Reading after Actium: Vergil's Georgics, Octavian, and Rome*. Ann Arbor.
- Nicholson, Oliver. 2001. "Caelum potius intuemini: Lactantius and a Statue of Constantine." *Studia Patristica* 86: 177–96.
- Sens, Alexander. 2000. Review of D. Kidd, Aratus *Phaenomena*, in *CJ* 96: 93–6.

Bibliography

Apuleius. *Metamorphoseon Libri XI*.

———. *The Golden Ass, or, A Book of Changes*, tr. Joel Relihan. Indianapolis, 2007

Bryce, Jackson. 2001a. *Fun with Footnoting*. Oxford.

———. 2001b. *Further Notes on Footnoting*. Cambridge.

———. 2002. "Fantastic Footnoting." *The Essential Academic* 17: 3-17.

———. 2003. "Fabulous Footnoting." In Clara Shaw Hardy, ed., *Academic Niceties for a New Millennium*, pp. 3-17. New Haven.