

STYLE GUIDE

(Eighth Edition — July 2015)

CONTENTS

1. Basic formatting 1

1.1 Page Set Up 1

1.2 Language 1

1.3 Typeface 1

1.4 Page Numbers 1

1.5 Header 1

1.6 Basic Text Formatting 1

1.7 Article Heading 1

1.8 Abstract 2

1.9 Section Headings 2

1.10 Sub-section Headings 3

1.12 Footnotes and Endnotes 4

1.13 Bibliography 4

1.14 Diagrams, Graphs and Illustrations 5

2. The Text: General Matters 9

2.1 Short Quotations 9

2.2 Long and Short Quotations 9

2.3 Words in a language other than English 9

2.3.1 isolated words or phrases 9

2.3.2 quotations 9

2.3.3 translations of quotations 9

2.4 Referencing Conventions 10

2.4.1 citations 10

2.4.2 other 10

2.5 Spelling Conventions 10

2.6 Punctuation Conventions 10

2.7 Other Typographical Conventions 10

2.7.1 initials 10

2.7.2 capitalisation in titles 10

2.7.3 dates, numbers, currency and weights & measures 11

2.7.4 surnames containing a particle 11

2.7.5 hyphenation 11

2.7.6 hyperlinks 12

3. Formatting of Authors' biographies 16

Appendix 1 — Diagrams, graphs and illustrations within text 17

Appendix 2 — Punctuation 18

1. The Principal Punctuation Marks 18

2. Punctuation between Sentences 19

3. Punctuation between Main Clauses 19

4. Punctuation within the Sentence 19
4.1 Commas 19
4.2 Inverted commas/quotation marks (single and double) 21
4.3 Parentheses 21
4.4 Square brackets 21
4.5 The hyphen 21
4.6 The dash or rule (en dash and em dash) 22
4.7 The ellipsis 22
4.8 The apostrophe 23
4.9 The dash and colon (phrases which explain and lists) 23

INTRODUCTION

This guide is intended for the benefit of authors, copy editors, formatters and proof readers. Its primary purpose is to ensure that there is consistency in formatting across all articles in the journal.

The style criteria have been agreed by the editorial team. You may find that some of *Skepsi's* criteria are at variance with your own personal preference and/or that of your academic institution. Such is life.

Please ensure that you are working with the latest version of this guide. It can be found on the *Skepsi* website by following the link to 'Style Guides' in the menu on the home page.

Skepsi recommends following the guidelines of the current edition of the MHRA Style Guide, in so far as these are consistent with the *Skepsi* Style Guide, as regards particular points. Where there is a conflict between the MHRA Style Guide and the *Skepsi* Style Guide, the latter prevails. Where a particular matter is not covered by the *Skepsi* Style Guide, follow the guidance of the MHRA Style Guide. The URL for the MHRA Style Guide is:

http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

However, it is modestly priced and it is recommended that copy editors, formatters and proof readers should buy their own copy for ease of reference. This can be done either on line via the MHRA website or from any bookseller. The ISBN is 978-0-947623-17-0

An abbreviated version of the chapter in the MHRA Style Guide dealing with referencing has been prepared by the Templeman Library at the University of Kent and can be found at http://www.kent.ac.uk/uelt/ai/MHRA.pdf

1. Basic formatting

Exceptions are dealt with as they occur in this guide. The illustrations for this section are on pages 6 to 8

1.1 Page Set Up

- paper: **A4**
- margins: **2.5cm** all round
- spacing: **1.5**

1.2 Language

- English (United Kingdom)

1.3 Typeface

- font: times new roman
- pitch: **12pt**

1.4 Page Numbers

- bottom centre
- start at 1; (the editors will change the number as necessary when getting the issue ready for publication)

1.5 Header

See illustrations 1.1 and 1.2 (Style: Skepsi Header)

- the header comprises the *Skepsi* logo and the number, date and title of the volume
- the position of these changes, depending on whether the header is on an odd page (illustration 1.1) or an even page (illustration 1.2)
- the font for the header is Tahoma 10pt
- UPPERCASE IS USED FOR THE TITLE
- Right-hand and left-hand margins are indented by -.75cm (i.e. decreased)
- A right-hand tab stop is inserted at 16.75cm

1.6 Basic Text Formatting

See illustration 1.3 (Styles: Skepsi First Paragraph & Skepsi Second Paragraph)

- alignment: justify
    - indentation: first paragraph: start flush with left margin with a two line dropped capital
    - second and subsequent paragraphs: indent first line of second and subsequent paragraphs up to the first section break (if any) by **.75cm**
    - exceptions to this are dealt with elsewhere in the text
- no extra line between paragraphs

1.7 Article Heading

See illustration 1.4 (Styles: Skepsi Title, Skepsi Author & Skepsi Academic Institution)

- the article heading comprises the
    - Title
    - Author's Name

    - Author's Academic Institution
- the whole of the Article Heading is in Times New Roman, in single spacing and centred but:
    - the Title is 14pt and **bold**
        - avoid giving capital letters to words like 'and' 'the' 'or' 'on' etc.
    - the Author's Name is 14pt but is not bold
    - the Academic Institution is 12pt and in italics
    - the spacing after the 'Title' line and the 'Author's Name' line is increased to 6pt and after the 'Author's Academic Institution' line to 18pt
- see also Seite 10 as regards use of Title Case/Capitalize Each Word (depending on which version of Word you are using)

1.8 Abstract

See illustration 1.5 (Styles: Skepsi Section Heading, Skepsi First Paragraph, Skepsi Second Paragraph, Skepsi Abstract Keyword, Skepsi Abstract Separator)

- the article heading is followed by the Abstract
- the Abstract comprises:
    - Abstract Heading
      The abstract heading comprises the Sub-title, i.e. the single word '**Abstract**', which is formatted in the same way as a Section Heading (see below)
    - The text
      This is formatted in exactly the same way as the text of the article (see above)
    - Key Words
        - line spacing: single.
        - increase 'spacing before' to 8 pt.
        - '**Key Words:**' flush left, in **bold** and followed by a colon; the key words themselves are not bold
        - create a hanging paragraph with the tab-stop set at 2.5 cm
        - increase 'spacing after' to 24pt
    - The Abstract Separator
      To separate the Abstract from the article, add a row of three asterisks (these will eventually be replaced with something fancier), single spacing, Times New Roman 12pt, with spacing after increased to 24pt

1.9 Section Headings

See illustration 1.6 (Style: Skepsi Section Heading)

- do not use a section heading for any introductory paragraphs (see illustration 1.3)
- do not insert an extra line between the section heading and the last line of the preceding text or between the section heading and any text following (including a sub-section heading)
- use single spacing
- start flush with left margin
- text 12pt and **bold** and (if it goes over two lines) single spacing

- normal sentence case (i.e. apart from proper nouns only the first word has a capital letter
- create a 'hanging paragraph' with the tab stop set at .75cm
- preface the heading with a number, a full stop and tab.
- increase the spacing before the line to **6pt** and after the line to **8pt** (see above**)**
- start first paragraph of text flush with left margin
- indent first line of second and subsequent paragraphs up to the next section/sub-section break (if any) by .75cm
- see also Seite 10 as regards use of Title Case/Capitalize Each Word (depending on which version of Word you are using)

1.10 Sub-section Headings

See illustration 1.7 (Style: Skepsi Sub-section Heading)

- set left hand margin to 1.25cm and start flush with margin
- text 12pt and single spacing
- do not insert an extra line between the section heading and the last line of any preceding text (including a section heading) or between the sub-section heading and any text following
- normal sentence case (i.e. apart from proper nouns only the first word has a capital letter
- preface the heading *.1, *.2 etc. (* = the number of the section) and tab
  A tip: do this after you have typed the heading and added the hard return otherwise the formatting will default to numbered list style and (a) indent the text further and (b) automatically start the next line with the next number.
- increase the spacing before the line to **6pt** and after the line to **8pt** (see instructions on page **Fehler! Textmarke nicht definiert.**, in connection with headings)
- start first paragraph of text flush with left margin (back at default setting)
- indent first line of second and subsequent paragraphs up to the next section /sub-section break (if any) by **.75cm**
- see also Seite 4 as regards use of Title Case/Capitalize Each Word (depending on which version of Word you are using)

1.11 Long Quotations

See illustrations 1.8 and 1.9 (Styles: Skepsi Quotations, Skepsi Verse Quotes First Line, Skepsi Verse Quotes Last Line, Skepsi Verse Quotes Middle)

- a Long Quotation is a quotation of more than 25 words in a single paragraph or a verse quotation of more than two lines (see page 9 for the formatting of short quotations)
- Long Quotations should be:
  - introduced by a colon
  - separated from text that precedes and follows by an increased space
  - not enclosed in quotation marks
  - formatting of long quotations
    - font: Times New Roman
    - pitch:10 pt
    - indentation: left and right: 1.25cm
    - line spacing: single
    - alignment: justify

    - Long Verse Quotations and drama should preserve the line breaks of the original, see illustration 1.9
- a quotation occurring within a Long Quotation should replicate the punctuation of the original
- see section 2.3.3 (page 9) as regards the translation of a Long Quotation in a language other than English
- unless already given as a citation, the page number should be included in brackets at the end of the quotation before the final full stop

1.12 Footnotes and Endnotes

See illustration 1.10 (Style: Skepsi Footnote)

- observe MHRA guidelines as regards the use of footnotes and endnotes
- wherever possible, the note reference number should be placed at the end of a sentence and should follow any punctuation mark except a dash
- insert a short line between the last line of the main text and the footnote(s) (this is the default option in Word)
- number footnotes consecutively throughout the article
    - if for any reason it is necessary to insert a section break, ensure that the option 'continue numbering from last section' is selected
- formatting of footnotes
    - font: 10pt
    - alignment: justify
    - spacing: single
    - indent the first line of the footnote text by **.50cm**
    - do not add an extra hard return at the end of the text

1.13 Bibliography

See illustration 1.11 (Styles: Skepsi Bibliography Heading, Skepsi Bibliography Sub-heading, Skepsi Bibliography)

- observe MHRA guidelines as regards formatting
    - the date on which an on-line authority was accessed is formatted as in illustration 1.11
        - note the colon after 'accessed' and the date in format 'dd-mmm-yy'
    - unpublished papers are expressed as in illustration 1.13 with the following elements (in so far as they are available) in this order
        - Author
        - Title of paper in single inverted commas
        - Organising body
        - Academic Institution
        - Venue
        - Date
- Heading
    - 12pt; bold, e.g. **Bibliography**;**Works Cited**.
    - single
    - increase the spacing before the line to **12pt** and after the line to **8pt**
    - if the bibliography is sub-divided into primary and secondary texts,
        - the sub-headings should be as above but in italics, e.g. ***Primary Texts***
        - increase the spacing before the line to **6pt** and after the line to **8pt**

- Works
  - font:10pt
  - spacing: single
  - alignment: justify
  - special: 'hanging paragraph', L.H. indent by .75cm.
  - note the use of the en dash rather than a hyphen to separate page ranges
    - to create an en dash, see Appendix 3, §4.6.1, page 22
  - note the use of a double em dash aligned at the L.H. margin in the case of more than one work by the same author
    - to create an em dash, see Appendix 3, §4.6.2, page 22. Note that when a space is inserted after two em dashes, Word automatically converts it to another symbol. To correct this, click on the 'reverse previous action' button
    - Note, in the Gilbert work (illustration 1.11), the space between 'pp.' and the page range and, in the Guidry work, (illustration 1.11) the space between the colon and the page range. If you wish to prevent any two elements being split between two lines, insert a 'hard' or 'non-breaking' space or hyphen, as the case may be, between the two elements. This is done by keying Ctrl+Shift+Space Bar (or Ctrl+Shift+hyphen (-)). Compare the two examples in illustration 1.12.

1.14 Diagrams, Graphs and Illustrations

See illustrations in Appendix 1, page 17 (Style: Skepsi Caption)

- typeface
  - font: Ariel
  - pitch: 8pt
  - use UPPERCASE LETTERS
- alignment: Centre
  - the Style applies Centre Alignment by default. Note that if a right/left hand alignment is selected, the caption may have to be either Align Left, as in illustration Appendix 1.2, or 'Align Right', depending on the size of the image and the length of the caption
- Spacing: 3pt before; 6pt after
- The above applies, whether the diagram, graph or illustration is alone on a page or incorporated into the text, as illustrated in Appendix 1
- A reference in the text to a diagram, graph or illustration should be in this format:
  - […] (see Figure 1) […]

ILLUSTRATION 1.1 (ODD PAGE HEADER)

ILLUSTRATION 1.2 (EVEN PAGE HEADER)

ILLUSTRATION 1.3: FIRST PARAGRPAH WITH DROPPED CAPITAL & SECOND PARAGRAPH FORMAT

Photography has manifested its influence on literary works since its creation in the nineteenth century, either praised or despised by the authors referring to it. […] whose structure is directly determined by a series of pictures and films representing Ernaux throughout her life, is probably the latest example of this kind of work.

This trend can be easily explained if we consider that photographs are precious documents for autobiographers. As Michael Sheringham puts it: 'for a majority of Westerners in our time photographs are the most telling and evocative tokens of the individual past. […]'.

ILLUSTRATION 1.4: ARTICLE HEADING

Photographs in Autobiographies: Identities in Progress

Fabien Arribert-Narce

University of Kent and Université Paris III Sorbonne Nouvelle

ILLUSTRATION 1.5: ARTICLE HEADING, ABSTRACT & FIRST PARAGRAPH OF ARTICLE

Between Menace and Utility: Handguns in Early Sixteenth-Century Bohemia

Christopher Nicholson

University College London

Abstract

In 1500, the first Bohemian Land Ordinance was enacted. Within it was a provision that forbade anyone from hunting with a firearm. […].

After briefly establishing how the legal mechanisms within the Ordinance functioned, the article investigates how firearms were viewed in early sixteenth-century Bohemia. […].

Keywords: Bohemia, handguns, law, violence, crime, punishment, the Three Estates, enforcement.

***

The spread and use of firearms was a common problem in early modern Europe and the Kingdom of Bohemia was no exception.

ILLUSTRATION 1.6: SECTION HEADING AND FIRST PARAGRAPH OF SECTION

2. Michel Foucault on the asylum and positivist psychiatry

Madness becoming a graft onto the world of reason is, according to Foucault, the birthmark of a form of repression and exclusion that was once associated with lepers.

ILLUSTRATION 1.7: SECTION HEADING, SUB-SECTION HEADING AND FIRST PARAGRAPH OF SUB-SECTION

3. Between Images and Texts: a series of struggles between photographic and (textual) autobiographical bodies

3.1 A Foucaldian Approach: the photobiographical possibilities offered by a dynamic opposition

Several theoretical analyses related to the relationship between images and texts are relevant as far as photobiographies are concerned.

ILLUSTRATION 1.8: LONG PROCE QUOTATION

Gilbert observes that:

> It is true that at this juncture Hofmannsthal could not bring himself to employ the 'Ich-Form' for experiences which he makes his figures discuss. He could no longer bring himself to make the simple statement […]: 'I communicate. I respond to the world around me. I am a poet' (Gilbert 1963: 33)

This suggests that she considers Hofmannsthal's problem to have had a psychological cause.

ILLUSTRATION 1.9: LONG VERSE QUOTATION

[…] this is illustrated in James Elroy Flecker's poem 'Brumana' (from *The Golden Journey to Samarkand* published in 1913, two years before his death):

> 'Tis ever sweet to lie
> On the dry carpet of the needles brown,
> And though the fanciful green lizard stir
> And windy odours light as thistledown
> Breathe from the lavdanon and lavender,
> Half to forget the wandering and the pain
> Half to remember days that have gone by,
> And dream and dream that I am home again! (p.31)

ILLUSTRATION 1.10: FOOTNOTES

Indeed, grafted photographic bodies involve a tension between two forms of structure, the Narrative and the Album, and between two forms of reception, seeing and reading.[1] How can these antagonisms prompt a renewal of the genre, with an increasing importance of 'sense' beyond the mere level of autobiographical 'significations'?[2]

1 I don't mean here to oversimplify the complex issue of the relationship between reading and seeing. Of course it can be argued that reading is a kind of seeing, and that it is possible to read an image. I am supporting here a clear distinction between these two activities for the sake of my analysis.

2 I am borrowing this distinction between sense and signification from Jean-François Lyotard. I shall come back to it later.

ILLUSTRATION 1.11: BIBLIOGRAPHY WITH HEADING AND SUB-HEADING

Bibliography

Primary Texts

Hofmannsthal, Hugo von. 1952. *Gesammelte* Werke *in Einzelausgaben*; (ed. H. Steiner) Gedichte und lyrische Dramen (Frankfurt: S. Fischer)

—— 1953. Die Erzählungen (Frankfurt)

—— 2006. *Der Schwierige*. ed. Martin Stern, 37th edition (Frankfurt-am-Main: Fischer Taschenbuch)

Nietzsche, Friedrich, *Unzeitgemäße Betrachtungen*
«http://www.nietzsche.tv/unzeitgemaesse-betrachtungen.html» [accessed: 25-May-09]

Secondary Texts

Gilbert, Mary E. 1963. 'Hofmannsthal's Essays, 1900-1908. A poet in transition', in *Hofmannsthal, Studies in Commemoration* ed. by F. Norman (London: University of London) pp. 29–52

Guidry, A. 1982. 'Hofmannsthal's Der Schwierige: Language vs. Speech Acts', *German Studies Review*, 5, 3 (October): 305–14

ILLUSTRATION 1.12: BIBLIOGRAPHY — KEEPING TEXT TOGETHER

Wood, Frank. 1940. 'Hugo von Hofmannsthal's Æsthetics', *Modern Language Association*, 55, 1 (March,): 253–65

Wood, Frank. 1940. 'Hugo von Hofmannsthal's Æsthetics', *Modern Language Association*,. 55, 1 (March). 253-65

ILLUSTRATION 1.13: BIBLIOGRPAHY — UNPUBLISHED PAPERS

Calloni, Marina, untitled paper presented at *The East and the West: Women in the Eyes of the Media*, conference organised by Woman and the Media ResetDoC and The Northwestern University, held at The Qatar Foundation, Doha, Qatar, 19 April 2009

Power, Nina, 'Feminism and Consumerism: against "Empowerment" through Economics', presented at *(Re)branding Feminism*, conference organised by the School of Advanced Study, University of London, held at the Institute of Germanic and Romance Studies, London, 1–2 March 2011

2. The Text: General Matters

The illustrations for this section are on pages 13–15

2.1 Short Quotations

- Short Quotations (prose of no more than 25 words in a single paragraph or verse of no more than three lines) should be enclosed in single quotation marks within the main text (see illustration 2.1)
    - if short verse quotations are included in the main text, the lines are separated by a spaced forward slash (see illustration 2.2)
    - a quotation occurring within a Short Quotation should be enclosed in double quotation marks (see illustration 2.5)

2.2 Long and Short Quotations

- omissions within quotations should be marked thus: […]
- if the original has to be altered, enclose the substituted words or parts of words in square brackets

2.3 Words in a language other than English

2.3.1 isolated words or phrases

- isolated words or phrases in a language other than English should be in italics (see illustration 2.3)
- if it is necessary to translate an isolated word or phrase in a language other than English, the translation should be enclosed within square brackets, not single inverted commas (see illustration 2.4)
- if the translation is in the other direction (i.e., an English word or phrase is then expressed in another language, the translation should likewise be enclosed in square brackets but be in italics
    - **note that the brackets are not in italics** (See illustration 2.5)

2.3.2 quotations

- a quotation in a language other than English should be in regular type (i.e. not in italics), whether in the text or separated from it (see illustrations 2.6 & 2.7)
    - quotations themselves should follow this Guide

2.3.3 translations of quotations

- a translation of a Short Quotation should be in *italics* and enclosed in square brackets (without any inverted commas) but be placed *inside* the single inverted comma enclosing the quotation (see illustration 2.6)
    - note that the square brackets are not italicised
- a translation of a Long Quotation should be in *italics* and enclosed within square brackets and follow it immediately starting on a new line (see illustration 2.7)
    - if it is desired to add the words ‘My translation’, these should be enclosed within curved brackets at the end of the quotation and before the closing square bracket (see illustration 2.9)
        - if a substantial number of translations are by the author, it is tidier to append a footnote to that effect to the first translation. It will, of course, be necessary to indicate in a similar way any unpublished translations which are not from the same source. Published translations should be included in the bibliography and referenced in the usual way (see illustration 2.10)

- if it is desired to add emphasis (usually done by the use of italics), simply adopt the reverse procedure (see illustration 2.8)
    - this will also apply to a translation of a book title

2.4 Referencing Conventions

2.4.1 citations

- *Skepsi* **requires the use of the citation by the author-date system** as explained in the MHRA Style Guide (current edition) (see illustrations 2.11 and 2.12)
    - this requires an alphabetical bibliography (see *Bibliography* Seite 4)
        - note that there is no punctuation mark between the author and the date and there is a colon plus a space between the date and the page/page range
    - references in the text should give in parentheses the surname of the author, the publication date of the work and, where necessary, a page reference
    - it is not necessary to repeat the author's name in the reference, if it is already given in the text
    - for more complex citations (multiple authors, on-line publications etc.), refer to the MHRA Style Guide (current edition) and/or the shortened version of it referred to in the Introduction

2.4.2 other

- observe the conventions for referring to works of art, whether or not these are a part of a citation
    - titles of all works of art are given in italics without inverted commas
        - *Exodus*, *Beowolf*, Goethe's *Faust*, Verdi's *La Traviata*, Poussin's *Et in Arcadia Ego*, etc.
          This has the advantage of distinguishing a work, e.g. *Hamlet* (the play), from its eponymous hero Hamlet (the character).
    - if reference is made to a part of a work of art that has its own title (e.g. a short story from a collection, a chapter, a poem from an anthology, an article from a journal), the title of the part is in regular type and enclosed within single inverted commas, while the title of the whole work is in italics (see illustration 2.13)

2.5 Spelling Conventions

- *Skepsi* uses UK English conventions in texts
    - if using words that have alternative spellings, e.g. realise/realize; realisation/realization, use the first option
- in quotations, however, the spelling conventions of the text as published must be followed

2.6 Punctuation Conventions

See Appendix 2

2.7 Other Typographical Conventions

2.7.1 initials

- insert a full stop after each initial
- insert a space after the last initial and the surname – r.c. norton

2.7.2 capitalisation in titles

- avoid the use of a capital letter for grammatical words (other than the first one); e.g. *A Room with a View*
    - Be aware that if you block the text and select 'Title Case/Capitalise Each Word' (depending on which version of Word you use) from the 'Change Case' drop-down menu, you will get *A Room With A View*

2.7.3 dates, numbers, currency and weights & measures

- please refer to the MHRA Style Guide for the conventions regarding these matters; note in particular:-
    - dates
        - these are expressed as day, month, year; e.g. 23 April 1564
        - do not use the abbreviation for the ordinal; i.e. '23' not '23rd'
    - numbers
        - if it is necessary to express an ordinal number as a digit plus abbreviation, the abbreviation should not be in superscript; e.g. '4th Edition' not '4th Edition'
        - note the conventions regarding expressing inclusive numbers within the same hundred and four digit numbers not falling within the same hundred
        - page or date ranges should be separated by an en dash not a hyphen, e.g. pp. 120–34; the 1914–18 War

2.7.4 surnames containing a particle

- a particle is a word like 'le' 'de', 'van', 'von', 'della' 'da', etc.
    - Leonardo da Vinci; Hugo von Hofmannsthal
- the particle is only capitalised if it happens to start a sentence
    - *Sur une Morte* by Alfred de Musset
    - […] the *Self-portrait with Bandaged Ear*, painted about three weeks after his attack on Gauguin and subsequent self-mutilation, demonstrates both the control and power of van Gogh's art
    - Van Eyck lived much of his life at Bruges
- an exception can be made if a published author uses a capital letter for the particle
    - […] in *Modernité viennoise et crises de l'identité*, Jacques Le Rider observes (1990: 19) that, in comparison with other European capitals, *fin-de-siècle* Vienna 'fait figure de retardataire, par ses structures sociales, économiques et politiques' […]
- different cultures have other conventions for the use of particles but these are the ones that we shall adopt

2.7.5 hyphenation

- the use of automatic hyphenation rather than manual hyphenation to split long words over two lines of text is recommended
    - hyphenation prevents over-long spaces between words when the alignment is justified or an over-long gap at the end of a line if the alignment is left
    - automatic hyphenation will automatically remove any hyphenation which subsequently becomes unnecessary for any reason

- it will, of course, be necessary to use a manual hyphen, where one is required by English spelling conventions
  To avoid Word splitting such a word (one which is required by English spelling conventions to be hyphenated) over two lines, insert a 'hard' or 'non-breaking' hyphen. These is done by keying Ctrl+Shift+the minus sign (-) on the 'qwerty' keyboard.

2.7.6 hyperlinks

- A hyperlink is indicated by usually a blue font and underlining, like this: http://www.rebeccablood.net/essays/weblog_history.html
- The hyperlink must be removed wherever it occurs, so that the text looks like this: http://www.rebeccablood.net/essays/weblog_history.html

ILLUSTRATION 2.1: SHORT PROSE QUOTATION

As Lodge observes, '[i]t should not be assumed that within either of these linguistic zones there exists a high degree of homogeneity' (Lodge 1993: 74)

ILLUSTRATION 2.2: SHORT VERSE QUOTATION

All his incomprehension and desire are encapsulated in the final lines: 'Oh! my God! the down / The soft young down of her, the brown, / The brown of her – her eyes, her hair, her hair!' (Mew 1997: 2)

ILLUSTRATION 2.3: WORDS IN FOREIGN LANGUAGE

The idea permeated in the twentieth century, with philosophers like Ortega y Gasset who, affected by the *fin-de-siècle* crisis, mourned that 'Spain is today not so much a nation as a series of water-tight compartments'.

ILLUSTRATION 2.4: WORDS IN FOREIGN LANGUAGE WITH TRANSLATION

Intertextuality also leads to *contaminatio* [contamination] […]

ILLUSTRATION 2.5: A TRANSLATION INTO A FOREIGN LANGUAGE AND AN EMBEDDED QUOTAITON

Instead, for forty years Galicia, the Basque Country and the Catalan Countries were subjugated by totalitarianism whose 'purpose was to build a version of Spain that made their particular view of Spanishness [*Hispanidad*] "the only possible"'.

ILLUSTRATION 2.6: A SHORT VERSE QUOTATION WITH TRANSLATION INTO ENGLISH

Yet another model for Cepparello is Matthieu de Vendôme's Davus. 'Scurra vagus, parasitus edax, abjectio plebis, / est Davus, rerum dedecus, aegra lues; / fomentum sceleris, mundi sentina, ruina / justitiae, legum laesio, fraude potens [*A wandering buffoon, a greedy parasite, people's despair, / this is Davus, shame and sick plague of everything; / cause for crime, bilge-water of the world, ruin / of justice, scorner of the law, skilful in fraud*]'.

ILLUSTRATION 2.7: A LONG PROSE QUOTATION WITH TRANSLATION INTO ENGLISH

Fra Cipolla makes a clever and humoristic use of Cicero's and Quintilian's rhetoric.

> Era questo frate Cipolla di persona piccolo, di pelo rosso e lieto nel viso e il miglior brigante del mondo: e oltre a questo, niuna scienza avendo, sí ottimo parlatore e pronto era, che chi conosciuto non l'avesse, non solamente un gran rettorico l'avrebbe estimato, ma avrebbe detto esser Tulio medesimo o forse Quintiliano: e quasi di tutti quegli della contrada era compare o amico o benvogliente. (6, 10, 7)
>
> [*Fra Cipolla was little of person, red-haired, jolly-visaged, and the very best of good fellows; and therewithal, though learning he had none, he was so excellent and ready a speaker that whoever knew him not would not only have esteemed him a great rhetorician, but would have*

> *pronounced him Cicero himself or, perchance, Quintilian: and he was gossip or friend or lover of all the country folk.*]

Fra Cipolla's oratorical skills merely come from his prompt and acute intelligence, *nulla arte*, according to Cicero's suggestions (*De Oratore* II, 54, 217).

ILLUSTRATION 2.8: A QUOTATION IN A FOREIGN LANGUAGE WITH EMPHASIS AND TRANSLATION INTO ENGLISH

> La donna, senza sbigottire punto, con voce assai piacevole rispose: — Messere, *egli è vero* che Rinaldo è mio marito e che egli questa notte passata mi trovò nelle braccia di Lazzarino, […]
>
> *The lady, no wise dismayed, and in a tone not a little jocund, thus made answer: "*True it is, *Sir, that Rinaldo is my husband, and that last night he found me in the arms of Lazzarino,*.[…]."

ILLUSTRATION 2.9: A QUOTATION IN A FOREIGN LANGUAGE AND TRANSLATION INTO ENGLISH BY THE AUTHOR

The version is however different from that of Jean de Vignay:

> Et pour ce proprement estre appartient a deu car totes aultres chozes compareez a la semblance de deu sont niant. Dont il dit en sa persone: Ego sum qui sum. Je suy qui suy. Cilz noms m'est pardurables. Pour quoi demonstreir, quelz choze deus est selonc la substance, est impossible.
>
> [*And for this, being belongs properly to God, because all other things compared to the semblance of God are nothing. Concerning this he says personally: Ego sum qui sum. I am the one who is. This name is perpetually mine. For this, to demonstrate what God is according to the substance is impossible. (My translation)*]

The divergence is striking.

ILLUSTRATION 2.10: A QUOTATION IN A FOREIGN LANGUAGE AND TRANSLATION INTO ENGLISH FROM A PUBLISHED TRANSLATION CONTAINED IN THE BIBLIOGRAPHY

[…] In the hands of *le ventre rond* and her ancestor, the pink flesh of a prawn becomes that of a prisoner of a re-education camp:

> [L]a carapace arrachée, les pattes coupées, la tête tranchée […] supplice ordinairement infligé aux plus accortes […] passer par le chaudron électrique (Lê 1997a: 234).
>
> *[*The shell torn off, legs cut off, head sliced off […] the torture normally reserved for the comeliest ones *[…]* [to] suffer the electric cauldron (Lê 1997b: 161).*]*
>
> […]

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Primary Texts

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ILLUSTRATION 2.11: AUTHOR/DATE CITATION

[...] as seen in the characterisation of Raskolnikov (Dostoyevsky 1993).

ILLUSTRATION 2.12: AUTHOR/DATE CITATION

Guidry (1982: 309) argues that […]

ILLUSTRATION 2.13: REFERRING TO WORKS OF ART AND NAMED PARTS OF THEM

James Elroy Flecker's poem 'Brumana' (from *The Golden Journey to Samarkand* published in 1913, two years before his death) […]

3. Formatting of Authors' biographies

See illustration 3.1 (Style: Skepsi Section Heading, Skepsi First Paragraph)

- The author's name is formatted as if it were a section heading.
- The text is formatted as if it were the first paragraph of an article with a dropped capital.
- Space after the paragraph is increased to 12pt

Note that the test is expressed in the third person.

ILLUSTRATION 3.1: AUTHORS' BIOGRAPHIES

James P. Leveque

James P. Leveque is a native of Fresno, California. He is a PhD candidate at the University of Edinburgh, where his research focuses on themes of apocalypse, prophecy and avant-gardism in the poetry of Ezra Pound, Guillaume Apollinaire and F.T. Marinetti. He holds Masters degrees in both Comparative Literature and Biblical Studies. His work has been featured in *Forum: The University of Edinburgh's Postgraduate Journal of Arts and Humanities* and *The Bible and Critical Theory.*

Paul Reid-Bowen

Dr. Paul Reid-Bowen is a senior lecturer in Religions, Philosophies and Ethics at Bath Spa University (UK). His research and teaching interests encompass ecological philosophy, existentialism and a number of new religious and social movements. He is the author of several articles and is currently working on *The Future is Pagan: Collapse and the New Indigeneity* (John Hunt Publishing).

Appendix 1 — Diagrams, graphs and illustrations within text

Word 2013 enables text to be wrapped around diagrams, graphs and illustration in a variety of ways. The following illustrates the two possibilities that work best in an article.

ILLUSTRATION APPENDIX 1.1: IMAGE BETWEEN LINES OF TEXT

But his memories of a time before the years spent in the gloomy manse in a remote corner of mid-Wales, in which he spent his childhood with his foster parents, the dour Welsh Calvinist minister Emyr Elias and his English wife Gwendolyn, are dim.



FIGURE 1: KINDERTRANSPORT CHILDREN AWAITING COLLECTION

This can be attributed in part to natural causes. He was separated from his parents, with whom he had no further contact, and his Heimat at a very young age; few people can remember their early years with much clarity, unless some event during that period made a great and lasting impression on them.

ILLUSTRATION APPENDIX 1.2: IMAGE BESIDE LINES OF TEXT (EITHER TO THE RIGHT OR, AS HERE, LEFT)

But his memories of a time before the years spent in the gloomy manse in a remote corner of mid-Wales, in which he spent his childhood with his foster parents, the dour Welsh Calvinist minister Emyr Elias and his English wife Gwendolyn, are dim.



This can be attributed in part to natural causes. He was separated from his parents, with whom he had no further contact, and his Heimat at a very young age; few people can remember their early years with much clarity, unless some event during that period made a great and lasting impression on them.

FIGURE 1: KINDERTRANSPORT CHILDREN AWAITING COLLECTION

Appendix 2 — Punctuation [1]

1. The Principal Punctuation Marks

1.1 The full stop (or full point) **{.}**
Can end a sentence (see § 2)
Is used in some abbreviations and after initials

1.2 The colon **{:}**
Can be used between main clauses (see § 2)
Is used before phrases which explain (see § 4.9)
Is used before lists (see § 4.9)
Can be used before direct speech (see Note; § 4.2)
Introduces Long Quotations (see section 1.11 Long Quotations, page 3)
According to modern British usage, a colon should never be preceded by a space.
Compare French usage, which *does* insert a space before a colon (and also before a question mark and an exclamation mark). If the basic language of the text (e.g. in a Long Quotation) is French, a non-breaking space will be automatically inserted before a colon. This should be removed.
The word which follows a colon should *not* begin with a capital letter.
The exception to this rule is when the colon introduces a Long Quotation or speech

1.3 The semi-colon **{;}**
Can be used between main clauses (see § 3.2)
According to modern British usage, a semi-colon should never be preceded by a space.
See the note above with regard to French usage in connection with the colon. The same applies to the semi-colon

1.4 The comma **{,}**
Can be used between main clauses (see § 3.3)
Is used within the sentence (see point 4.1)

1.5 The question mark **{?}**
Can end a sentence (see § 2)
Should **always** be used at the end of any sentence clearly framed as a question

1.6 The exclamation mark **{!}**
Can end a sentence (see § 2)
Should be avoided as much as possible in academic writing (if it must be used, one exclamation mark is all that is needed)

1.7 Inverted commas (single and double) **{‘**and**’} {“**and**”)**
Are used to denote direct speech (see § 4.2)
Are used in ‘in text’ quotations (see § 4.2)

1.8 Parentheses **{(**and**)}**
See § 4.3

1.9 Square brackets **{[**and**]}**
See § 4.4

1.10 The hyphen **{-}**
See§ 4.5

[1] Much of the material and illustrations for this section are taken either from *Oxford Guide to English Grammar* ed. by John Eastwood (Oxford: O.U.P, 1994) pp. 70–74 or the MHRA Style Guide (second edition) (London: MHRA, 2008) pp. 25–29.

1.11 The dash or rule (en dash and em dash) **{–} {—}**
See § 4.6

1.12 The ellipsis **{…}**
See § 4.7

1.13 The apostrophe **{'}**
See § 0

2. Punctuation between Sentences

2.1 A sentence can only end with a full stop, a question mark or an exclamation mark.

2.2 The next sentence must begin with a capital letter.

3. Punctuation between Main Clauses

3.1 It is not always necessary to treat two main clauses as sentences separated by a full stop.

3.2 A semi-colon between two main clauses indicates that the subject matter of each clause is closely linked.

Shakespeare wrote plays; he also acted on the stage.

3.3 If the second main clause is introduced by a co-ordinating conjunction (and, but, or, so):

- a comma **is** required, if the subject of the two main verbs is **different**
  Christopher Marlowe died in 1594, but Shakespeare lived into the next century.
- a comma **is not** required if the subject of both main verbs is the **same and** the personal pronoun **is omitted** before the second main verb
  Shakespeare wrote plays and also acted on the stage.
- the use of a comma **optional**, if the subject of both main verbs is the **same but** the personal pronoun in the second main clause **is not omitted**
  Shakespeare wrote plays and he also acted on the stage.
  Shakespeare wrote plays, and he also acted on the stage.
  (Word does not like this!)

3.4 If the second main clause is an explanation of the preceding one, the two clauses are separated by a colon.

The theatre was full: there were several school parties there.

3.5 The separation of two main clauses by an en-dash (–) is permitted by informal usage but should be avoided in academic writing.

Shakespeare wrote plays – he also acted on the stage.

3.6 The following construction is **never** allowed:

Shakespeare wrote plays, he also acted on the stage.
(Word has no objection to this!)

4. Punctuation within the Sentence

4.1 Commas

As the rules about using commas with sub-clauses and phrases are not very exact, *Skepsi* observes the following conventions.

4.1.1 *Adverbial phrases*

A comma is used after an adverbial clause or phrase at the beginning of a sentence:

After the guests had all left, *we had to tidy up.*
After their departure, *we had to tidy up.*

Afterwards, *we had to tidy up.*

Commas are also usual with linking adverbs, truth adverbs and comment adverbs:

Indeed*, we waited outside the station for some minutes.*
All of us, ***as a result,*** *missed the train.*
This did not delay us unduly, ***however****.*
On the whole, *the outing was a success.*
Nobody got left behind, ***luckily.***

4.1.2 *Noun clauses*

A noun clause is **not** separated off by commas. This rule also applies to indirect speech:

The fact is ***that the circumstances of Christopher Marlowe's death in 1594 are still shrouded in mystery.***
We know ***that he was stabbed during a brawl in a Deptford inn.***
Historians speculate ***whether this was engineered by Walsingham.***

4.1.3 *Relative clauses*

An identifying or restrictive relative clause is not separated off by commas but a non-restrictive relative clause (i.e. one that adds additional information) is separated off by commas. Compare:

My brother who is a doctor will be staying with us.
The phrase 'who is a doctor' identifies to which of the speaker's several brothers he/she is referring.
My brother, who is a doctor, will be staying with us.
The phrase 'who is a doctor' gives additional information about the speaker's brother.

4.1.4 *Parenthetical or interpolated phrases and nouns in apposition*

Commas are used to delimit parenthetical or interpolated phrases and nouns in apposition:

These findings, we would suggest, cast doubt upon his hypothesis.
Braun's findings, the result of research in the 1980s, cast doubt upon the earlier hypothesis.
Bernhard Braun, the Swiss physicist, researched the matter extensively during the 1980s.

But a noun **preceded** by a defining phrase is not in apposition and should not be enclosed in commas:

The Swiss physicist Bernhard Braun researched the matter extensively during the 1980s.

4.1.5 *Sequences of noun, adjective and adverb phrases*

In lists of two or more noun phrases, the preferred style in MHRA publications is to insert commas after all but the last item, to give equal weight to each enumerated element (this is known as the 'Harvard' or 'Oxford' comma):

The University has departments of French, German, Spanish, and Portuguese within its Faculty of Arts.

The conjunctions *and* and *or* without a comma are understood as linking the parts of as single enumerated element:

Comedians such as Laurel and Hardy, Abbott and Costello, and Charlie Chaplin.

Note, however, that in non-academic writing, it is usual to omit the comma before the final 'and':

The official languages of the United Nations are Chinese, French, Spanish, Russian and English.

Commas should also be inserted between multiple adjectives and adverbs but, in this case, there is **never** a comma before the final 'and':

The cat was small, brown and fluffy; she held in her mouth a large, dead rat.
He proceeded slowly, thoughtfully and in despair.

4.2 Inverted commas/quotation marks (single and double)

These should be indicated by 'smart quotes', like this: '…' or "…", not as 'straight quotes', like this: '… ' or "…".

These are always used to enclose direct speech.

Note: British usage favours single quotation marks [' '], while American usage favours double quotation marks [" "].
Compare this with, e.g., French usage, which uses either a combination of either single or double angled brackets (‹Nicole!› or «Papa!») and an en-dash (–) or the en-dash on its own, and German usage which uses either single or double angled brackets or inverted commas (single or double) placed low and high (‚Kamerad!' „Lili Marleen"). A phrase such as 'he said' is separated from the direct speech by either a comma or a colon if the phrase precedes the direct speech.

Single inverted commas are used to indicate Short Quotations (see section 2.1, Short Quotations, page 9).

Note: If a quotation is used which has a second quotation embedded or 'nested' within it, the nested quotation needs to be clearly set off from the main quotation. Thus, if the main quotation is enclosed in single quotation marks, the embedded quotation should be enclosed by double quotation marks, e.g.

Mrs. Grose replies that 'Master Miles only said "We must do nothing but what she likes!"'.

If the quotation containing the embedded quotation is in a language other than English and uses different quotation marks, these must be replaced with the ones employed in British usage, as appropriate.

Single inverted commas are used to indicate a nonce word, i.e. a word that is being used in a sense that is slightly different from its usual meaning or has been created by the author or by the authority he is quoting.

The so-called 'hotel' was just an old shed.

4.3 Parentheses

Parentheses (or round brackets as they are often, inaccurately, called) are used for parenthetical statements, as demonstrated in this sentence, or references within a text.

4.4 Square brackets

These are used to indicate alterations to the text of a quotation in the editorial process letters, or for other editorial comments; e.g.

'I had seen birth and death / But had thought they were different', muses Eliot's Wise Man (quotation left in its original form).
Eliot's Wise Man muses that '[he] had seen birth and death / But had thought they were different' (quotation adapted to fit the syntax of the sentence).

4.5 The hyphen

The hyphen is used to **link** words, e.g. to form compound adjectives used before nouns, such as 'gale-force winds', and compound nouns, such as 'wind-surfing'.

Note: The rules about when to use a hyphen are not very exact. In general, they are used less in US English than in British English
The use of hyphens is particularly subject to rapid change, given the speed with which language is changing.
If in doubt, it is probably better not to use a hyphen.

The hyphen is also used when a word is divided between one line of print or handwriting and the next.

Note: There are rules about where to divide a word. If automatic hyphenation is selected, this will be done for you, but if you are inserting hyphenation manually (not recommended) and are in doubt, check in a dictionary.

Do not confuse the hyphen with the dash (see § 4.6)

4.6 The dash or rule (en dash and em dash)

The MHRA Style Guide differentiates between these.

4.6.1 The en dash/en rule/short dash

This is used to indicate a span or differentiation and may be considered as a substitute for 'and' or 'to':

the England–France match
the 1914–18 war

Note: See also the informal use of the en-dash to separate two main clauses (see § 3)
To create an en dash:
using its ASCII number, key Alt + 0150 on the Number Pad.
using the short cut: key Ctrl + the minus sign (-) in the Number Pad.

4.6.2 The em dash/em rule/long dash

These are used in pairs to enclose parenthetical statements, or singly to denote a break in the sentence:

An honest politician — if there be such a thing — would never agree to such a plan.
Family and fortune, health and happiness — all were gone

Like bracketing commas used in parenthetical and interpolated phrases (see § 4.1.4), they isolate an interruption in the sentence, but in this case the interruption represents an interpolated comment rather than an aside.

Note: Long dashes should be used sparingly; commas, colons or parentheses are often more appropriate.
The use of spaces on either side of a long dash is optional but should be consistent throughout the text:
Either: *'Some people — an ever increasing number — deplore this.'*
Or: *'Some people—an ever increasing number—deplore this.'*
But not: *'Some people—an ever increasing number — deplore this.'*
Or: *'Some people— an ever increasing number— deplore this.'*
Or any other variation.
Other punctuation marks should not normally used before or after the dash.
To create an em dash:
using its ASCII number, key Alt + 0151 in the Number Pad
using the short cut: key Ctrl+Alt+minus sign (-) on Number Pad

4.7 The ellipsis

The ellipsis consists of three equally spaced full points, thus: **…**

Note: the pitch of the font has been increased for greater clarity.
American usage requires four equally spaced points if the ellipsis falls at the end of a sentence. British usage does not; this is *Skepsi's* preferred usage here.
Word 2007 and later versions automatically converts three full points into an ellipsis by slightly increasing the spacing between them. If you are using an earlier version of Word which does not do this, create a 'horizontal ellipsis' by using its ASCII number key. Key Alt + 0133 on the Number Pad.

Ellipses can be used (but rarely in academic writing) as a device to indicate a pause, or that something not expressed is to be understood or that the writer's thoughts have drifted away, e.g. this quotation from Rupert Brooke's 'The Old Vicarage, Grantchester':

and there are
Meads towards Haslingfield and Coton
Where das Betreten's *not verboten …*

In quotations, an ellipsis is used to indicate that a portion of text has been omitted; e.g.

Her enquiries [...] were not very favourably answered.

The MHRA Style Guide recommends that, in these circumstances, the ellipsis should be enclosed within square brackets (as in the illustration), to distinguish it from points that occur in the original, as in the following quotation from Samuel Beckett:

Will you never have done ... revolving at all?

Note: 1. The MHRA Style Guide observes that it is not normally necessary to use ellipses at the beginning or the end of a quotation, unless the sense of the passage quoted is manifestly incomplete. If an ellipsis is necessary at the end of a sentence, the full stop follows the closing square bracket.

'As the officer came trotting now on the trail of the horses of the band [...].'

2. If, as in these illustrations, the text is in italics, the square brackets enclosing the ellipsis are always in regular type.

4.8 The apostrophe

The apostrophe is used to indicate:

4.8.1 A missing letter, e.g.

huntin', shootin' and fishin'. 'oo be 'ee?

4.8.2 The possessive, e.g.

Brontë's Jane Eyre; the book's importance; the mountains' snow-clad peaks

Note: There is no non-gender-specific possessive adjective which corresponds to the non-gender-specific pronoun 'one'. If such is required, use 'one's'.

A single apostrophe at the end of a word may indicate a possessive form, e.g. Prisoners' rights; Brooks' well known hymn; (c.f. the prisoner's sentence; Brooke's well known poem).

4.8.3 The use of a shortened form of a verb phrase e.g.

we'll (we will), can't (cannot), they've (they have)

Note: Take care not to confuse 'it's' (the contraction 'of 'it is') with 'its' (the neuter possessive adjective). The easiest way to ensure you are using the right form is simply to ask yourself if the sentence would make sense if you substituted 'it is' for 'its' or 'it's' (as the case may be). For example, 'It's a lovely day' makes equal sense if you rewrite it as 'It is a lovely day'; however, 'The cat played with its ball' makes no sense if rewritten as 'The cat played with it is ball.'

There is no such word as 'its'' (i.e. 'its' plus an apostrophe).

Contractions should not be used in academic writing, except as part of quotations.

'She swore, in faith, 'twas strange, 'twas passing strange; / 'Twas pitiful, 'twas wondrous pitiful:' OTHELLO

Note: The apostrophe is **always** a right single quotation mark, even when it precedes the word (see example above). This can be created using its ASCII number by keying Alt + Number Pad 0146 or by using the shortcut Ctrl + '' (i.e. two single inverted commas).

Avoid such usages as '1970's'.

If you do find an aberrant apostrophe, do check that is it is not an opening or closing quotation mark that has lost its partner.

4.9 The dash and colon (phrases which explain and lists)

4.9.1 A dash or a colon comes before a phrase which explains and/or adds missing information:

Africa is facing a terrible problem: perpetual drought.
Africa is facing a terrible problem – perpetual drought.

4.9.2 A list is preceded by a colon:

This section deals with, amongst others, the following punctuation marks: full stop, colon, semi-colon and comma.