Citing Sources
A Guideline for Students of Classics
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In any genre of scholarly writing all sources, both primary and secondary, must be fully and accurately cited. Failure to do so in the case of secondary sources can constitute *de facto* plagiarism.

*Separate conventions are used for citing primary and secondary sources. Various formats are acceptable. Students should aim above all at accuracy and consistency.*

I. Primary Sources.
Citations of primary sources are intended to allow your reader to find a quotation or paraphrase and its immediate context in the original work as quickly and easily as possible. Each citation should generally include the author’s name (if possible), and always the title of the work (if possible) and the particular chapter, paragraph, fragment or line(s) from which the relevant text is taken.

- In certain cases the name of the author and/or the work in question will be abundantly clear from the citation’s own context, in which cases they can remain implicit.

- Citations must be given whether the text is merely referred to, paraphrased or directly quoted.

- Quotations of approximately one line or less of text should be incorporated into the body of the text and enclosed by quotation marks. When quoting poetry in this format line divisions should always be marked by a forward slash (/).

- Quotations of approximately more than one line should be indented left and right, single-spaced, set off from the main body of the text by a double space and not enclosed by quotation marks. They may be set in a smaller font than the main body of the text.

- Shorter quotations of less than approximately four or five Greek words may be transliterated and italicized

- Translations may or may not be given with a citation of an original Greek or Latin source. If given they may immediately follow the Greek or Latin text or be placed in a footnote.
• When citing Greek or Latin sources in translation the name of the translator (if other than the author) should always be cited.

• Standard abbreviations for names of authors and titles of works are given in the Oxford Classical Dictionary and in Liddell, Scott and Jones’ Greek-English Lexicon, Lewis and Short’s A Latin Dictionary and the Oxford Latin Dictionary; lists of Greek epigraphical and papyrological publications are available in Liddell, Scott and Jones’ Greek-English Lexicon and in E. G. Turner’s Greek Papyri. [Latin?]

• When citing dates both the b.c./a.d. (before Christ/anno domini) and b.c.e./c.e. (before the common era/of the common era) conventions are acceptable.

• When citing line numbers the abbreviations ‘f.’ and ‘ff.’ (for and the following line or lines) are commonly used; these are, however, best avoided in favor of citing a precise range of line numbers.

Examples:

1. “As for poverty,” says Thucydides’ Pericles, “no one need be ashamed to admit it: the real shame is in not taking practical measures to escape from it” (2.40.1, tr. Warner).

2. Like Eumaeus’ Phoenician nurse in the Odyssey (15.417ff.), Pindar’s Clytemnestra is mentally tainted as a result of her illicit liaison (Pyth. 11.25).

3. An inscription from Ephesus of the second century C.E. mentions the altars and temples dedicated to Artemis because of her conspicuous epiphanies (enargeis epiphaneiai, SIG ii 867).

4. Unlike the urban mimes that concentrated on the erotic lives of women, Theocritan pastoral encounters love through male characters, but it is still women who have the autonomy. Male lovers, like the Daphnis who dies of love in the first Idyll, are helpless (85 Daphnis is ἄμυθος ἁρπαχθείς). The serenade to Amaryllis in Idyll 3 contrasts the singer’s failure with the successes of male lovers in myth. Successful eros, like that of the unnamed old man in Idyll 4, is routine and mechanical, comparable to milling (58 μύλλαν) and the rutting of the goats in Idyll 4.41f.

5. “By nature old Solon was a friend of the people” (ὅ Σόλων ὁ παλαιώς ἤν φιλοδήμος τὴν φύσιν), the thoroughly corrupted Pheidippides proclaims toward the end of Aristophanes’ Clouds (1187).

6. Elsewhere, Socrates appeals for authority to Er (Republic 614b ff.), to “one of the sages” (Gorgias 493a-l-2), to “some clever fellow, perhaps a Sicilian or an
Italian” (Gorgias 493a5-6), and – in the case of the myth of the Phaedo – simply to “someone” (108c8; cf. Theaetetus 201c8, e1).

7. Epicurus (Ep. Hdt. 38) begins his physical argument by maintaining that

... nothing comes into being out of what is not. For in that case everything would come into being out of everything, with no need for seeds (σπέρματα).

8. ‘Separation’ is conceived of in terms of geographical distance whilst erotic contentment is put in terms of staying at home, as for instance in Propertius 1.1.29-32,

ferte per extremas gentis et ferte per undas,
qua non ulla meum femina norit iter.
vos remanete, quibus facili deus annuit aure,
sitis et in tuto semper amore pares.

Take me through lands and seas at the very ends of the earth, where no woman may know my route. But you stay put, to whom the god assents with compliant ear, and may you ever be together in a secure love.

9. The other ode to which the production of the Carmen Saeculare gave rise, iv. 3, is in lighter vein than the Pindarizing hymn to Apollo. This time the beginning,

Quem tu, Melpomene, semel nascentem placido lumine videris,

echoes a passage from the first poem in Callimachus’ Ἀττια (fr. 1. 37f. Pf., cf. Epigr. 21. 5 f.),

Μοῦσαι γὰρ ὅσους ἴδων ὅματι παῖδας
μὴ λοξῷ, πολίους οὐκ ἀπέθεντο φίλους,

where the Alexandrian poet in his turn is indebted to Hesiod (Theog. 81 ff.).

II. Secondary Sources:
Citations of secondary sources are, like primary sources, intended to help your reader find the precise location of the passages you make use of as quickly and accurately as possible. More importantly for the undergraduate student, however, they are further used to guarantee that all external scholarship incorporated into a given paper is fully and accurately identified as such, thus precluding any possibility of charges of plagiarism.

Various formal and typographical conventions for constructing footnotes, endnotes, bibliographies, tables of works cited etc. are available in, e.g. The Chicago Manual of Style, the Modern Language Association Handbook for Writers of Research Papers and
The Essentials of MLA Style: A guide to Documentation for Writers of Research Papers, and White’s The Elements of Style. Students not familiar with one or more of the standard conventions are encouraged to consult a style manual. Again, whatever the format chosen, accuracy and consistency should always be the primary concern.

Students should learn at once to take precise and detailed notes to support any research undertaken in secondary sources. This will allow ready access to the exact location of arguments, claims and direct quotations the student may later wish to incorporate into his or her research project and will often save a great deal of time and effort tracking down otherwise elusive or vaguely remembered sources.

- Names of scholarly journals can be either abbreviated or given in full; standard abbreviations for journals commonly cited in Classics can be found in L’Année philologique, the annual database of classical bibliography, available in print and on line (http://www.annee-philologique.com/aph/).

- References to a given verbal entry in an index, encyclopedia, dictionary or lexicon use the abbreviation ‘s.v.’ (sub verbo – under the word); longer lexicographical entries are commonly organized according to numeric and/or alphabetic divisions and specific meanings of a given word should be cited accordingly.

- Standard and/or reference works frequently used in a given paper can be cited by abbreviation (often an acronym) or author’s name only; in this case a list of abbreviations used and full references to the works to which they correspond should be given in a list separate from the main bibliography.

- Essays reprinted in anthologies of secondary literature (e.g. Oxford Readings in Greek Tragedy) which originally appeared as book chapters or as papers in scholarly journals should generally be consulted and cited in their original contexts as well.

- A number of abbreviations of Latin origin are commonly used in footnotes. These include: ad loc. (ad locum – to or at the place); e.g. (exempli gratia – for example); cf. (confer – compare); i.e. (id est – that is/in other words) v. (vide – see/consult); viz. (videlicet – namely); etc. (et cetera – and so forth); sc. (scilicet – that is to say/which means); et al. (et alii or aliae – and other people); ca. (circa – approximately).

- As in the case of primary sources, when quoting a secondary source in translation the translator’s name should be given; if possible the original-language source should be cited as well.

Examples:
1. On features of this dialect and its relation to Ionic forms see A. M. Bowie 30, 68-69, 136-137, Hooker 70-76, Parry 347-351 and Page 237-329. Both Hooker and Bowie argue that Aeolisms in Homer were absorbed during the post-migration development of the dialect. On this see also p. 167, n. 45 below.


3. ‘Do not cut your nails at a sacrifice.’ As in 727, Hesiod is backed up by Pythagoras: Iambi. VP 154 παραγγέλλει δὲ ἐν ἑορτῇ μήτε κεῖρεσθαι μήτε ὄνυχαίςσεθαι, Protr. 21 παρὰ θυσίᾳ μὴ ὄνυχαίςσει. Sinclair refers to a modern superstition against cutting the nails on a Sunday; cf. Robert Chambers’s Book of Days, i. 526 ‘A man had better ne’er been born / Than have his nails on a Sunday shorn’. In Macedonia Wednesday and Friday are the days to be avoided (G. G. Abbott, Macedonian Folklore, p. 190); in Egypt Saturday (E. W. Lane, Modern Egyptians, 5th edn. i. 331); among the Todas of south-east India, sacred days generally (H. W. Webster, Rest Days, p. 46). The underlying reason may be that such an assault upon nature is felt to compromise ritual purity (cf. the temporary restriction on the wife of the Flamen Dialis, Ov. F. 6. 230, and the African and Indian observances described by Frazer, Golden Bough, ii. 102, iii. 194). The utility of nail-pairings to enemies (Sinclair) is irrelevant. Further discussion: E. E. Sikes, CR 7, 1893, 390f.; Gow, CQ 11, 1917, 118.


5. Compare the general theme of transformations of body and fortune (1.1) with the scene of Lucius’ retransformation (11.14-16); for a more detailed study of metamorphosis, see James Tatum, “Apuleius and Metamorphosis,” American Journal of Philology 93 (1972), 306-313.


9. Dodds, *Bacchae* ad 1103 comments, “The Maenads, like their master (594), command the magic of lightning.” As Dodds, Kirk, and Roux ad loc. point out, the verb connotes the intoxicating effects of the god’s wine.

10. *Euthēros* in the passive sense, “good to be hunted,” is attested at least as early as the third century b.c.: Mnasalcas, *Anth. Pal.* 6.268; see LSJ s.v., 2.