



## La Quercia Fiorita Editore

Via Don Gnocchi 5, 20064  
Gorgonzola (MI) – Italia  
Web site: [www.laquerciafiorita.it](http://www.laquerciafiorita.it)  
e-mail :Direttore\_Editoriale@laquerciafiorita.it



### Style Sheet and Notes for Contributors

Submissions may be sent (in attachments) via email to the following address:

[Direttore Editoriale@laquerciafiorita.it](mailto:Direttore_Editoriale@laquerciafiorita.it)

All submissions should include an *abstract* (100-150 words) and 5-10 *keywords*. Both the abstract and the keywords should convey the essential aspects of your contribution.

### File format

The document must be written in *Word*. The file should respect the following layout:

**MARGINS:** low 4,8 cm, high 4,8 cm, right 4,4 cm, left 4,6 cm.

**FONT:** Georgia.

Title: Georgia 16

Subtitle: Georgia 14

Main text: Georgia 12

Notes: Georgia 9 (please use footnotes instead of endnotes!)

Page numbers: Georgia 12.

### QUOTATIONS:

- Short quotations (up to 40 words) may be incorporated into the text, using quotation marks (“...”). Example:

In his early childhood, he undergoes the same feigned murder as his sister. The patient wife submissively lowers her eyes and comments: “You are our sovereign, do with what is yours just as you please ...”.

- Longer quotations should be indented separated from the main text in italics, without quotation marks. Example:

Some time ago she was approached by a tercelet “who seemed a very well of gentle breeding”. Amazed at his seemingly sincere courtship, she requited his love. After some two years’ intense joy, the tercelet deserted her for a kite.

*Although of gentle birth, though fresh and gay.  
Handsome, adoring, good in everything,  
One day he saw a kite upon the wing  
And suddenly he felt a love so hot  
For this same kite that mine was clean forgot,  
And thus he broke his faith in foul delight  
And thus my love is servant to a kite  
And I am lost and there’s no remedy.*

The sympathetic Canacee took her home and “lavished on her all the care she might”. One day the tercelet unexpectedly rejoined his lover, providing the story with a happy end. The concluding lines of the squire’s tale hint at some other events, which are ever recounted as Chaucer, determined to leave the tale unfinished.

**PARAGRAPH:** At the beginning of each Chapter the start of a paragraph must be aligned to the left margin, also after a long quotation the new start of a paragraph must be aligned to the left margin. Examples for both cases:

<i>The Summoner's Tale</i>
Ecclesiastical law, which settled civil suits alike, invested the Summoner with large powers. As an influential officer of the court, he managed to squeeze money from weak and simple-minded persons.
The skeleton plot of the tale is fairly simple. It occurred in the marshy district of Holderness (Yorkshire) and is about the greedy Friar John. One day he gets around an ailing man, called Thomas, with flattery to obtain his possessions:
<i>Thomas, you know it's not that I desire, Your treasure for myself; it should be spent, Seeing our convent is so diligent In prayer for you, to build the church of Christ ...</i>
The sick old man realizes the Friar is cheating him and as legacy he blows a fart onto his hand, to be divided equally among the twelve members of his community.

### **Bibliographic references within the text and in footnotes**

#### Within the text:

- Abbreviated format should be used, i.e.: Author, publication year, page number(s).  
Example: (Owen, 1996, p. 27)
- If the author's name is used in the main text, there is no need to repeat it in the citation.  
Example: "... Owen (1996, p.27) has downplayed the importance of personal satire..."

#### In footnotes (Georgia 9):

##### 1<sup>st</sup> example

<b>Note 1.</b> Sul comportamento assunto dalla Madre in questa scena Richard A. Levin in "If Women Should Beware Women, Bianca Should Beware Mother" (in <i>SEL: Studies in English Literature, 1500-1900</i> , (37:2), 1997 Spring, 371-389) ha espresso delle considerazioni molto originali che molti critici tendono a ignorare: lo studioso vede infatti nella Madre una figura ambivalente, una "sophisticated schemer", e non un'ingenua vittima, come potrebbe sembrare a prima vista.
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

##### 2<sup>nd</sup> example

<b>Note 2.</b> Per un maggiore approfondimento sul significato delle didascalie musicali in <i>Women Beware Women</i> rimandiamo alla lettura del libro di Alan C. Dessen e Leslie Thomson, <i>A Dictionary of Stage Directions in English Drama, 1580-1642</i> , Cambridge University Press, Cambridge 1999.
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

### **Bibliography**

A list of consulted texts (books, articles, etc.) should be provided at the end of the paper under the heading "Bibliographic references" or "Cited works". We recommend the *Modern Language Association* bibliography standards summarized in the following examples for each category:

1) *Books by one author:* Author's surname, full name: *Title of the Book*. Place of publication: Publisher, year (Collection or Series). (year) Example:

Stephens, Dorothy: <i>The Limits of Eroticism in Post-Petrarchan Narrative: Conditional Pleasure from Spenser to Marvell</i> . Cambridge: Cambridge University Press, 1999 ( <i>Cambridge Studies in Renaissance Literature and Culture</i> ). (1999)
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

2) *Books by two authors*: First author's surname, full name; second author's surname, full name: *Title of the Book*. Place of publication: Publisher, year (Collection or Series). (year) Example:

Calhoun, Thomas O.; Potter, John M.: *The Garden*. Columbus: Charles E. Merrill, 1970, 146 pp. (*The Merrill Literary Casebook Series*). (1970)

3) *Edited books*: Editor's surname, full name (ed.): *Title of the Book*. Place of publication: Publisher, year, pp. (Collection or Series). (year) Example:

Donno, Elizabeth Story (ed.): *The Complete Poems [of] Andrew Marvell*. Harmondsworth: Penguin, 1972, 314 pp. (*Penguin English Poets*). (1972)

4) *Book sections*: Author's surname, full name: "Title of Book Section", in (pages) Surname, full name of editor(s), *Title of the Book*. Place of publication: Publisher, year, pages. (Collection or Series). (year) Example:

Crane, Mary Thomas: "Marvell's amazing Garden", in (pp. 35-54) Floyd-Wilson, Mary; Sullivan, Garrett A., Jr. (eds.), *Environment and Embodiment in Early Modern England*. Basingstoke; New York: Palgrave Macmillan, 2007, xii, 213 pp. (*Early Modern Literature in History*). (2007)

5) *Book reviews*: Reviewer's surname, full name: review of Author's surname, full name. "Title of the Article", *Journal*, (volume/issue), year, pages. (year) Example:

Parrish, Paul A.: review of Summers, Claude J.; Pebworth, Ted-Larry (eds.). "On the Celebrated and Neglected Poems of Andrew Marvell", *South Central Review*, (13:1), 1996, 51-53. (1996)

6) *Translated books*: Author's surname, full name year; Translator's surname, full name: *Title of the Book*. Place of publication: Publisher, year, pages. (year) Example:

Habermas, Jürgen; Burger, Thomas (trans.): *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Cambridge: MIT Press, 1991. (1991)

5) *Journal articles*: Author's surname, full name year: "Title of the Article", *Journal*, (volume/issue), year, pages. (year) Example:

Augustine, Matthew C.: "Lillies without, Roses within: Marvell's Poetics of Indeterminacy and 'The Nymph Complaining'", *Criticism*, (50:2), 2008, 255-278. (2008)

6) *Websites*: Author's surname, full name. "Title of the Article", *Journal*, (volume/issue), year, pages. (year) *Website* <url: > Example:

Shaw Fairman, Patricia. "'Witts, fittes and fancies': Spanish 'ingenio' in Renaissance England", *Estudios ingleses de la Universidad Complutense*, (12: 131-148), 1991. (1991) <url: <http://revistas.ucm.es/fl/11330392/articulos/EIUC04>

7) *Films*: Director's surname, full name dir. *Title*. Perf. Performers' full name surname. Film producer. Film. Year Example:

Sahu, Kishore dir. *Hamlet*. Perf. Mala Sinha, Pradeep Kumar and Kishore Sahu. Hindustan Chitra. Film. 1954

8) *Performances*: Director's surname, full name dir. *Title*. Perf. Performers' full name surname. Place. Day month year. Example:

Khan, Iqbal dir. *Much Ado About Nothing*. Perf. Meera Syal and Paul Bhattacharjee. Courtyard, Stratford-upon-Avon. 5 September 2012.

9) *Performance reviews*: Author's surname, full name. "Title of review." Rev. of *Title of performance*, dir. Director's full name surname. *Newspaper/Periodical* day month year: page.  
Example:

Brooks, Richard. "All the World's an Ethnic Stage." Rev. of *Much Ado about Nothing*, dir. Iqbal Khan. *Sunday Times* 15 August 2012: 15.

10) *Exhibition brochures*: Museum/Gallery/Institution year. *Title*. Brochure, dates. Example:

British Museum 2012. *Shakespeare: Staging the World*. British Museum Exhibition Brochure, 19 July-25 November 2012.