



UNIVERSITÀ
DEGLI STUDI
FIRENZE

DIPARTIMENTO DI
LINGUE, LETTERATURE E
STUDI INTERCULTURALI



Journal of Early Modern Studies

The Open Access Publishing Workshop

General Editors: Donatella Pallotti, Paola Pugliatti

Journal Manager: Arianna Antonielli

Phone: +39 055 2756637

Web: <www.fupress.com/bsfm-jems>

E-mail: jems@comparate.unifi.it

Style Sheet for Authors

The Style Sheet guidelines are intended to help authors with formatting and other editing tasks prior to submission.

By following these general rules of thumb, each work will be published more rapidly.

Questions may be directed to the Journal Manager at <arianna.antonielli@unifi.it>.

Submissions

- Authors are invited to submit their articles via email in an attached file.
- The final version of any article should be in .doc, .docx or .rtf format.
- Recommended length for articles: max. 10,000 words including notes and bibliography.
- Each submission should include:
 - a) Title of the contribution
 - b) Author's name and surname
 - c) Institutional affiliation
 - d) Email address
 - e) A short abstract (Garamond 10) detailing the crux of the research (100-200 words), a list of four-five keywords in alphabetical order, capitalized, a short title to be used as head of the page (if the title is longer than 20 characters).

– g.:

Abstract

The article discusses some of the most important theories about authorship and the author's intentions developed during the last century. It argues that initially Husserl, Croce and the New Criticism firmly divided private intentions on the one side and verbal meanings (constituting an ideal subject) on the other. Then, it introduces Derrida and Barthes who suggested a radical change in perspective by confuting the existence of an ideal conscious subject, of ideal meanings and of private intentions. Subsequently, Booth and Foucault looked for a surrogate of the author and found it in a discursive instance showing the reader a path to the author's intentions. Lastly, Anscombe and Eco formulated a new concept of public and open intention completely redefining the whole issue. This article, in conclusion, suggests that, in spite of all statements about the 'death of the author', it is precisely thanks to the twentieth-century debate that the author was born.

Keywords: Authorship, Intention, Interpretation, Theory, Twentieth Century

Short Title: Theories of Authorship

Via S.Reparata, 93 – 50129 Firenze

Tel. +39 055 2756666 - 602 – 603 – 635 – 636 – 646 - 660 | Fax + 39 055 2756605 e-mail: segr-dip@lils.unifi.it

posta certificata: lils@pec.unifi.it

P.IVA | Cod. Fis. 01279680480



Style

– Article title: Garamond 18 point, normal, centered.

Two blank lines

– Authors' Names: Garamond 14 point, normal, centered.

Blank line

Name of affiliation and, (<e-mail address>)Garamond 10 point, normal, centered.

– Headings: Garamond 11 point, italics, left justification. Headings must be preceded by an arabic number in Roman type, in progressive order.

e.g. 1. *Introduction*

One blank line is required before and after Level 1 and 2 headings

– Body Text: Garamond 11 point, normal, fully justified. The first line of each paragraph, should be in indented 1 cm. Do not indent first line of article and sections and lines following block quotes. No gap between paragraphs. The text should not be hyphenated.

– Line spacing: Single space.

– Word Spacing: Single space between words and sentences. A single space after the punctuation marks, but no white space before the punctuation marks, except for dashes and brackets. Do not use white spaces within brackets or quotation marks, e.g.:

Yes	No	Yes	No
(text)	(text)	'text'	' text '

– Do not use tabs and spaces to align the text. Use the word processing program's indent features.

– Do not embed hyperlinks (links to websites) in the text. Hyperlinks and links can be referred to in the footnotes and in the *Works Cited*

e.g.

In the footnotes: *Folger Digital Texts*, <http://www.folgerdigitaltexts.org/>

In the *Works Cited*: *Folger Digital Texts*, <http://www.folgerdigitaltexts.org/>, accessed 10 November 2017.

– Do not indent first line of article and of sections and lines following block quotes.

Figures, Tables, and Graphs

– Images must be 600 dpi (this is a resolution setting) at 100% of its physical size. Permission should be sought from the rights holder to reproduce any substantial part of a copyrighted work. This includes any text, illustrations, charts, tables, photographs, or other material.

– Figures lifted from websites are not suitable for publication because the resolution is too low for high-quality printing, as in a book. If you find a graphic or photograph on a website you must contact the administrators of the site and obtain the original or a high-resolution version of the graphic or photograph for submission.

– Figures should be saved in .tif, .eps, .jpg or .pdf.

– Tables in Word or Excel format.

– Graphs in .eps or Excel format.

– Use the Garamond font for any words, letters, or numbers in your figures.



- All figures and tables must be numbered in the correct order and saved as separate files in an attached file submitted with the final version of your article.
- File names should read as follows:
e.g. Figure1_AuthorLastName.jpg
e.g. Table3_AuthorLastName.xls
- Please include your figure and table titles in the text, not in the table or figure file itself.
- There is no period at the end of the table or figure title.

Quotations

Quotations longer than 50 words are, without quotation marks, Garamond 10 point, normal, fully justified. Block quotes should be preceded and followed by one blank line (Garamond 11).
e.g.

I delighted in every age where poets and artists confined themselves gladly to some inherited subject-matter known to the whole people, for I thought that in man and race alike there is something called 'Unity of Being', using that term as Dante used it when he compared beauty in the *Convito* to a perfectly proportioned human body.

References should be made within the text and placed within parentheses containing the author's surname followed by the date of publication with no comma between them, and the page(s) from which the quotation is taken with a comma and a space between the year of publication and the page number(s).
e.g. (Barton 2004, 130-147).

- If the text includes the author's name or the date of publication, that information must not be repeated in the parentheses. When several authors are cited in parenthetical documentation, references should be arranged chronologically and separated by a semicolon:
e.g. (McLoone 2000; Pettitt 2000; Barton and Harvey 2004).

- Omissions within quoted text are indicated by three consecutive periods preceded and followed by single spaces.

e.g. In *The Trembling of the Veil* (1922-1923), Yeats claimed: 'I delighted in every age where poets and artists confined themselves gladly to some inherited subject-matter ...'

- If you need to insert something within a quotation, use square brackets to enclose the addition.
e.g.

if I were not four-and-fifty, with no settled habit but the writing of verse, rheumatic, indolent, discouraged, and about to move to the Far East, I would begin another epoch by recommending to the Nation [Ireland] a new doctrine, that of unity of being.

Use single inverted commas for quotations and double inverted commas for a quotation within a quotation:

e.g. 'There is some evidence, certainly, that the role of humanitarian reformer that Clym was called upon to play was not an altogether natural extension of his personality. "The humblest



walk of life would satisfy him,” Hardy was to report’.

– When referencing verse, plays and poems, use a slash with a space on each side to show where a new line begins. Verse quotations longer than three lines should be left without quotation marks and written in subsequent lines (Gar, 10 point, normal).

e.g.

There, through bewildered branches, go
Winged Loves borne on in gentle strife
Tossing and tossing to and fro
The flaming circle of our life.

– When referencing a dialogue in a play, set the quotation off from your text, without space from the left margin. Begin each part of the dialogue with the character’s name in italics, followed by a full stop. The quotation must be followed by the author’s name, the play’s title act, scene and number of lines in parenthesis.

e.g.

Iago. What was he that you followed with your sword? What had he done to you?

Cassio. I know not.

Iago. Is’t possible? (W. Shakespeare, *Othello*, 2.3.280-283)

– When referencing the Bible, use Bible abbreviations for the books plus n. of verses set in parenthesis, using Roman type.

e.g. (1 Cor. 25:12)

Use single quotation marks to highlight single words.

e.g. This movie director is a ‘dog’.

Punctuation marks must be placed after the quotation marks, but the symbols for interrogation or exclamation intrinsic to the quote’s meaning should be kept within the quotation marks.

Quotations from works in languages other than English

- When quoting from primary sources in languages other than English, the original text should be quoted in the body of the article, whereas its English translation should be included in parentheses in a footnote.

e.g. ‘... essendo gli stracci d’un povero uomo di tale infermità morto gittati nella via publica e avvenendosi a essi due porci, e quegli secondo il lor costume prima molto col grifo e poi co’ denti presigli e scossigli alle guance, in piccola ora appresso, dopo alcuno avvolgimento, come se veleno avesser preso, amendui sopra li mal tirati stracci morti caddero in terra. (Boccaccio 1956, 7)¹

¹ (... the rags of a poor man who had died of the plague were thrown in the public street and two pigs approached these rags and, according to their habit, first grabbed them with their snouts and then with their teeth and face, and in less than one hour, after much wrapping in those rags, as if they had taken some venom, both fell dead on those lethal rags).



- For short quotations (three or four words, short titles and phrases, etc), translation should follow the quotation and be enclosed in parentheses.

e.g. Boccaccio's 'onesta brigata' (honest company); Manzoni's *Storia della colonna infame* (Story of the infamous pillar). Whether the translation appears in a note or in parenthesis, it must not be surrounded by quotation marks.

- When quoting from secondary sources written in languages other than English, only the English translation should be provided, no original text is needed.

If an available translation is unsuitable for your purposes, or no translation is available, the passages you wish to quote should be newly translated. If you use your own translations, some indication that the translation is your own should be included, by adding, in parentheses along with the reference or in a footnote, 'my translation' or 'translation mine.'

e.g. Antonio Castillo Gómez sketches a typology of different forms: 'some of them, like spiritual autobiographies are near to the strictly speaking biographical model' (2019, 57, my translation).

If you have translated all the quotations from non-English texts (or from some non-English text), an explanation (in a footnote) in conjunction with the first instance should be added: 'All translations of passages quoted from languages are my own', or 'Unless otherwise stated, all translations from ... are my own.'

Notes

– Footnotes must be used. They are indicated in-text by superscript arabic numbers after the punctuation of the phrase or clause to which the note refers. When a long dash appears in the text, the endnote number appears *before* the dash.

- Create endnotes using MS Word's automatic notes' numbering.

- Notes should be Garamond, 9 point, normal, fully justified. First lines should not be indented.

– Quote a text as follows:

Author's surname+year of publication+page number(s) (when apposite); page numbers should not be abbreviated.

e.g. Chartier 1989, 154-175

e.g. ² Rose 1995, 97.

Text Types

- Use italics:

a) To emphasize words or short sentences.

e.g. These rules do *not* apply to newspaper writing.

b) In case of foreign words.

e.g. His original *Weltanschauung* proved to be ...

c) Titles of books.



- Use single inverted commas for:
 - a) Short stories, poems, songs.
 - b) Titles of sections within the same volume.
 - c) Titles of single essays within miscellaneous collections.
 - d) Titles of articles in journals
- Write foreign words of common usage in English, in Roman type, as well as names of associations, institutions etc. with no English equivalent.
e.g. École Pratique des Hautes Études.
- Capitalization and upper case are to be used only if necessary.

Page Numbering

- Numbers are to be inserted at the top of the page, on the right.

Sections

- Number sections as follows:

e.g. 1., 2., ...;

e.g. 1.1, 1.2, ...;

e.g. 1.1.1, 1.1.2, ... ;

Formulae

- Use same format as text (character, body, spacing).
- Do not change spacing when writing formulae. Write complex formulae on alternate lines.

Bibliography

- A list of works cited must be provided at the end of articles.
- References should be arranged in alphabetical order, Garamond 11 point, fully justified. When references exceed one line, the second line should be indented 1 cm.
- Each entry in the bibliography should observe the following format:

Books:

e.g.

Talbert E.W. (1962), *The Problem of Order*, Chapel Hill, University of California Press.

Articles or essays in collections:

e.g.

Saggini Francesca (2009), 'Between Creation and Reception: Stage Appropriation as a Textual Practice', in C. Corti, V. Cavone, M. Trulli, eds., *Forms of Migration. Migration of Forms*, Bari, Progedit, 35-47.

Articles in journals:

e.g.

Clegg Jeanne (2008), 'Popular Law Enforcement in *Moll Flanders*', *Textus* 3, 523-546.

Articles or books with more than one author or editor: alphabetical order of the first author's surname, followed by the other name(s)+surname(s):



e.g.

Mueller Janel and Joshua Scodel, eds (2009), *Elizabeth I: Translations, 1592-1598*, Chicago, University of Chicago Press.

When reference is made to an edition other than the first, the date of the first edition should be indicated within square brackets.

e.g.

Burke Peter (1990 [1978]), *Popular Culture in Early Modern Europe*, Aldershot, Ashgate.

- In the case of more than one title by the same author, items should be ordered chronologically.
- When an author has published more than one work in the same year, small letters (a, b, c) must follow the date of publication.

Please note

- In the works cited list, surnames should not be written in block capitals. For double names only initials are required.
- Material found on the Internet: if an article has been viewed or downloaded from an on-line journal, the name of the journal is written in italics, followed by its URL (no underlining or blue), and the date of access (day/month/year).

Spelling

- Use either UK English or US English, being consistent throughout.