

Quaderni d'Italianistica

Official Journal of the Canadian Association for Italian Studies

Style Sheet

July 2022

Authorities

Canadian English (*Canadian Oxford Dictionary*)

MLA Handbook (9th ed.)

General Style

Use “essay” rather than “article” or “paper” (e.g., In this essay, I will...)

Space between initials: E. H. Wilkins

Punctuation

Ellipses in quotations “Like...this.” [exception from *MLA*, journal preference]

At end of sentence, add period then ellipses: Like this.... And a space.

With other punctuation: like this,...then.

See *MLA* 6.62 for how to use square brackets in a quotation for special cases.

En dash for numbers or dates: chapters 15–17; 1536–98

Serial comma

Em dash, closed: Because it had not been copied—let alone illuminated—details are scant.

Double quotation marks

Single quotation marks within a quotation

Inside punctuation for commas and periods: “Like this.”

Not only...but also (no comma)

Use comma after i.e. and e.g. (e.g., like that)

Lowercase after a colon unless what follows is a proper noun or the start of a question

Use comma with “namely”: she went on and on, namely, about the weather.

No quotation marks with so-called: the so-called virtuoso...

Yet: No comma when introducing a sentence: Yet the world continues to turn.

Use a comma if it is followed by a clause: Yet, as it was pointed out, the world continues to turn.

Use a comma if it is a part of a sentence: The storm was coming, yet they continued surfing the waves.

Apostrophes

- Use apostrophe + s for all names (even ancient names): Mary’s; Charles’s; Xerxes’s
- For the plurals of letters used as letters (e.g., two *c*’s and three *m*’s).

Quotation Marks

Place quotation marks around titles of fairy tales, stories, and poems

Italics

Use for short, non-English terms not in common usage (e.g., *amour fou*, *dolce stil novo*, *discorsi*)

Italicize abbreviations for titles italicized in full (e.g., *OED* for *Oxford English Dictionary*)

Do not italicize common foreign words if they appear in *Canadian Oxford Dictionary* (e.g., *de facto*) [MLA 2.62]

Capitalization

Headline style capitalization for English titles (*Renaissance Poets: A New Study*)

Sentence style for non-English titles, cap first word after a colon (*Les relations publiques: Dans une société en mouvances*)

Sentence style for article headings, no cap after colon: **Step one to making missionaries: establishing a vocation to the “Indies”**

Common terms in text

act 4

canto 32

chapter 2

stanza 1

appendix

bibliography

index

introduction

works cited

antiquity

Black (always capitalized when in reference to a person/group of people)

classical (unless Greek Classical period, c. 480–323 BCE)

early modern period; early modern art; etc.

Eurocentrism

Italian Studies

Reformation (but reform, reformer)

Names of literary periods and cultural movements

Capitalize the name of a literary period, cultural movement, or school of thought only when it could be confused with a generic term. Also capitalize any proper nouns in such names.

BUT: *Quaderni* is using Baroque period but baroque art (adj.)

Centuries

Capitalize centuries in Italian (e.g., Cinquecento)

Numbers

Spell out numbers zero through one hundred

Number ranges: 78–91, 103–04, 120–35

For roman numerals, ranges should be given in full and not truncated: ii–iii, x–xii, xxi–xlvi

Use Arabic numbers (not Roman numerals) for primary source citations (e.g., August. *Conf.* 3.4)

12 January 1482

Spell out centuries: sixteenth century; early seventeenth-century poets

1560s; the 1980s or the eighties (use one and be consistent) (not: the 80s)

1434–36, 1504–05

19 BCE/CE

c. 96 CE

In a range of years beginning from 1 through 999 CE, follow the rules for number ranges in general (e.g., 56–56 CE; 110–13 CE). Do not abbreviate ranges of years that begin before 1 CE (e.g., 748–742 BCE; 143 BCE–149 CE)

3 percent; 90–95 percent

See figure 1

ch. 2; chs. 4–6 (in citations)

Translation of Titles

Capitalize the translated title according to the rules for English-language titles.

Poem: *Viaggio di Parnaso* (“Journey to Parnassus”)

Story: “La Fola dla Vecchia Scurtgà” (“The Tale of the Old Skinned Woman”)

Book: *Lo cunto de li cunti overo lo trattenemiento de peccerille* (*The Tale of Tales or Entertainment for Little Ones*)

Quotations/Translations [see also Translation Guide]

A quotation that runs **more than four lines** in your prose should be set off from the text as a block indented half an inch from the left margin. [MLA 6.35]

When writing in English and quoting material from other languages, you should generally provide a translation. In general, the translation should immediately follow the quotation, whether the two passages are incorporated into the text or set off in a block quotation. [MLA 6.75]

Translation in double quotation marks, in parentheses

At the beginning of Dante’s *Inferno*, the poet finds himself in “una selva oscura” (“a dark wood”; 1.2; Ciardi 28).

“Lo cortiello aggio, e n’aggio che tagliare!” (“I’ve got the knife, but nothing to cut!”; 256; my trans.)

...in Julia Kristeva’s words: “Frontière sans doute, l’abjection est surtout *ambiguïté*. Parce que, tout en démarquant, elle ne détache pas radicalement le sujet de ce qui le menace—au contraire, elle l’avoue en perpétuel danger” (“Abjection is without doubt a frontier, but it is above all *ambiguity*. Because, although it demarcates, it does not radically detach the subject from what menaces it—on the contrary, it shows it to be in perpetual danger”); *Pouvoirs de l’horreur* 17; Letche 132; my emphasis).

For short lines of poetry/drama run-into the main text: “Seest thou this handkerchief besmeared with blood? / It shall not from me till I take revenge” (2.5.50–51). Use a forward slash with space on either side to indicate line breaks. [MLA 6.37]

*Original text *and* English translation should both appear in the main text, not a footnote. The original should appear first with the English translation following.

Citing Ancient Sources

<https://www.haverford.edu/classics/resources/guide-citing-sources-classics>

<https://libguides.dickinson.edu/classicalstudies/citing>

Generally, when citing ancient texts, you will use the following format:

Author, *Title* book/section/line numbers

Verse:

(Homer, *Iliad* 18.141–43)

Prose:

(Plato, *Symposium* 215a3–218b7)

(Herodotus 2.5) — If the author has only one known title to their name, the title can be omitted.

Scripture:

(Rev. 4.8–9)

[Use abbreviations in *MLA 9* appendix 1]

In-text Citations

If author has one title on the Works Cited list: (Smith 15)

If more than one title: (Smith, *History of Music* 15)

In notes: See Baron 194.

If citing a chapter or section number instead of a page number, use a comma: Carrol, ch. 3; Smith, *Angelo Beolco*, ch. 8.

For numbered notes:

(77n5)

(77nn5–6)

BUT: (77 nn 5, 6, 8) [*MLA* 6.29]

For indirect sources, use abbreviation “qtd. in”: Samuel Johnson admitted that Edmund Burke was an “extraordinary man” (qtd. in Boswell 289). [Boswell is in Works Cited list.]

Citing a particular volume from a multivolume work: (Smith 3: 150)

For citations that use recto (r) and verso (v) numbers instead of page numbers, *do not* use a superscript. So: (3v–4r)

Website Quotations [*MLA* 6.26]

When a source for a website quotation has no page numbers or any other kind of part number, no number should be given in a parenthetical citation. Do not count unnumbered paragraphs or other parts. Just use the name of the author: (Anderson).

Emphasis [*MLA* 6.64]

Use for editorial emphasis within quotations: “*for* the people” (my emphasis)

“...*for* the people” (2:570; my emphasis)

If in the original, no notation of emphasis needed.

Works Cited List

In Italian, use *MLA* abbreviations with the following exception: A cura di (NOT a c. di)

If the name of an academic press contains the words University and Press or a foreign language equivalent, use the abbreviation UP or the equivalent in the publisher’s name. [*MLA* 5.65]

Oxford University Press = Oxford UP

Presses Universitaires de Grenoble = PU de Grenoble

University of Toronto Press = U of Toronto P

As you do for publishers’ names in prose, change an ampersand or a plus sign to “and” in a publisher’s name in your list of works cited. [*MLA* 5.66]

Farrar & Rinehart = Farrar and Rinehart

For books published before 1900, OK to leave both place of publication and publisher if the author has included both. It is also OK to have just one or the other. [*MLA* 5.67]

Orlandini, Nicola. *Historiae Societatis Iesu*. Roma, Zannetti, 1615.

Bartoli, Daniello. *Dell'Historia della Compagnia di Giesu. La Cina. Terza parte dell'Asia*. Roma, 1663.

Otherwise: Just publisher name and no city.

List multiple works by one author alphabetically. [MLA 5.130]

Book with DOI:

Clark, Stuart. *Thinking with Demons: The Idea of Witchcraft in Early Modern Europe*. Oxford UP, 1999, <https://doi.org/10.1093/acprof:oso/9780198208082.001.0001>.

Chapter in an edited book:

Iovino, Serenella. "Ecocriticism and a Non-Anthropcentric Humanism: Reflections on Local Natures and Global Responsibilities." **In** *Local Natures, Global Responsibilities. Ecocritical Perspectives on the New English Literatures*. Edited by Laurenz Volkmann et al., Rodopi, 2010, pp. 29-53.

NB: Use "In" between title of essay and title of volume.

Di Gesù, Matteo. "Luigi Malerba, lo sperimentalismo ed il Postmoderno." **In** *Di Gesù, La tradizione del postmoderno: studi di letteratura italiana*, Franco Angeli, 2003, pp. 50-64.

NB: If quoting an essay in a single-authored collection, repeat last name and comma before title of volume.

A particular volume in a multivolume work:

Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed., vol. 1, Oxford UP, 2002.

Journal article without DOI:

Daston, Lorraine. "Marvelous Facts and Miraculous Evidence in Early Modern Europe." *Critical Inquiry*, vol. 18, no. 1, autumn 1991, pp. 93-124.

NB: Abbreviate months in journal citations [**Appendix 1**] and lowercase seasons [MLA 5.79].

Dissertation:

Njus, Jesse. *Performing the Passion: A Study on the Nature of Medieval Acting*. 2010. Northwestern U, PhD dissertation.

DOIs/URLs

Erudit requires that we insert DOIs where possible for all publications—they are preferable to URLs. Titles can be quickly searched at <https://www.crossref.org/guestquery> OR by simply using Google to search for article title.

Add DOIs for journals and for all available books and book chapters.

USE FULL URL address / no abbreviations: <https://dx.doi.org/10.4324/9781315589190>.

Access dates with URLs if no publication date available.

Illustrations/Photos [examples taken from 2019 issue]

Figure 1. Lucas de Leyde, *L'Adoration du Veau d'Or* (c. 1530), Rijksmuseum, Amsterdam, Pays-Bas (Public domain).

Figure 2. Hieronymus Bosch, *Le Chariot de Foin* (1512–1515), Musée du Prado, Madrid, Espagne (Réunion des musées nationaux — Grand Palais, Paris, France).

Figure 3. Galileo Galilei, *Pen and ink drawings, detail*. In Galileo, Ms. 50, fol. 68, Biblioteca Nazionale Centrale di Firenze. This image comes from the collection of Galileo's manuscripts made available online by the Biblioteca Nazionale Centrale di Firenze.

Word List

advisor

aesthetic

afterwards

ageing

among (not amongst)

analyze (and other -ize spellings)

anglophone (lc.)

antiquarian

Tudor antiquarians

artifact

Baroque

the Baroque period

Italian Baroque

BUT: baroque alterity; baroque art (adj.)

Beguines (uc.)

benefited (one t)

Black (uc.)

canto

catalogue, cataloguing

Chaucer

Chaucerisms

Christendom

the church (lowercase when used on its own)

BUT: the Roman Catholic Church

code-switch/code-switching

colour

*comica dell'arte**comico dell'arte**commedia dell'arte**commedia dell'arte*-style (use en dash for adjective)

Continental (uc.)

Continental literature

Counter-Reformation (uc.)

Counter-Reformation period

cozy

defence

early modern (lc.)

early modern Mediterranean

eclogues

Eucharist/Eucharistic (uc.)

Eurocentrism

exorcise

façade

fairy tale

fairy-tale (adj.)

Far East

Fascist Party, Fascists (as in party members), Fascist Italy

BUT: fascism, fascist in literal sense

first-born

First World War

front line

Galilean (adj.)

Greco-Roman

groundbreaking

hagiography, hagiographies

Holy Sacraments

hotheaded

indexes (plural as per *CMOS*)

Italian Studies

judgment

layperson (sg.)

lay people or laypersons (pl.)

literati (pl.)

Lollardy

long-standing

low-life, low-lifes

Mass

medieval (lc.)

mélange

memento mori (“remember that you have to die”)

metatextual
Middle Ages
Middle English
mishmash
modernists
mores (no italics)
the Muses
myth-making

naïve
Nazi Party, Nazis (as in members of party), Nazi Germany
 But: the soup nazi (*Seinfeld*)
Neoplatonic
neorealism (lc.)

oeuvre (no italics)
onward
Other, Others (uc.)
 BUT: otherness, othering (lc.)

pan-Mediterranean
paratexts
Passion plays (uc. Passion)
path-breaking
pen name
playgoing
postdate
postmodern
post-Tridentine
post-war
predate
pre-eminent
printmaking
pulcinellata (Pulcinella play); pl.: *pulcinellate*
punchline

Quattrocento

re-evaluation
Reformation (but reform, reformer)

Saint or St. (with the period)

Second World War

skeptical (with a k)

skillfully

the Scriptures (when standing in for “the Bible”)

socio-linguistic

southern (lc.) Italy

sub-genre

theatre

topos (sg.), topoi (pl.)

towards

Tudor

US or American (adj.)

United States (n.)

valour

versus

vis-à-vis

Western

widespread

wordplay