



## **PAPERS FOR THE INTERUNIVERSITY CONGRESS** ***St. TERESA OF AVILA, MAESTRA DE VIDA***

### **A. GUIDELINES FOR THE ORAL PRESENTATION OF PAPERS**

1. The paper must be an original piece of research, and may be read in Spanish or in English.
2. Reflective, as well as theoretical and empirical research papers will be accepted. All papers presented must be included in one of the themes of the Congress. These are:
  - St. Teresa of Avila and the New Evangelisation.
  - Unity of life: the inner world.
  - Unity of life: the exterior world.
  - St. Teresa: Present and future perspective.
3. The oral presentations of papers is limited to **15 minutes**.
4. Participants should submit the following details to the Organising Committee **before 30<sup>th</sup> May 2015**:
  - Name(s) of author(s).
  - Institution.
  - Postal address.
  - Email address.
  - Title of paper.
  - Abstract (max 500 characters, including spaces).
  - Keywords (4 max).
  - Theme within which the paper sits.
  - This information should be emailed to:  
[papers@congresosantateresa2015.es](mailto:papers@congresosantateresa2015.es)
5. The papers selected by the Scientific Committee will be eligible for oral presentation and for publication in the Congress proceedings.
6. The oral presentation or reading of a paper is not transferrable. At least one of the authors must be present to deliver the paper.

### **B. PUBLICATION GUIDELINES FOR SELECTED PAPERS**

The written version of papers ready for publication should be sent to the Congress organisers at [papers@congresosantateresa2015.es](mailto:papers@congresosantateresa2015.es) before **30<sup>th</sup> June 2015**. Files should be sent as an email attachment or, as a Winzip or Winrar file if necessary. Files should be named as follows: Surname(s)-First Name(s) (yymmdd).

Example:

García Gómez-Pedro (150420).



## I. Text

1. Papers should be submitted as Word documents (Windows or Mac). Font: Times New Roman; size: 12; Line spacing: 1.5. Any quote more than three lines long should appear as a separate paragraph (font: Times New Roman; size: 11; Line spacing: 1). Footnotes should be in Times New Roman; size: 10; Line spacing: 1.
2. Papers should not exceed 45,000 characters including spaces, boxes, tables and footnotes. (15 pages, approximately).
3. The first page should contain the following information: Title in bold, author(s)'s name(s), institution, postal address and email address. This should be followed by an abstract (500 characters with spaces) and keywords (4 max) both in Spanish and in English.
4. Papers should contain footnotes at the bottom of the page and the bibliography should be included at the end.
5. Tables, figures and illustrations should be numbered consecutively and should be included in the text.
6. Headings:

**HEADING 1 BOLD ALL CAPS**

**Heading 2 Bold lower case**

*Heading 3 Italic lower case*

## 7. Quotes:

Direct quotes longer than three lines should be indented with a left margin of 2 cm, while the right margin should be aligned to the rest of the paper. Inverted commas are not required. There should be a blank paragraph (single line) before and after the quote.

Parts of the text omitted in a quote should be indicated by [...].

For quotes included in the body of the text, the Spanish quote marks «...» should be used. If a quote must be included within the first quote, inverted commas "... " should be used. For all other needs, authors should use '... '.

The spelling of all words and titles should be modernised, except in the case of phonetic relevance or if modernising the spelling does not make sense.

## II. Referencing

*For bibliographic references within the text or the footnotes*

Markers for footnotes should appear before all lower punctuation (commas, full stops, semicolons) and after inverted commas, brackets and other punctuation marks (exclamation marks, question marks etc). The marker should be superscript.

A footnote should not contain the reference to a second footnote as numbers can be altered at the stage of text editing.

1. On the first appearance of a reference or work:



**BOOKS:** Initial of first name(s) Surname (s), *Title in italics*, editor(s) [or translators etc, if this is the case], Place, Publisher (Collection and number in brackets, if applicable), year, final number of volumes.

Examples:

**L. de Góngora, *Antología poética*, ed. de Antonio Carreira, Madrid, Castalia (Castalia didáctica, 13), 1986.**

**M. Bataillon, *Erasmus y España*, trans. by Antonio Alatorre, México-Buenos Aires, FCE, 1950, 2 vols.**

**M. Bataillon, *Erasmus y España*, trad. de Antonio Alatorre, México-Buenos Aires, FCE, 1950, pp. 294-296. [if referring to particular page(s)]**

**S. G. Morley and C. Bruerton, *Cronología de las comedias de Lope*, Madrid, Gredos (BRH, Tratados y Monografías, 11), 1968.**

**M. Vitse, *Segismundo et Serafina*, Toulouse, Presses Universitaires du Mirail (Anejos de Criticón, 12), 1999, 2a ed. rev. y aum. (1a ed. 1980).**

**M. de Cervantes, *El ingenioso hidalgo don Quijote de la Mancha*, ed. Juan Antonio Pellicer, en Madrid, por Gabriel de Sancha, 1797-1798, 5 vols. (<http://bdh-rd.bne.es/viewer.vm?id=000022662&page=1>; accessed: 06/06/2014).**

If referring to various editions of the same work, authors should specify to which they are referring by inserting the date. The dates will also be mentioned in the case of ancient editions (prior to 1800).

**M. de Cervantes, *Don Quijote de la Mancha*, ed. 1998, vol. I, p. 234. (=CERVANTES, Miguel de, *Don Quijote de la Mancha*, dir. Francisco Rico, Barcelona, Crítica, 1998, 2 vols.)**

**M. de Cervantes, *Don Quijote de la Mancha*, ed. 1910, vol. III, p. 234. (=CERVANTES, Miguel de, *El ingenioso hidalgo don Quijote de la Mancha*, ed. de Francisco Rodríguez Marín, Madrid, Atlas, 1910, 6 vols.)**

**M. de Cervantes, *Don Quijote de la Mancha*, ed. 1605, p. 234. (= CERVANTES, Miguel de, *El ingenioso hidalgo don Quijote de la Mancha*, en Madrid, por Juan de la Cuesta, véndese en casa de Francisco Robles, 1605.)**

**ARTICLES:** Initial of first name(s) Surname (s), «Title in brackets», *Journal Title in Italics*, number, (year), pp.

Examples:

**E. J. Gates, «New light on the Antídoto against Góngora's Pestilent Soledades», *Publications of the Modern Languages Association of America*, LXVI (1971), pp. 746-764.**

**R. Jammes, «Études sur Nicolás Antonio: Nicolás Antonio commentateur de Góngora», *Bulletin Hispanique*, LXII (1960), pp. 16-42.**

**A. Sánchez Jiménez, «Furor, mecenazgo y enárgeia en la Arcadia (1598): Lope de Vega y los frescos de Cristoforo Passini para el palacio del Gran Duque de**



**Alba», Etiópicas. *Revista de Letras Renacentistas*, 10 (2014), pp. 55-110 (<http://www.uhu.es/revista.etiopicas/>; accessed: 06/06/2014).**

**COLLECTIVE WORKS:** Initial of first name(s) Surname (s), «Title in brackets», in *Title in italics*, editor(s) [full name(s) and surname(s)], Place, Publisher, year, pp.

Examples:

**J. M. Bleuca, «Una nueva defensa e ilustración de la Soledad primera», in *Hommage to John M. Hill. In memoriam*, ed. Walter Poesse, Bloomington, Indiana University, 1968, pp. 113-122.**

**J. Oleza, «Estudio preliminar» a Lope de Vega, *Peribáñez y el comendador de Ocaña*, ed. de Donald McGrady, Barcelona, Crítica (Biblioteca Clásica, 53), 1997, pp. IX-LV.**

**J. A. Pascual, «La edición crítica de los textos del Siglo de Oro: de nuevo sobre su modernización gráfica», in *Estado actual de los estudios sobre el Siglo de Oro. Actas del II Congreso Internacional de Hispanistas del Siglo de Oro*, ed. de Manuel García Martín, Salamanca, Universidad de Salamanca (Acta Salmanticensis. Estudios filológicos, 22), 1993, vol. I, pp. 37-57.**

**A. Morel-Fatio, «Cartas eruditas del marqués de Mondéjar y de Etienne Baluze (1679-1690)», en *Homenaje a Menéndez y Pelayo... Estudios de erudición española*, with a prol. by Juan Valera, Madrid, Librería General de Victoriano Suárez, 1899, t. I, pp. 1-39 (<https://archive.org/details/homenajemennde01menuoft>; accessed: 06/06/2014).**

**WEBPAGES:** Initial of first name(s) Surname(s), *Webpage*, Place, Publisher, year.

Examples:

**J. L. Canet and M. Haro, dirs., *Parnaseo*, València, Universitat de València-Estudi General, 1996-2014. (<http://parnaseo.uv.es/>; accessed: 06/06/2014).**

**G. Serés, dir., *Santa Teresa de Jesús*, Alicante, Biblioteca Virtual Miguel de Cervantes, 2008. (<http://www.cervantesvirtual.com/obra/biblioteca-de-santa-teresa-de-jesus-0/>; accessed: 06/06/2014).**

2. When a work has already been cited:

**BOOKS:** Initial of first name(s) Surname (s), *Abbreviated title in italics*, volume, pages.

Examples:

**L. de Góngora, *Antología poética*, p. 23.**

**M. Bataillon, *Erasmus y España*, vol. II, pp. 294-296.**

**S. G. Morley and C. Bruerton, *Cronología...*, p. 34.**

**ARTICLES OR PAPERS IN COLLECTIVE WORKS:** Initial of first name(s) Surname(s), «Abbreviated title in brackets», pp.

Examples:



E. J. Gates, «New light...», pp. 746-747.

R. Jammes, «Études sur Nicolás Antonio...», pp. 17-18.

### III. Bibliography

1. All references in footnotes should appear, with a complete reference, within the **Bibliography** at the end of the paper. These should be arranged in alphabetical order, in a single block (without distinguishing between primary and secondary material).
2. In the case where two or more works of a particular author are cited, these will be presented in chronological order, from the oldest to the most recent.

Examples:

**PÉREZ MAGALLÓN, Jesús, *En torno a las ideas literarias de Mayans*, Alicante, Instituto de Cultura «Juan Gil-Albert», Diputación de Alicante, 1991.**

—, «Gregorio Mayans en la historiografía literaria española», *Nueva Revista de Filología Hispánica*, XXXVIII, 1 (1990), pp. 247-263.

—, «Góngora y su ambigua apropiación en el tiempo de los novatores», *Criticón*, 103-104 (2008), pp. 119-130.

3. The literary works of an author should be arranged alphabetically (omitting any articles), and they should follow the chronological date of the edition. Collective works should be ordered by the name of the editor, coordinator etc. Anonymous works should be arranged in alphabetical order of the title. The principles above also apply to anonymous texts.

Examples:

**CALDERÓN DE LA BARCA, Pedro, *El alcalde de Zalamea. Edición crítica de las dos versiones (Calderón de la Barca y Lope de Vega, atribuida)*, ed. de Juan Manuel Escudero, Madrid-Frankfurt am Main, Iberoamericana-Vervuert, 1998.**

—, *El castillo de Lindabridis*, ed. de Victoria B. Torres, Pamplona, EUNSA, 1987.

—, *Céfalo y Pocris*, ed. de Alberto Navarro, Salamanca, Almar, 1979.

—, *Céfalo y Pocris*, en *Comedias burlescas del Siglo de Oro*, ed. de Ignacio Arellano, y otros, Madrid, Espasa-Calpe, 1999, pp. 311-421.

**AZAUSTRE GALIANA, Antonio y Santiago Fernández Mosquera, coords., *Compostella aurea. Actas del VIII Congreso de la Asociación Internacional Siglo de Oro (AISO)*, Santiago de Compostela, Universidade de Santiago de Compostela, 2011, 1 CD.**

**SERÉS, Guillermo, dir., *Santa Teresa de Jesús*, Alicante, Biblioteca Virtual Miguel de Cervantes, 2008**



(<http://www.cervantesvirtual.com/obra/biblioteca-de-santa-teresa-de-jesus-0/>; consultado: 06/06/2014)

**AUTO de Tamar**, ed. de Mercedes de los Reyes Peña, en «El *Aucto de Thamar* del ms. B2476 de la Biblioteca de The Hispanic Society of America», *Criticón*, 66-67, 1996, pp. 383-414.

#### IV. Various

1. The abbreviations **p.** and **pp.** should always be used for pages, **f.** for folio(s) (**f. 45r**, **f. 45v**; **f. 45r-46v**), **vol./vols.** for volume(s) and **t.** or **ts.** for tome(s). Abbreviations should always be unambiguous.
2. Neither **op.** nor **op. cit.** neither **vid.** nor any unaccurate reference should be used in footnotes but **see.** Unnecessary expressions in Latin should be avoided.
3. Roman numerals should always appear in upper case (**xvii century**; **vol. II**).
4. All terms in a different language to the one used in the text should appear in italics (*tempus fugit*; *carpe diem*).

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*Timeline for participants*

**Call for papers: deadline 30<sup>th</sup> May 2015.**

**Deadline for written paper for publication: before 30<sup>th</sup> June 2015.**

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