

REGULATIONS FOR AUTHORS AND COLLABORATORS



The publisher Leo S. Olschki has always paid careful attention to the uniform graphic appearance of its publications. To achieve these results we must of course rely on the collaboration of our authors and their willingness to comply with our general rules and regulations.

Texts should be submitted on a floppy disk with the relative print and it is advisable to contact our offices to ensure which programmes are compatible with the photocomposition equipment to avoid problems in the process of setting the material for printing and to ensure that any particular alphabetical or phonetic symbols in the text remain unaltered. The copy submitted will be considered the final one with the relative print. Any corrections carried out on the proofs that we supply, must be limited to compositional errors. Additional corrections or alterations to the text itself at this stage will only be carried out once the author has accepted to pay the relative costs involved..

1. GENERAL RULES AND REGULATIONS

Capital letters are used only if indispensable.

Correct use of *italics*, **bold** and SMALL CAPITALS must be observed at all times. For small capitals (author's names, etc.) where capital letters have been used and cannot be converted in the draft to avoid re-typing the entire name, it is sufficient to add the sign \$ after the first capital letter and # at the end and the correction will be done automatically during the typesetting.

Eg. R\$OSSI# M\$ARIO#

When special emphasis is to be given to a particular word in the text then single quotation marks (' ') can be used, avoiding italics which have another meaning in the composition: f.i. titles of volumes or words in a foreign language.

A new paragraph must be clearly indicated leaving a few spaces at the beginning of the line.

Indexes are to be compiled once the proofs have been set out in pages unless the numbers referred to are within the volume itself, for example entries belonging to a catalogue or an inventory

ACCENTS

The current tendency regarding accents should be observed: in Italian always the grave accent (città, è, costì, ciò, più); only use the acute accent if the 'e' is closed (perché, poiché, giacché, affinché, testé). Phonetic accents are to be observed in dialectal passages.

QUOTED PASSAGES

Quoted passages of a certain length will be set in a smaller type than the

text itself. It is advisable to format them in a smaller type compared to the text without using the inverted commas. Short passages, included in the text, are to be contained within double commas on the line (« »). If these passages contain other citations these must be distinguished with double quotation marks (“ ”). Single quotation marks (‘ ’) are to be used as previously explained.

Eventual omissions of cited passages are to be indicated by 3 dots within square brackets [...].

NOTES

Notes are to be marked in chronological order beginning with number 1, chapter by chapter: the reference numbers must be indicated as exponent, without brackets, and following any sort of punctuation:

Eg.: «la citazione del verso,¹ anche se frammentaria, ...».

2. BIBLIOGRAPHICAL QUOTATIONS

Bibliographical quotations in the notes must be complete in every detail and precisely:

a) small capitals, beginning with a large capital letter, is the type used to identify authors (not the editors, prefacers etc who will be indicated in normal print). At least for the first mention it is preferable to write the forename in full: in following citations the initial is considered sufficient.

For miscellaneous works avoid using the abbreviation “AA.VV.” (or similar) which has no bibliographical value, and indicate the title of the volume or the surname of the first author followed by ‘et alii’;

b) the title of the volume in italics;

c) any indication to the volume in roman numerals omitting the word vol.

d) the place of publication; number of the edition, if it is not the first publication, in arabic as exponent to the year quoted (eg. 1932²); the number of the related pages;

e) the name of the publisher and, for antique volumes, the printer;

f) the date of publication;

g) any eventual series to which the work belongs, in round brackets and commas on the line, giving the number of the volume in either roman or arabic numerals;

h) a mention of the page (p.) or pages (pp.) (the actual page numbers in roman numerals will be stated in small capital numbers). This information is to be separated by a comma that can be omitted between the publisher’s name and the date of publication.

i) the total number of pages of a book must be an even number considering the last even numbered page, even if it be blank

Examples:

- BENEDETTO CROCE, *La poesia di Dante*, Bari, Laterza 1943⁵, p. 256.
- LUIGI SALVATORELLI, *Profilo della storia d'Europa*, II, Torino, Einaudi 1944² («Biblioteca di cultura storica», XV), pp. 809-812; oppure p. 809 sgg. (is preferable to indi-

cate the number of pages).

•ALESSANDRO MANZONI, *Opere*, a cura di R. Bacchelli, Milano-Napoli, Ricciardi 1953 («La letteratura italiana - Storia e testi», 53).

For contributions in periodicals indicate, as above, the name of the author in small capitals and the title of the article *in italics*, the title of the journal in roman type between commas « » giving the following details in this order:

- a) eventual series, in roman numerals, with the abbreviation s.;
- b) year or volume of the periodical in roman numerals; only if the year does not correspond to the volume, specify both with the abbreviations “a”, “vol.”;
- c) calendar year of publication of the periodical in arabic number;

Examples:

- GIOVANNI TASSONI, *Le inchieste napoleoniche nei dipartimenti delle Marche*, «Lares», XXX, 1964, pp. 173-187.
- PIETRO QUARONI, *Neutralità impossibile*, «Nuova antologia», LXXXIX, 1954, pp. 451-472.
- WALTER BINNI, *Il teatro comico di Cimiamo Gigli*, «La rassegna della letteratura italiana», s. XII, vol. VII, 1959, pp. 417-434.

The bibliographical quotations are preceded by «cfr.» when reference is made in general to the contents of the volume and to the pages indicated; they will not be preceded by cfr. or by *vedi* or other such similarities when the passages or phrases contained in the work are actually cited.

3. ILLUSTRATIONS

Illustrations can be submitted as photographs, transparencies or digital data but in all cases the originals are required and not reproductions where halftones are visible. Photographs are preferred for black and white reproductions and the ideal support will be glossy paper no smaller than 13×18 cm. Transparencies, for colour reproductions, should be no less than 6×6 clearly stating the correct side for viewing (kindly let us know if duplicates are provided). Digital data must be accompanied by a high resolution scanned copy to facilitate identification. All originals must bear the name of the author and a progressive number that corresponds to the captions listed separately. In order to arrange the page layout it is essential to have an idea of the importance the author assigns to the various illustrations plus a precise indication of the parts to be highlighted or excluded should the image not be reproduced entirely.

ABBREVIATIONS

Use the current form of abbreviations. The following list is purely an indication:

a = year	n. n. = not numbered
a.C. = before Christ	n., nn. = number(s)
an. = anonymous	note = note
anast. = anastatic	n. s. = new series
app. = appendix	n. t. = in the text
art., artt. = article(s)	op. = opera
autogr. = autograph(s)	op. cit. = work cited (substituting entire title and other indications)
cap., capp. = chapter(s)	p., pp. = page(s)
cfr. = compare	passim = passim (recurrent citation in the quoted work)
cit., citt. = cited	r = recto (numbering the pages of manuscripts)
cl. = class	s. series
cm, m, km, = centimetre, ecc. (without full stops)	s. a. = missing year of publication
cod., codd. = codex(es)	s. d. = missing date
col., coll. = column(s)	s. e. = missing indication of publisher
d.C. = anno Domini	s. l. = missing place name
ecc. = etcetera	s. n. t. = missing printer's notes
ed. = edition	s. t. = missing indication of printer
es. = example	sec., secc. = century (ies)
f., ff. = folio(s)	sez. = section
f.t. = outside the text	sg., sgg. = following
facs. = facsimile	suppl. = supplement
fasc. = issue	t., tt. = tome(s)
fig., fig. = figure(s)	tab., tabb. = chart(s)
ibid. = indicating the same place or page within a quoted title	tav., tavv. = table(s)
Id. = ditto	tit., titt. = title(s)
ivi = indicating the same place with a different page	trad. = translation
lett. = letter(s)	v = verso (numbering the pages of manuscripts)
loc. cit. = place cited	v., vv. = verso
misc. = miscellaneous	vol., voll. = volume(s)
mss. = manuscript(s)	

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CONVENTIONAL SYMBOLS USED IN PROOF READING

	soppression of a letter or a word		proofs to be corrected
	leave as it is		proofs to be corrected
	invert order		proofs be to corrected
	new line		proofs. To be corrected
	indentation		proofs to be corrected
	continuation		proofs to be corrected
	remove space on the line		proofs to be corrected
	remove space between lines		proofs to be corrected
	insert space between lines		proofs to be corrected
	insert space on the line		proofs to be corrected
	line up vertically		proofs to be corrected
	invert line order		proofs to be corrected
	change word position		proofs be corrected to
	<i>italics</i>		proofs to be corrected
	SMALL CAPITAL LETTERS		proofs to be corrected
	CAPITAL LETTERS		proofs to be corrected
	<i>CAPITAL ITALICS</i>		proofs to be corrected
	bold		proofs to be corrected
	s p a c e o u t		proofs to be corrected
	upper exponent		proofs to be corrected
	lower exponent		proofs to be corrected
<i>v.o.a.p.</i>	see original at page...		