

Editorial rules  
for the new series  
MOSAIC – viaggi tra le culture

EDITORIAL NOTES

In the writing of the text the author  
to.

- a. is required to indicate the paragraphs;
- b. is required to write all the titles of the works in italics;
- c. is required to follow these directions for quotes within the text.

Short quotes of prose pieces should be placed between low or caporical quotes («»); the long quotes (those that exceed the two lines) will be transcribed with a shorter line (return to the right), justified on the right, without initial and final quotation marks, in the same body and character.

Es.:

Eppure non aveva ancora «letto la lettera rosa, che aveva trovato sulla poltrona»<sup>1</sup> quando decise di uscire alla ricerca della donna.

Es.: Un concetto che è ribadito ancora a 12, 23:

Perciò quanti vissero ingiustamente nella stoltezza della vita, e in ogni altro vituperio umano, contrario ad ogni fede religiosa, subirono processi che durarono talora anche venti anni.

d. The quotations of verses: if few, they go between low quotes, with the separation bar / between each verse; if many, they should be stacked, without quotation marks, aligned to the left and placed in the center of the page.

Es.:

Con questo atto hanno superato il centro «'l punto/ al qual si traggon d'ogne parte i pesi».

Es.: La risposta contiene la presentazione dello spirito:

Rispuosemi: «Non omo, omo già fui,  
e li parenti miei furon lombardi,  
mantoani per patria ambedui.  
(*If*I, vv. 67-69).

f. A quotation in another quotation should be placed between quotation marks: «Ancora si ritiene che “il frutto ultimo” della critica dantesca...».

f. The omission of a word, at the beginning or within the quotation, must be indicated by the insertion of three points in square brackets: [...].

g. The point closes any period, both in the text and in the notes. Then at the end of the period the point follows any numbering of the notes.

.....

In drafting the notes, the author is also required to comply with the following rules:

- The surname of the author, preceded by the initial of the name, is in small capitals:

P P. GIANNANTONIO, *Endiadi*, Firenze, Sansoni, 1983.

Even in subsequent citations the surname must always be preceded by the initial of the name and in small capitals.

- The editor or curators of a volume are indicated with the initial of the name and the surname in small capitals.

- The titles of the works are in italics, whether they are mentioned in the text or in the notes.

- The indication of the typographic news of each volume goes in this order with the insertion of the comma: place, publisher, year (Naples, Loffredo, 2002). The publisher must always be indicated; in its essence reference is made to the printing press.

- In later notes: when the author of a text is the same as the previous note, instead of repeating the author's last name in small capitals, ID is used. [by male author], EAD. [for female author]. Abbreviations are always in small caps.

- The titles of articles or chapters of volumes are in italics.

- **Never use the expression AA. VV.** to indicate various authors. When quoting a volume written by three or more authors, only the editors are indicated [because such a volume must necessarily have at least one editor!].

Es: *C'era una volta la Terza pagina*. Atti del Convegno Napoli, 13-15 maggio 2013, a cura di D. DE LISO e R. GIGLIO, Firenze, Franco Cesati, 2015.

Therefore the citation of an intervention appeared in a miscellaneous volume [written by several authors and coordinated by the curator/s] should be done in this way:

Es: R. MELIS, *Il «Corriere del Mattino» verso la Terza pagina*, in *C'era una volta la Terza pagina*. Atti del Convegno Napoli, 13-15 maggio 2013, a cura di D. DE LISO e R. GIGLIO, Firenze, Franco Cesati, 2015, pp. 65-107.

- When it is necessary to quote an article that appeared in a miscellaneous volume written by the same author, we proceed as follows:

Es: R. GIGLIO, *Il canto del perdono*, in ID., *La poesia del ricordo e del perdono*. Altri interventi su Dante e sui suoi lettori, Napoli, Loffredo, 2007, pp. 35-65.

- Only the title is written in italic in the volume. Any subtitle should be reported [as in the previous example] in round.

- In the references, write only the page or pages to which you refer.

- The indication of the pages always includes the indication of the ten: es: pp. 15-18; 25-26; or even hundreds: es: 128-129; 157-159.

When quoted from a work in several volumes or tomes, the indication of the volume must be placed before the reference to the pages:

Es: R. GIGLIO, *Una probabile fonte biblica per il "contrapasso" dantesco*, in *Munera parva*. Studi in onore di Boris Ulianich, a cura di G. LUONGO, Napoli, Fridericiana Editrice Universitaria, 1999, I, pp. 4-19.

- Magazines or newspapers are in low quotes «»; the header is not preceded by in;

es: G. BARBERI SQUAROTTI, *Il paesaggio di Soffici*, «Critica letteraria», XXIX (2001), n. 111, pp. 303-315.

- The citation of the essays in journals requires an indication of the magazine's year, followed in round brackets of the calendar year; then the issue number and the pages. See the previous example. In magazines that indicate the issue number and the dossier it is superfluous to indicate also the dossier [see previous example]. When, instead, the magazine does not indicate the issue number, it is necessary to indicate the number of the file:

es: D. FALARDO, *Giuseppe Maria Galanti*, «Misure critiche», n. s. XIII (2014), n. 2, pp. 5-47.

In the previous example, the abbreviation n.s. to indicate, as the magazine warns, that it is the "new series" of the previous headline.

- The numbering of the notes must be progressive within each chapter and it precedes the sign of punctuation. Therefore each chapter has its own numbering of the notes: the first one starts with 1.
- The issue number of a volume goes into exponent and precedes the punctuation mark: 2002<sup>4</sup>.
- The year of the first edition of a work is not mentioned in the notes when the third or fourth edition is mentioned; nor do we indicate translators of foreign works.

### **Other rules to be observed when creating notes:**

- ◆ The citation of a volume, already mentioned above, requires an indication of the author: **initials of name and surname (in small capital)**, title of the volume and cit .;

eg: A. VALLONE, *La condizione impiegatizia nel romanzo italiano contemporaneo*, cit., p. 15 [ o pp. 15-18].

- ◆ The quote of the same volume in subsequent notes:
  - if the quote is contained in the same volume mentioned in the previous note, but in a different page we use *Ivi* followed by the indication of the page or pages:  
es: *Ivi*, p. 18 [or *Ivi*, pp. 16-19].
  - if the quote is contained in the same page (s) indicated in the previous note, *Ibidem* is used without any other indication.

- for a work (usually a text by an author) that is often cited, one can use an abbreviation or the author's surname, with capital letters, which must be inserted between square brackets, at the first mention of the work. Eg: [from now on cited PETROCCHI], or [from now on quoted ROS].

• Use the following abbreviations:

chapter / (s) = cap. / capp.

card / (s) = c. / cc.

compare = cfr

edition = ed.

introduction = introd.

manuscript / (s) = ms. / mss.

Number / (s) = n. / nn.

Page / (s) = p. / pp.

preface = pref.

following / (s) = seg. / segg.

tome (s) = t. / tt.

translation = trad.

Verse / (s) = v. / vv.

Volume / (s) = vol. / voll.

• Use the following abbreviations [please note that the abbreviations do not have the end point]:

compare = cfr

Inferno = If

Purgatory = Pg

Paradise = Pd

EXAMPLES:

**Quotation of a modern volume:**

G. Petrocchi, *La selva del protonotario. Nuovi studi danteschi*, Napoli, Morano, 1988.

**Quote of a second, third edition, etc. of modern volume:**

A. Palermo, *Da Mastriani a Viviani. Per una storia della letteratura a Napoli fra Otto e Novecento*, Napoli, Liguori, 19873.

**Quote of an ancient volume without the publisher:**

*La tiorba a taccone* de Felippo Sgruttendio De Scafato, Napoli, Presso Giuseppe Maria Porcelli, 1788.

**Quotation of a volume, with curating:**

Contessa Lara, *Tutte le novelle*, a cura di C. Moreni, Roma, Bulzoni, 2002.

**Quote of a preface from a volume:**

R. Giglio, *Una probabile fonte biblica per il "contrapasso" dantesco*, in *Munera parva*. Studi in onore di Boris Ulianich, a cura di G. Luongo, Napoli, Fridericiana Editrice Universitaria, 1999, I, pp. 4-19.

**Quote of an essay included in a volume by the same author of the essay:**

P. Giannantonio, *Il prologo* (Inferno, I), in Id., *Endiadi. Dottrina e poesia nella "Divina Commedia"*, Firenze, Sansoni, 1983, pp. 79-87.

**Quote from a magazine essay:**

G. Barberi Squarotti, *Il paesaggio di Soffici*, «Critica letteraria», XXIX (2001), n. 111, pp. 303-315.

**Quote of an article appeared in a newspaper:**

F. Piemontese, *Striano inedito*, «Il Mattino» (Napoli), 17 aprile 2000.