

EDITORIAL GUIDELINES
for authors contributing to
« ALBERTIANA »

I - TYPING INSTRUCTIONS

Ambiguous characters

Please do not confuse:

- the Arabic numeral **0** (zero) with the capital letter **O**;
- the letter **I** (lowercase *el*) with the capital **I** and the Arabic numeral **1** (one), which some printers print identically;
- the short hyphen or en dash (-) with the long hyphen (—) or em dash. If the computer you are using does not produce the em dash, make it using two en dashes (↔).

White space between words and punctuation marks

Separate each word with a single space.

Do not insert spaces:

- between a punctuation mark and the preceding word;
- between the opening of a bracket and the following word; between the closing of a bracket and the preceding word;
- between the opening of inverted commas and the following word; between the closing of inverted commas and the preceding word;
- after the full stop at the end of a paragraph;
- between the dotted initials of a double or more Christian name (*e.g.*, **L.B. Alberti**);
- between the dotted letters in abbreviations (*e.g.*, **s.v.** [*sub voce*], **B.C.** [before Christ]) and in sigla such as **U.T.E.T.** and **M.I.T.**;
- between the number of folios in mss. or early printed books and the abbreviations for *recto* and *verso* (*e.g.*, **f^o 45r**, **f^os 4v-8r**).

Insert a single space:

- after every mark of punctuation except the full stop at the end of the paragraph;
- between the opening of a bracket and the previous word, and between the closing of a bracket and the following word;
- between the opening of inverted commas and the previous word (except in the case where an apostrophe precedes), and between the closing of inverted commas and the following word;
- between the long hyphen (em dash) and the previous character and between the long dash and the following character.

Punctuation marks

- Use a colon (followed by a capital) to distinguish the subtitle from the title of a volume or article (*e.g.*, **DANIEL ARASSE, Alberti et le plaisir de la peinture: Propositions de recherche**)

Hard Spaces

Certain letter combination should appear all on one line, and these must therefore be connected using hard spaces (indicated in the following examples by /):

- Christian name abbreviations and the following surname (*e.g.*, **L.B./Alberti**);
- Academic or honorific titles and the following name (*e.g.*, **dott./Anicio Bonucci**);
- numerals and the words to which they refer (*e.g.*, **44/cm, 30/years**);
- the opening of a long or em dash of an insertion and the following word; the closing long or em dash and the following word.

Inverted commas

- Use ‘sergeants’ («...») (not inverted commas) for citations of a short passage or of one or more words, and for the title of a periodical or the chapter of a volume (for longer citations use an indented paragraph without ‘sergeants’); see also below **BIBLIOGRAPHICAL CITATIONS**.

- Use double inverted commas (“...”) for one citation occurring within another, as well as for words or expressions used in an unusual or ironic way.
- Use single inverted commas (‘...’) only for indicating the meaning or definition of a word or expression.

Small Capitals

Small capitals should be used for the Christian and surnames cited in notes, except in the case of titles (especially in Latin) in which such names play an integral part

Examples:

- DANIEL ARASSE, *Alberti et le plaisir de la peinture...*
- *Leonis Baptistæ Alberti opera inedita...*

Italics

Use italics only in the following cases:

- to indicate the title of a volume, an article, or the work of an author;
- in the case when single words of another language are used, with the exception of those already in common use.

Initial capital letters

The following begin with a capital:

- the first word of a sentence or of the complete title of a literary or artistic work (even when the word is the definite article) (e.g., **The origin of species...**, but **the Intercœnales**).
- With titles of works (with the exception of proper nouns) only the first word begins with a capital (e.g., **De re ædificatoria**; **De pictura**; **Descriptio urbis Romæ**);
- names of people, surnames, patronymics, and nicknames (the definite article if it appears within the nickname takes lower case) (e.g., **Agnolo Ambrogini, called il Poliziano**; **Leonardo da Vinci**; **Lorenzo the Magnificent**);
- words for periods, eras, epochs, and events of great importance (e.g., **the Quattrocento**; **the Renaissance**; **the Twenties**; **the French Revolution**)
- geographical names, celestial bodies, names of streets and monuments, toponyms (e.g., **the Earth turns around the Sun**; **the via Appia**; **la Scala**; **the Alps**; **France**).
- common nouns used in an absolute sense or to designate departments of public administration (e.g., **the State**; **the Church**, but **the church of St James**; **the Treasury**; **the Borough of Camden**)

Initial lower-case letters

The following begin with a lower-case letter:

- Social, political and religious qualifications, noble and academic titles, military ranks (e.g., **president, minister, bishop, general, king, duke, doctor...**)

Diphthongs

- the diphthongs in Latin and French, **ae** and **oe** should be types as **æ** and **œ** (e.g., **De re ædificatoria**; **mœurs**)

Accents

- In texts written in Italian, always distinguish between grave, acute and circumflex accents, never use an apostrophe, even when it falls upon a capital letter (e.g., «**È strano...**»), do not represent as «**E' strano...**»).
- It is recommended that circumflex accents should be used to indicate the contraction of the final vowel in the plural of words such as **studio, principio**, etc. (**studî, principî**)
- In texts written in French, mark accents above capital letters and small caps (e.g., **SOCIÉTÉ**; **RENÉ DESCARTES**)

Beginning paragraphs

The beginning of every paragraph should be marked with a single tab.

Footnotes

Footnote numbers in the text should be in superscript (without brackets), and always after any punctuation — but before the closing of a bracket or an em (long) dash

E.g., — ...**as So-and-so wrote wrote**,⁴ **and as Caius himself said**⁵ —, **the matter...**

Notes

- Always use footnotes, numbering them progressively from the beginning to the end of the text.

Sigla

— In sigla, always include the full stops after the capital letters (e.g., **M.I.T.** and not MIT; **U.T.E.T.** and not UTET).

II - BIBLIOGRAPHICAL CITATIONS

General Observations

Make a distinction between cf. and See.

— Use **cf.** when it is a question of reproducing (or referring to) the original text after having typed the translation, a paraphrase or a precis, as well as when referring to a study or work of which an affirmation, position or idea has been briefly reproduced.

— Use **See** in the case of more general references (bibliographical or similar).

Avoid using either in situations such as when in a note only bibliographical references are made to a quotation made in the text.

Taking the details from the title page (in cases where this is incomplete adding them within square brackets — if necessary adding a following question mark) provide in every case, and in the following order,

place of publication, publisher or printer, date of publication

Details should be cited in the language of publication — if necessary adding the number of the edition in superscript.

IN EVERY CASE, CITE CAREFULLY ALL THE INDICATIONS ON THE FRONTISPIECE OR TITLE-PAGE (including any errors that may appear)

Never abbreviate the indications on the title-page regarding the editor or translator with generic remarks such as **ed. by**. Any abbreviations of the title-page which may be required should be marked [...]. If the abbreviations occur when recording exceptionally long titles, the indications should be made in Roman and not Italic.

Always distinguish between tome (t.), volume (vol.) and part, etc.

Always cite page numbers completely (e.g., **pp. 421-428**; avoid pp. 421-28 and pp. 421-8).

In the case of critical studies, always refer to the original edition.

As for sources in general, and in particular with respect to the writings of Leon Battista Alberti, always refer to the edition of reference (critical editions, where they exist).

In all cases, include references to any existing anastatic reproductions within square brackets. And if desired, include within brackets complete bibliographical references to any translations that may exist in the language of the article.

Examples:

— GIROLAMO MANCINI, *Vita di Leon Battista Alberti*, Firenze, Carnesecchi, 1911² [= Roma, Bardi, 1967 and 1971]

— LEON BATTISTA ALBERTI, *De commodis litterarum atque incommodis*, a cura di Laura Goggi Carotti, Firenze, Olschki, MCMLXXVI

- MICHAEL BAXANDALL, *Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition: 1350-1450*, London, Oxford University Press, 1971, pp. 138-139 (Fr. trans. by Maurice Brock: *Les Humanistes à la découverte de la composition en peinture: 1350-1450*, Paris, Éditions du Seuil, 1989, pp. 179-181)

First occurrence or citation of a work

— always cite in full the names of author(s), editor(s), translator(s). Whenever the Christian name of the author or editor is indicated in the volume or article cited only by an initial, complete it (where possible) placing the added letters within square brackets.

Christian and surnames authors should be recorded in small caps.

— always cite in full and in italics, titles and any subtitles, recording accurately what appears on the frontispiece.

Use a colon (followed by a capital letter) to separate the title and the subtitle

E.g.,

— LEON BATTISTA ALBERTI, *Opere volgari*, a cura di Cecil Grayson, vol. II: *Rime e trattati morali*, Bari, Laterza, 1966

— F[RANCESCO] C[ARLO] P[ELLEGRINI], *Agnolo Pandolfini e il «Governo della famiglia»: Notizie e considerazioni*, in «Giornale storico della Letteratura Italiana», vol. VIII, 1886, pp. 1-52

Subsequent occurrences or citations

— indicate the initial(s) of the Christian name, followed by the surname of the author, all in small caps. If the name of the author in question occurs in the immediately preceding note (in another bibliographical reference), type simply **ID.** (for a man) and **EAD.** (for a woman).

— **cite the title** (in italics) — this may be abbreviated. If the title is so abbreviated, mark the shortening with three points (...)

— close the bibliographical references with the abbreviation **cit.** followed by any necessary further indications (vol., part, pp.).

Do not use generic indications such as *op. cit.*

In cases where the work referred to appears in the immediately preceding note, simply type *Ibid.* or *ibid.* (depending on the case), followed by any necessary further indications (vol., part, pp.).

E.g.,

— L.B. ALBERTI, *Opere volgari*, a.c. di C. Grayson, vol. II, **cit.**, p. 100

— *Ibid.*, p. 115

— F.C. PELLEGRINI, *Agnolo Pandolfini e il «Governo della famiglia»...*, **cit.**, pp. 12-22; ID., Review to *Leonis Battistæ Alberti opera inedita...*, **cit.**, p. 49

Works of joint authorship

— If the number of authors or editors is limited to two or three, include the Christian and surnames of all (for authors use small caps), if necessary separating one from the next by a hyphen.

— If the number of authors or editors is four or more, indicate only the Christian and surnames of the first one (for authors use small caps) followed by the words *et alii* (in italics)

Avoid the bibliographically absurd siglum AA.VV.

E.g.,

— RICCARDO FUBINI-ANNA MENCII GALLORINI, *L'autobiografia di Leon Battista Alberti: Studio e edizione*, in «Rinascimento», s. II, XII, 1972 [but 1974], pp. 21-78

— *The Languages of Literature in Renaissance Italy*, edited by Peter Hainsworth *et alii*, Oxford, Clarendon Press, 1988

Reviews

Always indicate the total number of pages in the work reviewed, distinguishing, if the distinction appears in the volume itself, the pages marked with Arabic numerals from those marked with Roman numerals. Also record the number of plates (if any), as well as those illustrations on unnumbered pages (*hors texte, fuori testo*) (*e.g.*, **pp. 300**; **pp. XLII-243**; **pp. XII-180, XI pls.**)

III - MARKING OF THE TEXT FOR THE COMPILATION OF THE *INDEX NOMINUM*

The compilation of the *Index nominum* for «Albertiana», previously manual, has with volume IV (2001) been rendered semi-automatic. Whilst this new procedure guarantees greater accuracy it also requires specific marking for names in the notes of the Articles, Edited Texts and translations, Notes & documents, Reviews, etc. — in short for all contributions to the review (apart from the Summaries, but Captions for illustrations should follow this new procedure).

Every author is thus asked to mark his/her text once it has been approved by the review's Committee of Editors and Readers.

Both immediately before and immediately after every occurrence of a first name and/or last name to be included in the index (*i.e.*, of every personal name appearing in the text which is not legendary or mythical or a name of a character in a story, novel, romance, dialogue, drama, etc.), **the following three characters should be marked** (easily findable on any computer keyboard and which will consequently act an *ad hoc* code for the subsequent automated generation of the index): ® # ©. The characters should be used in the following order and way:

®first name#last name©

E.g.: ®Francesco#Petrarca©
 ®Leon Battista#Alberti©
 ®Guillaume#Budé©
 ®Cecil#Grayson©
 ®Paul Oskar#Kristeller©

Whenever the first name or last name is not explicit, the same method should be used, typing side by side the characters between which the unexplicit term would have appeared.

E.g.: ®#Alberti© ®Battista#© ®Leone Battista#© ®Battista#Alberti©
 «[...] for ®#Alberti©, the problem was limited to the *disegno* [...]»

N.B.: Please do not insert (or leave) white spaces (or hard spaces) between a first name or last name and the special characters which precede or follow it.

Special cases:

— Names of kings, popes, princes, emperors... should be treated as last names (with the first names not explicit).

E.g.: ®#Henry VIII© ®#Iulius II© ®#Charles V© ®#Eugenius IV©

— Names of authors, artists, etc. without last names should also be treated as last names (with the first names not explicit), but nevertheless taking care to type in the space for the last name all other elements important for identifying the person, provided that they are quoted in the text.

E.g.: ®#Francesco d'Assisi© ®#Leonardo da Vinci© ®#Martin de Tours©
 ®#John of Salisbury© ®#Lucian of Samosata© ®#Mathieu de Vendôme©

IV - ABBREVIATIONS

Abbreviations must be used in the notes. Please follow the forms indicated below — the list is not exhaustive.

As a general rule, plurals are formed by doubling the final consonant (*e.g.*, **artt.** = articles, **pp.** = pages)

a c. di = a cura di [abbreviation only for citations subsequent to the first]

all. = allemand(e)

angl. = anglais(e)

art. = article // articolo

Bd. = Band

c. = carta [for texts written in Italian, and only for paper mss.]

ca. = circa

cap. = capitolo

cf. = confer

cfr. = confronta

chap. = chapitre // chapter

cit. = cité // citato

cm = centimètre // centimetro // centimetre

cod. = codex // codice

col. = colonne // colonna // column

dir. = direction, directeur, dirigé // director, directed // direzione, direttore, diretto

dx. = droit(e) // destro (-a)

ed. = édition // edizione // editio vel editor

éd. = édition

Engl. = english

es. = esempio

etc. = etcetera, et cœtera

ex. = exemple(s) // example(s)

f. = foglio [for texts written in Italian, and only for parchment mss.]

f. = following

f.t. = fuori testo

fasc. = fascicolo

fig. = figure // figura

fl. = floruit

f^o, f^{os} // f^{ol}, f^{ols} = folio, -os

fr. = français(e) // francese

Fr. = French

Ger. = German

h.t. = hors texte

ibid. = ibidem

id. // ead. = idem, eadem

ill. = illustration // illustrazione

ingl. = inglese

it. = italiano (-a) // italien(ne) // italian

km = kilomètre // chilometro // kilometre

l. = ligne // line

m = mètre // metro // metre

mg. = marge // margine

misc. = miscelaneo (-a) // miscellaneous

ms. = manuscrit // manoscritto // manuscript

n. = note // nota

n.s. = nouvelle série // nuova serie // new series

n^o = numéro // numero // number

p. = page // pagina

pl. = planche //plate

r = recto

r. = riga

s. = suivant(e) // seguente

s.a. = sine anno

s.d. = sans date // senza data // sine die

s.l. = sine loco

s.t. = sine typographo

s.v. = sub voce

sec. = secolo

sx. = sinistro (-a)

t. = tome // tomo

tab. = table // tabella

tav. = tavola

ted. = tedesco (-a)

tr. = traduction // traduzione // translation

trad. = traduction // traduzione

v = verso [of a folio or leaf]

v. = vers // verso [of a poem] // verse

vol. = volume

[...] = verba ab editore ommissa