



## GENERAL EDITORIAL STANDARDS

**Contribution proposals:** Papers are accepted in Italian, English, French, Spanish, and German languages. The papers will be evaluated anonymously by the Editorial Board and international referees, who will also be anonymous. *Submissions* should be sent through the *Submission* section of the journal. Deadline: 31 March.

To communicate with the Editorial Board: [drammaturgia.n.s@sagas.unifi.it](mailto:drammaturgia.n.s@sagas.unifi.it); [lorenavallieri@gmail.com](mailto:lorenavallieri@gmail.com)

**Abstract:** Each article must be accompanied by an abstract, in Italian and English, of no more than 200 words, highlighting the topics addressed, methodologies and conclusions.

**Keywords:** A minimum of three and a maximum of five, in Italian and English.

**Author:** at the beginning of the essay, centred, enter the author's first name and surname in small caps (initials in capital letters) in Garamond 12.

**Title of essay:** centred, all caps, in Garamond 12.

**Paragraph headings:** in lower case italics in Garamond 12 (without an end point). Any numbering preceding the headings should be in plain text.

**Main text:** Garamond 12.

**Footnotes:** footnotes in Garamond 10. The exponent number of the footnote always goes after any punctuation, inverted commas, brackets, hyphens, etc.

**Paragraph:** clearly indicated by indenting the line by a few spaces.

**Illustrations:** they must be of professional quality to allow for good reproduction. We recommend using the .JPG extension and high resolution. If the illustrations are subject to copyright, it is up to the author to request permission for reproduction in advance.

**Out-of-text quotations:** Garamond 10, default margins and without quotation marks (be careful whether returning to the text requires a paragraph return or not). Omissions must always be reported with three dots spaced between square brackets ([...]); a punctuation mark must always be placed before or after the square brackets unless the omission is very brief in a continuous sentence.

**In-text quotations:** only if short. They should be placed between double quotation marks (« »). For any internal citations within the quotation, use high quotation marks (“ ”), superscripts (‘ ’), and italics. Omissions must always be reported as indicated in the previous point.

**Drama quotations** (out of text, in text or in footnote): indicate the act (in Roman numerals in small capitals) the scene (in Arabic numerals) the line (in Arabic numerals) [no periods after act and scene; *i.e.*:

I 2 45-50]. The character's name (in small capitals, initial in capitals) should be followed by two blank spaces and no further signs.

**Film quotations:** indicate the sequence (in Roman numerals in small capitals), the shot (in Arabic numerals) [place a comma between sequence and shot]; *e.g.*: III, 4; XVI XX, 4-12.

**Quotations from foreign and Latin languages:** if short (i.e. within the text) in roman type and in low quotation marks (« »). If longer (*e.g.* separated from the text) in roman with translation in footnote.

**N.B.** In all quotations use *see* or similar when referring generically to the content of the work and the specific pages indicated; do not use *cf.* nor *see* or similar when quoting passages or sentences contained in the work referred to.

### Bibliographic indications

- **Author(s):** for the first citation: first name (initial in uppercase followed by a period) and surname (in small capitals, initial in capitals); for subsequent citations of the same work: surname only (except in cases of homonymy). The first three authors of the work are recorded. When there are more than three authors, only the first is indicated followed by the formula *et al.*
- **Title** (and possible subtitle): the titles of books, essays, etc. should be in italics. The titles of journals, academic proceedings and the like should be in low quotation marks (« ») and in roman type.
- **Any editor(s), translator:** name (initial in uppercase followed by a period) and surname (in small capitals, initial in capitals). The first three curators of the work are registered. When there are more than three editors, only the first is indicated followed by the formula *et al.*
- **Typographical notes:** place of printing, publisher (mandatory; or printer for ancient editions), year of printing, with possible serial number of the edition in exponent, page (p.) or pages (pp.); or: journal issue, etc.

### Other indications

- Works cited more than once: do not use the abbreviation *cit.* Rewrite the author's surname and part of the title; *i.e.*: ALBINI, *Nel nome di Dioniso*, cit., p. 140.
- Id.: immediately following quotation by the same author within the same note.
- Ivi: quotation that relates to the work referred to in the immediately preceding quotation.
- Ibid.: quotation that refers to the same page referred to in the immediately preceding quotation.
- Square brackets should be used not only to indicate omissions ([...]) but also for any remarks by the author within a quotation (*e.g.*: [sic!]).
- Quotation marks: between double quotation marks (« ») for in-text quotations, in references (*e.g.* of words or passages of quoted passages), in journal titles (as specified under). Superscripts (‘ ’) when one wishes to emphasise the text and for nuances of meaning. Superscripts (‘ ’) also in the quotation of titles within other italicised titles (*e.g.*: *For the text of 'Betia'*).

- Oblique slashes (/) should be used to indicate, in the diplomatic reproduction of title pages of books or texts, the division of lines (the double slash should be used to indicate the end of the page or the paragraph, and the like): the slash should be preceded and followed by a space if it occurs between two words, it should not be spaced if the end of the line divides a word in two; likewise, the slash should be used in inverted commas of short poetic passages to indicate the break between one line and the next. However, the slash should not be spaced in cases of current use (*e.g.* Visconti/Pietrangeli; '49/'57).
- In citations of groups of pages, when not using the formula: f. or ff., indicate the arrival number with three digits (*e.g.*: pp. 16 ff.; or: pp. 113-115, 1112-113, 1208-209).
- Indicate in full: a) years (*e.g.*: 1545-1565); b) manuscript pages (*e.g.*: cc. 221<sup>v</sup>-222<sup>r</sup>); pages marked with Roman numeration (*e.g.*: pp. XVIII-XIX) [N.B. Roman numerals in small caps].
- Markings of manuscripts and books in the libraries, such as bibliographical references (book, chapter, paragraph, verso, etc.), should be given with the letters or reference numbers spaced without commas or full stops (*e.g.*: Laur. XLII I; Magl. II IV 250; Morgante, IV 27 7) [N.B. Roman numerals in small caps].

## Examples

### Volumes by up to three authors or miscellaneous volumes:

U. ALBINI, *Nel nome di Dioniso. Vita teatrale nell'Atene classica*, Milano, Garzanti, 1991, p. 20; or pp. 127-135.

ALBINI, *Nel nome di Dioniso*, cit., p. 140.

G.B. ANDREINI, *Amor nello specchio, commedia*, Paris, Della Vigna, 1622, III 2.

C. GOLDONI, *Una delle ultime sere di carnevale*, ed. by G. PIZZAMIGLIO, Venezia, Marsilio, 1993 (Edizione nazionale delle Opere di Carlo Goldoni).

P.M. ERSOV, *Regia e lotta. La regia teatrale come strategia dei conflitti umani*, ed. by J. POMIANOWSKI, trad. by S. DE BARTOLO, Roma, Gremese, 1993.

C. GRAYSON, *Lorenzo, Machiavelli and the Italian language*, in *Italian Renaissance studies*, ed. by E.F. JACOB, London, Faber & Faber, 1960, pp. 410-432.

S. FERRONE, *Introduzione*, in *Commedie dell'Arte*, ed. by S. F., Milano, Mursia, 1985, vol. I, pp. 5-44.

*Il teatro greco nell'età di Pericle*, ed. by C. MOLINARI, Bologna, il Mulino, 1994.

### Magazines:

S. FERRONE, *Da Ruzante a Andreini*, «Quaderni di teatro», VII, 1985, 27, pp. 22-27 [Roman numerals in small capitals].

L. RICCÒ, *Goldoni fra memoria e filologia*, «Paragone. Letteratura», n.s., XLI, 1990, 23 (488), pp. 72-84.

### Conference proceedings, exhibition catalogues:

*Gordon Craig in Italia*. Proceedings of the International Study Conference (Campi Bisenzio, 27-29 January 1989), ed. by G. ISOLA e G. PEDULLÀ, Roma, Bulzoni, 1993.

*Andrea Palladio. Il testo, l'immagine, la città*, exhibition catalogue ed. by L. PUPPI (Vicenza, 30 August-9 November 1980), Milano, Electa, 1980.

Abbreviations, always in roman type and without internal spacing:

art. = article

chap. chaps. = chapter -s

cit. = citation

cm. = centimetre -s

cod. = codex

col. cols. = column -s

edit. = edition

etc. = etcetera

f. ff. = following -s

fig. figs. = figure -s

ill. = illustration -s

introd. = introduction

It. ed. = Italian edition

km = kilometre -s

ms. mss. = manuscript -s

n. = note, number (num. if it causes confusion)

n.s. = new series

p. pp. = page -s

par. = paragraph -s

partic. = particular

pl. pls. = plate -s

pref. = preface

*r.* [in italics] = *recto* of a leaf

seq. seqs. = sequence -s

to. = tome -s

*v.* [in italic] = *verso* of a leaf

vol. vols. = volume -s