

# EDITORIAL STANDARDS

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## *General instructions for the submission of materials*

### **Preliminary approval**

Texts proposed for printing must first be examined and approved by the Editorial Committee. From the moment they are accepted, they may not be substantially altered (only corrections of typographical errors and the removal of uncertainties are permitted).

### **Release and authorization for use**

Should the rights of use of texts and graphic materials belong directly to the authors, they must be accompanied by the signing, as appropriate, of a publication contract or formal declaration in the form of a release to the *Direzione dei Musei e dei Beni Culturali* of the Governorate of Vatican City State, in order to protect the latter from any eventual claims, present and future, also by third parties, for the use thereof.

The graphic and textual materials of third parties, should they be provided by the authors, must be accompanied by authorization for reproduction issued by the entity that holds the rights. The authorization must be addressed to *Governatorato SCV – Direzione dei Musei e dei Beni Culturali*.

When the acquisition of the images and the relative reproduction rights is entrusted to the Editorial Office, the author shall be responsible for providing all the necessary references for identification and, where available, a low-resolution preview of the figure sought. Even in the case of images held in the Museums' Photographic Archive, the author will be responsible for precisely indicating the subject of the illustration with all useful references for retrieval (inventory number, department, dates of events, number of the photographic negative, etc.).

The Editorial Office reserves the right to exclude from publication any material for which it has not been possible to obtain the rights for the use and/or provision of files suitable for print by the deadline established during the work planning phase.

### **Submission**

The materials must be delivered in one go and in electronic format only. Texts must be submitted in Word or RTF format. Separate files must be submitted for text, bibliographical abbreviations, indexes, tables, captions. Images must be submitted as stand-alone files and not embedded in Word files. Each submission should be addressed to the Editorial Office ([editoria.musei@scv.va](mailto:editoria.musei@scv.va)). If transmission by email is impractical due to the size of the content, you can use services such as WeTransfer or, alternatively, a USB stick to be delivered to the aforementioned Office.

Before delivery, please ensure the quality of the image material to be transmitted (see "Quality of images", below).

### **Miscellaneous and multi-author works**

The editor responsible for the work is requested to provide:

1. an index/summary with the sequential order of the different contributions, the hierarchical structuring in chapters, paragraphs, subparagraphs and any further partitions;
2. any introductions, introductions, forewords, acknowledgements and analytical index;
3. where specified by the reference series (e.g. in the case of the BMonMusPont, *Bollettino dei Musei*), a bilingual Italian/English abstract of about 200 words for each contribution.

### **Text formatting**

It is recommended to avoid the application of any formatting that is not strictly necessary: e.g. forced hyphenation, tabulations, indentations, tables, double spaces, page or column breaks, headers or footers, etc. For more detailed indications, see the section "Text Ordering".

### **Quality of images**

The files of the graphic materials supplied (images, illustrations, graphics, etc.) must be of an optimum quality

for the intended type of printing (at least 300 dpi, adequate size, good photorealistic rendering, no watermarks or interpolation marks, etc.).

### Reference and naming of images

The text file must contain precise references to the location of the images, which will be numbered consecutively. Image files must be named with the reference number given in the text and caption list. Before pagination begins, authors are invited to provide, on a case-by-case basis, precise indications as to the format in which they wish each image to be reproduced (quarter-page, half-page, full-page, etc.). In the absence of such indications, which are always to be understood as non-binding for the processing, the editorial staff will adapt the iconographic content to the layout and pagination requirements.

*Example:*

- *In the text:*  
The main front advanced far beyond the alignment of the nearby buildings (fig. 1 – full page, colour)
- *In the captions list:*  
Fig. 1: Felice della Greca, Castel Gandolfo, before 1635, BAV (Chig. P.VII.12, f. 1)
- The corresponding image file (TIF, BITMAP, EPS, JPG) should be named “FIGURE 1”

### Proofreading and return of proofs

Proofreading shall be carried out on a paper printout of the drafts, using a red pen, or in revision mode directly on the pdf file. Under no circumstances will it be possible to revise the text in the original Word/RTF format. It is imperative to respect the deadlines set by the editors, after which they will proceed on the assumption that a silence-consent formula will be applied.



## Text Ordering

### 1. Types of characters

The basic type is round.

**Italics** should be used for:

- 1) the titles of chapters, essays, articles and, in general, of parts and sections of a work;
- 2) words or short expressions in a language other than that of the text, which shall follow the inflections proper to the original language. Exceptions are words with non-Latin spellings (e.g. Greek, Russian, Arabic, etc.)
- 3) the titles of books and works of all kinds, with the exception of words that are italicised in the original title and for which round type should be used.

### 2. Inverted commas

Quoted words or passages are placed **in inverted commas** (i.e. double quotation marks “ ”).

If part of the text is omitted in the quotation, the appropriate ellipsis is used, consisting of the three-dot glyph contained within square brackets: [...].

Any additions to the text by the author must be in square brackets.

**Single quotation marks** (‘ ’) are used to enclose:

- 1) quotations within other quotations that are opened and closed by double quotation marks (“ ”);
- 2) words used in a different meaning from the usual meaning, or with special tone, or for emphasis;
- 3) words whose etymological meaning is to be emphasised;
- 4) words coined arbitrarily.

### 3. Punctuation marks and accents

Punctuation marks (, ; ! ?) and brackets, even when they follow one or more words in italics, are always used in **round type**, unless they are an integral part of the italicised passage.

The note marker always precedes the punctuation mark. Exceptions are exclamation and question marks, brackets and inverted commas, which precede the note marker (see below).

### 4. Spaces

Never use a space:

- 1) after the open bracket or before the closed bracket;
- 2) before the comma, full stop or any other graphic sign that should not be separated from the word to which it refers (insert it after the graphic sign instead);
- 3) before or after the apostrophe.

Take care not to use more than one space between words.

### 5. Capitalisation

The author is required always to adopt the same criteria in the use of capital letters within the text.

### 6. Dates, numbers and figures

All dates must be written in full (e.g. 1990-1991).

For ordinal numbers, the form with the superscript suffix (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, etc.) is preferred.

When indicating only a few pages, write the number of the first one in full followed by f. or ff. with a space in between. If there are more than a few pages to be indicated or if the reference is to a closed set (e.g. an entire contribution), write both ends in full:

E.g.: pp. 15 f., 15 ff., 130-139, 130-141.

## 7. Hyphens

The short hyphen is used without a space either before or after:

- 1) for compound surnames (e.g. Sylvia Ferino-Pagden);
- 2) to join two words forming a compound noun (Torino-Roma line);
- 3) as a separator between multiple places of publishing (Berkeley-Los Angeles 1979);
- 4) in the presence of numerical intervals relating to dates and years (e.g. 6-7-1977; 1930-2001);
- 5) in the presence of numerical intervals relating to pages cited (e.g. pp. 53-61).

The dash or middle hyphen with spaces before and after is used:

- 1) in the case of intervals of date in which the pair B.C./A.D. is present, or when the date is followed by ca. (12 B.C. – 9 A.C.; 1980 ca. – 2000);
- 2) as a separator between various pairs of place and year (Bologna 1920 – Rome 1995);
- 3) in the presence of extended date ranges (27 May – 28 June).

The dash or middle hyphen spaced before and after is also used to create an aside within the sentence: if the aside is in the middle, the dash opens and closes the aside; if it is at the end of the sentence, the dot is sufficient after the aside.

Hyphens are not used with the Latin preposition *ex* (*ex voto*, etc.).

## 8. Notes

Notes may take the form of footnotes or endnotes, and must be inserted with automatic numbering. They are always concluded with a full stop at the end. All notes are composed in round type.

References must be made, in the text and in the footnote, with exponent Arabic numerals, without brackets and before any punctuation marks. Exceptions are exclamation and question marks, parentheses and inverted commas, which always precede the note exponent.

E.g.: France<sup>25</sup>.  
France<sup>25</sup>,  
France)<sup>25</sup>  
France»<sup>25</sup>  
France»)<sup>25</sup>  
France!<sup>25</sup>

It is advisable to refer to any bibliographical indications, citations of various kinds, etc. in footnotes, but one must nevertheless avoid the space occupied by the footnotes becoming preponderant in relation to the text, both in the structure of the individual pages (e.g. in the case of many references concentrated in a few consecutive lines) and in the general framework of the contribution. It is always better to transfer any transcripts of documents or lengthy citations to the appendix.

The Anglo-Saxon citation system is to be preferred, i.e. with the author's surname in the round followed by the year of publication and any pages, preceded by "p." or "pp."

E.g.: Rossi 1980, p. 23.

In particular cases, especially where an internal uniformity criterion and/or adaptation to series standards so require, the traditional system may be used, which always envisages the use of extended citations, possibly in abbreviated form where they are repeated. In any case, the use of *op. cit.* should be avoided.

When several bibliographic indications appear independently of each other, they are separated with a semicolon.

E.g.: Rossi 1996; Bianchi 2000.

When citing a work by several authors, the names of the different authors/curators must be listed separated by a comma.

E.g.: Rossi, Bianchi 2003.

If Rossi is the co-author with others (more than three), use: Rossi *et alii* 2003.

If two or more works by the same author but from different years are cited, use: Rossi 2003, p. 12; Rossi 2005, pp. 158-181 (not *Id./Ead.*).



In the case of publications from the same year, use: Rossi 2003a, p. 12; Rossi 2003b, pp. 158-181.

## 9. Captions

The full stop is not used at the end.

Use the sequence indicated as follows, separating the elements with commas:

- 1) author/ Artist: Name Surname, pseudonym etc.
- 2) title of the work
- 3) date and technique, if any
- 4) physical location of the work (with indications ordered from macro to micro level)
- 5) eventual inventory number, specific indication or shelf mark in round brackets (preceded by MV in the case of works in the Vatican Museums)

**E.g.:** Giotto and assistants, *Stefaneschi Triptych*, 1320 ca., tempera on panel, Vatican Museums, Pinacoteca (inv. MV 40120)



## Bibliography

As for footnotes (see above), barring exceptional cases, the Anglo-Saxon bibliographic referencing system is to be preferred, i.e. with a short reference in the footnote and an extended bibliographic citation at the end of the volume or at the end of the chapter, as indicated below:

### *In the short citation:*

Surname (in round type, not small caps) and year of edition. In the case of two (or more) authors, a comma is used to separate the surnames.

### *In the related reference:*

Extended citation, as indicated in the previous section ("Ordering the text", "Notes") and examples below.

If the work has been written by more than three authors, the abbreviation must indicate the name of the first author followed by *et alii* (in full); in the bibliographical notes all the authors' names must be indicated.

In the case of miscellaneous volumes, the language of the edition is used to mention the editorship: the name of the editor is followed by the relevant indication in round brackets.

**E.g.:** Italian: a cura di; French: éd.; English: ed. (singular), eds. (plural); Spanish: ed. (singular), eds. (plural); German: Hrsg.

In the event of any discrepancy between the title in the foreign language and the place of publication, the language of the place of publication shall prevail.

The name of the publishing house is omitted.

The place of publishing must always be cited in the original language. If there is more than one place of publishing, the various places will be separated by a short hyphen, without an intervening space.

For exhibition catalogues, as well as conference proceedings, it is not necessary to indicate either the date or place of the event, but only the wording, in the language of edition of the work, "exhibition catalogue" or "conference proceedings". The wording is superfluous if the same reference is already specified in the title or subtitle of the volume.

The series and volume number within it should be indicated at the end of the bibliographic citation, in round brackets.

The edition or reprint number, if any, should be marked with Arabic numerals in superscript immediately after the year of publication, without a space separating it from the year.

Insert a full stop at the end of each bibliographic entry.

### Examples

Burkert 1979

W. Burkert, *Structure and History in Greek Mythology and Ritual*, Berkeley-Los Angeles 1979 (It. trad. *Mito e rituale in Grecia. Strutture e storia*, Roma-Bari 1987).

Farinelli 1997

F. Farinelli, *L'immagine dell'Italia*, in P. Coppola (ed.), *Geografia politica delle regioni italiane*, Torino 1997, pp. 15-32.

Parodi 2002

A. Parodi, *Storie della medicina*, Torino 2002.

Vassallo 2003

N. Vassallo (ed.), *Filosofie delle scienze*, Torino 2003.



**DOUBLE NAME** (without intervening space)

Werner 1994

K.E. Werner, *Mosaiken aus Rom. Polychrome Mosaikpavimente und Emblemata aus Rom und Umgebung*, Würzburg 1994

**SERIES**

Dolfi, Di Stefano 1976

A. Dolfi, G. Di Stefano, *Arturo Onofri e la «Rivista degli studi orientali»*, Firenze 1976 (Nuovi Saggi, 36).

**PROCEEDINGS**

Ciociola 1997

C. Ciociola (ed.), *Visibile parlare. Le scritture esposte nei volgari italiani dal Medioevo al Rinascimento*, Proceedings of the International Study Conference, Napoli 1997.

**JOURNAL**

De Marco 1989

G. De Marco, "I sogni sepolti: Antonia Pozzi", *Esperienze letterarie*, XIV, 4, 1989, pp. 23-24.

**EXHIBITION CATALOGUE WITH EDITOR**

Cianferoni 2005

C. Cianferoni (ed.), *Cibi e sapori nel mondo antico*, catalogo della mostra, Livorno 2005.

**EXHIBITION CATALOGUE WITHOUT EDITOR**

*L'idea del bello* 2000

AA.VV., *L'idea del bello. Viaggio per Roma nel Seicento con Giovan Pietro Bellori*, exhibition catalogue, Roma 2000.

**ENCYCLOPAEDIC WORKS**

Broggio 2006

P. Broggio, "Ludovisi, Ludovico", in *DBI*, 66, 2006, pp. 460-467.





## Abbreviations

art. = article(s)  
BMonMusPont = Bollettino Monumenti Musei e Gallerie Pontificie  
ca. = circa  
cf. = compare  
ch. = chapter(s)  
cm, m, km, gr, kg = centimetre etc. (no full stop, always after measurements)  
cod. = code (s)  
*et alii* (in full, in italics)  
etc. = et cetera  
f., ff. = foglio, -i  
fig., figs = figure (s)  
*ibidem* (in full, in italics)  
*infra* (in full, in italics)  
inv. = inventory\*  
misc. = miscellanea  
Mr / Mrs / Miss / Ms (no full stop)  
ms., mss. = manuscript (s)  
n., nn. = number (s)  
n.n. = not numbered  
note (in full, in round script)  
p., pp. = page (s)  
par., §, §§ = paragraph (s)  
*passim* (in full, in italics)  
*r* = *recto* (for the numeration of manuscript papers; italics, no full stop)  
repr. = reprint  
sec. = section  
St = saint (no full stop)  
*v* = *verso* (for the numeration of manuscript papers; italics, no full stop)  
vol., vols. = volume (s)  
VV.AA. = Various authors

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\* N.B. For inventory numbers of works in the Vatican Museums, add the abbreviation MV (inv. MV xxxx), to be indicated in brackets at the end of the caption.

**Biblical abbreviations**

Acts	Acts of the Apostles	1, 2 Kgs	1, 2 Kings
Am	Amos	Lam	Lamentations
Bar	Baruch	Lev	Leviticus
1, 2 Chr	1, 2 Chronicles	Lk	Luke
Col	Colossians	1, 2 Macc	1,2 Maccabees
1, 2 Cor	1, 2 Corinthians	Mal	Malachi
Dan	Daniel	Mic	Micah
Deut	Deuteronomy	Mk	Mark
Eccl	Ecclesiastes	Mt	Matthew
Eph	Ephesians	Nah	Nahum
Esth	Esther	Neh	Nehemiah
Ex	Exodus	Num	Numbers
Ezek	Ezekiel	Ob	Obadiah
Ezra	Ezra	1, 2 Pet	1, 2 Peter
Gal	Galatians	Phil	Philippians
Gen	Genesis	Philem	Philemon
Hab	Habakkuk	Prov	Proverbs
Hag	Haggai	Ps	Psalms
Heb	Hebrews	Rev	Revelation
Hos	Hosea	Rom	Romans
Is	Isaiah	Ruth	Ruth
Jas	James	1, 2 Sam	1, 2 Samuel
Jdt	Judith	Sir	Sirach (Ecclesiasticus)
Jer	Jeremiah	Song	Song of Songs
Jn	John	1, 2 Thess	1, 2 Thessalonians
Job	Job	1, 2 Tim	1, 2 Timothy
Joel	Joel	Titus	Titus
1, 2, 3 Jn	1, 2, 3 John	Tob	Tobit
Jon	Jonah	Wis	Wisdom of Solomon
Josh	Joshua	Zech	Zechariah
Jude	Jude	Zeph	Zephaniah
Judg	Judges		

N.B.

Quotation with “skipped” verse (point between the two verses): Jn 9, 25.32-33

Quotation extending from one chapter to another (dash between the two chapters, without spaces): Jn 18, 1-19, 42