

# **AZIMUTH.**

## **Philosophical Coordinates in Modern and Contemporary Age**

### **EDITORIAL RULES**

#### 1. GENERAL RULES

Authors are invited to:

- Provide texts on Word (.doc, .docx) support;
- Highlight greek (or other particular alphabets) texts and long reported passages in infratext body;
- Include only bibliographical references requested;
- Use, for greek quotations, the *Platone2* font, which could be provided by our editorial office.

*Font:*

Body of the text: Times New Roman 12, justified

Footnotes: Times New Roman 10, justified

Title: Times New Roman 14, capital letters, centered

Eventual subtitle: Times New Roman 12, capital letters, centered, right below the title

Name of the author: Times New Roman 12, small caps - at the end of the article, two lines below the body of the text, aligned on the right, followed by the name of the institution in Roman and the e-mail

e.g.: PETER BRANDOM,  
University of Exeter  
p.brandom@exeter.edu

*Document:*

Margins: 2,5 top and bottom; 2 left and right

Single line spacing

First line indent: 0,5

\* \* \* \*

## 2. REPORTED PASSAGES

Reported passages longer than four/five lines should be highlighted in infratext body, with no inverted commas; they should be preceded and followed by a white interlinear line space.

Shorter passages should appear in the text in small angle brackets (« »). Final punctuation marks should be placed after the brackets. If a question or an exclamation mark refers to the quotation, it could be placed before the brackets.

When dealing with poetry, verses should be separated by a slash (/).

\* \* \* \*

## 3. BIBLIOGRAPHICAL REFERENCES (FIRST TIME)

**a.** The correct bibliographical reference of monographic works should include the following parts, each separated by a comma:

Author (initials of surname and name), *Title* (and *Subtitle* if any), place of publication, Publisher, year of edition.

Initials of a double name should be divided by a space (i.e. W. J. Friedrich Schelling, not W.J. Friedrich Schelling). Pages numbers should be preceded by “p.” (if one) or “pp.” (if many).

For instance:

L. F. Capovilla, *Pasqua di Risurrezione con papa Giovanni XXIII*, Roma, Edizioni di Storia e Letteratura, 1978.

M. Cortesi, *Incunaboli veneziani in Germania nel 1471*, in *Vestigia. Studi in onore di Giuseppe Billanovich*, a cura di R. Avesani *et alii*, vol. I, Roma, Edizioni di Storia e Letteratura, 1984, pp. 197-219.

**b.** In case of several authors they should be set in the same order given on the Front Cover, separated by a medium dash (–). If authors are more than three, should be given the first followed by *et alii*.

For instance:

F. Hirsch – M. Schipa, *La Longobardia meridionale (570-1077). Il Ducato di Benevento, il Principato di Salerno*, a cura di N. Acocella, Roma, Edizioni di Storia e Letteratura, 1968.

G. M. Viscardi *et alii*, *Ricerche sull’Archivio della Pietà*, Roma, Edizioni di Storia e Letteratura, 2005

**c.** If the Author is an Institution should be given the complete name.

**d.** For books published before 1850, or when bibliographical informations are incomplete, it’s possible to indicate only the place and the year of publication, not separated by a comma.

i.e.: G. Leopardi, *Canti*, Napoli 1835.

e. If the volume referred is not the first publication it's possible to indicate the edition number in exponent after the year of publication (1977<sup>5</sup>). Special or extended editions should be indicated after the title.

i.e.: G. Leopardi, *Canti*, II ed., Napoli 1835.

f. In case of volumes with only editors, their names should be indicated after the title preceded by *a cura di* or *edited by* or similar expression.

i.e.:

*Neoclassicismo inglese. Da Pope a Johnson*, a cura di V. Papetti, Roma, Edizioni di Storia e Letteratura, 2002.

*Art and Ideas in Eighteenth-Century Italy. Lectures given at the Italian Institute 1957-1958*, edited by Istituto Italiano di Cultura di Londra, Roma, Edizioni di Storia e Letteratura, 1960.

*Chanson de Roland*, nouvelle édition complète des textes français, édité par Ch. Ferlampin-Acher, Paris, Champion, 1999.

g. Series should be indicated after the year of edition in brackets, followed by a comma and the series number.

i.e.: N. Trevet, *Commento alle «Troades» di Seneca*, a cura di M. Palma, Roma, Edizioni di Storia e Letteratura, 1977 (Temi e Testi, 22).

\* \* \* \*

#### 4. ARTICLES IN A BOOK OR IN PERIODICAL PUBLICATIONS

a. The title of the article is always in italics without quotation marks. Titles of periodical publications should be in guillemets, followed by a comma, year number in Roman, year in brackets, issue number in Arabic numbers and then the first and the last pages of the article indicated with "pp.". Italics should be used also to indicate place and date of a Conference.

i.e.:

M. Viglione, *La figura di Marco d'Aviano fra fede politica e crociata. Ritratto ricavato da documenti della "positio"*, «Ricerche di storia sociale e religiosa», XXXIV (2005), 68, pp. 35-73.

P. Fontana, «*Nudi e disperati de le cosse create*». *Tommasina Fieschi commenta Dionigi l'Areopagita*, «Archivio italiano per la storia della pietà», XIX (2006), pp. 171-185.

A. Chiarloni, *Medea. Volto e parola di un personaggio matrice*, in *Il Personaggio nelle arti della narrazione*, a cura di F. Marengo, Roma, Edizioni di Storia e Letteratura, 2007, pp. 3-24.

P. Lory, *Henry Corbin et l'alchimie spirituelle*, in *Henry Corbin et le comparatisme spirituel. Actes du Colloque du GESC (Sorbonne, 5-6 juin 1999)*, Paris, Arché, 2000, pp. 5-26

**b.** Specific pages should be indicated at the and after a column:

i.e.: M. Viglione, *La figura di Marco d'Aviano fra fede politica e crociata. Ritratto ricavato da documenti della "positio"*, «Ricerche di storia sociale e religiosa», XXXIV (2005), 68, pp. 35-73: 52.

\* \* \* \*

## 5. BIBLIOGRAPHICAL REFERENCES OF AUTHOR OR VOLUMES PREVIOUSLY CITED

**a.** In case of previously cited books it should be indicated only the author surname followed by the title in short form. It should not be used the term *op. cit.*

i.e.: Capovilla, *Pasqua di Risurrezione*, p. 12.

**b.** If the same book is cited in the previous note it should be used the locution *Ibidem*, in italics.

i.e. [if pages are the same]:

<sup>1</sup> L. F. Capovilla, *Pasqua di Risurrezione con papa Giovanni XXIII*, Roma, Edizioni di Storia e Letteratura, 1978, p. 12.

<sup>2</sup> *Ibidem*.

or [if pages are not the same]:

<sup>1</sup> L. F. Capovilla, *Pasqua di Risurrezione con papa Giovanni XXIII*, Roma, Edizioni di Storia e Letteratura, 1978, p. 12.

<sup>2</sup> *Ibidem*, p. 15.

**c.** If works of the same author are cited, it should be used the abbreviation Id. (if male) or Ead. (if female):

i.e.: G. M. Viscardi, *L'Archivio della Pietà*, Roma, Edizioni di Storia e Letteratura, 2007; Id., *Nuove ricerche*, Roma, Edizioni di Storia e Letteratura, 2008.

R. Guarnieri, *Giuseppe De Luca a Roma*, Roma, Edizioni di Storia e Letteratura, 1999; Ead., *Pizzochere e beghine*, Roma, Edizioni di Storia e Letteratura, 2001.

\* \* \* \*

## 6. TYPES STYLE

### **Bold and underlined.**

It is preferable not to use bold or underlined types in the Text. If authors want to highlight a word it should be placed between single quotation marks (i.e.: 'evidenziazione').

**Tondo e corsivo.** Normal text should be written in Roman. In case of an whole Italics text, what normally is in italics should be in roman.

i.e.: Molto ho meditato in questi giorni laboriosi sulla questione della felicità e del progresso. E sono arrivato a conseguenze invero non peregrine, come la felicità non faccia in genere parte del progresso. Ad un certo momento nelle collettività si *sviluppa* un uomo o un gruppo di uomini che sono *ardenti di novità*.

or: *Molto ho meditato in questi giorni laboriosi (fisicamente) sulla questione della felicità e del progresso. E sono arrivato a conseguenze invero non peregrine, come la felicità non faccia in genere parte del progresso. Ad un certo momento nelle collettività si sviluppa un uomo o un gruppo di uomini che sono ardenti di novità.*

Italics should be used for: titles of books, articles, chapter, short stories, musical works, poetry; words in other languages.

\* \* \* \*

## 7. PUNCTUATION

### Brackets

Parentheses may be used in formal writing to add supplementary information; in notes to indicate the year of publication of periodical issues.

Square brackets are mainly used as brackets in round brackets or to enclose explanatory or missing material usually added by someone other than the original author: «[Roma,] 28 novembre»; «certamente l'asserzione [di Goethe] deve essere suffragata dai fatti».

A bracketed [ellipsis](#) – (...) – is often used to indicate deleted material; bracketed comments indicate when original text has been modified for clarity: «I'd like to thank [several unimportant people] for their love, tolerance (...) and *assistance* [emphasis added]».

In case of Critical Edition angle brackets < > should be used for interpolations and [...] for *lacunae*.

### Quotations Marks

- « » guillemets should be used for set-off text or reported speech or in bibliographical references for title of periodical issues.
- “ ” double quotes should be used for those parts which appear in guillemets (if a third level of quotations marks is necessary, single quotation mark should be used)
- ‘ ’ Single quotation marks should be used for words and expressions to be singled out, for emphatic expressions, paraphrases, etc.

Punctuation should be placed outside quotations marks.