EDITORIAL RULES AND INFORMATION TO AUTHORS

DELIVERY OF WORK(S) FOR PUBLISHING

Work for publishing is to be delivered to the editorial office in its final draft both in digital (*file.doc* or *.rtf*, on CD or USB pen drive) and in printed format. The latter shall bear delivery date and the author's/editor's signature. The printed copy must be identical to the digital copy of the work, that is, it must not include amendments that have not also been made in the digital copy. The work must always include a detailed table of contents specifying parts, chapters, paragraphs, sub-paragraphs and so on.

Under special circumstances, delivery by e-mail with attached file is allowed. The file is to be sent to Carla Moreschini, at her e-address: carla.moreschini@unimc.it A printed copy of the work is to be sent too.

With reference to design, *EUM* aligns publications to its house style, in compliance with decisions made by the Scientific-Technical Board.

In order to avoid time-consuming text editing and potential misunderstanding, it is in the interest of authors to abide by the following rules and principles.

Figures, charts, tables. All design material related to the work (or front cover proposals) must be original or out of copyright or licensed.

Figures – images in TIFF format (or JPEG, PSD, EPS) with a minimum resolution of 200 dpi – must be delivered on separate files together with details on their layout and, possibly, with printed specimens. Delivering a file titled 'Design Contents' with a list of the artwork, of the names of each file, of instructions on page display of the figures, as well as of reference to them in the text and any related caption, is regular practice.

Similarly, charts and tables are required in their original files and relevant printed copies, unless they have been produced by means of a word processing programme. With regards to their size, maximum width is 105 mm and maximum height is 165 mm.

Fonts. As far as text is concerned, popular fonts are chosen (Arial, Courier, Helvetica, Garamond, Times, Times New Roman).

If special typesets are required (for example with languages like Greek, Cyrillic, Jewish, or mathematical or logical symbols and the like), the author must point this out (highlighting or underlining the text) in the printed copy. In the case of Greek, 'symbolgreek' is highly recommended.

Italics, uppercase and lowercase. *Italics* must be used with: single words or expressions in a foreign language (including Latin), and with the titles of works. Pointless the use of italics for words or sentences enclosed in inverted commas. Italics must be pointed out (highlighting or underlining the text) in the printed copy. **Bold type** and whole UPPERCASE words must be avoided (except with acronyms and abbreviations). SMALL CAPS are not admitted.

Notes. Notes are progressively numbered and must be placed at the bottom of the page. Note numbers are always placed before punctuation marks (except for exclamation marks, question marks and suspension points). Where there are brackets, the note number is placed after the closing bracket, if it concerns the entire text within brackets.

> «la volontà, appreso il fine ultimo in universale, può non volerlo»[19].
> Meyronnes cosa sta dicendo esattamente?[20] (Dio non può creare una Chimera)[21]

FURTHER INDICATIONS FOR THE DRAFTING OF THE TEXT

Quotations and quotation marks. Short quotations (maximum 3-4 lines) must be placed between inverted commas (« ») within the body of the texts.

Long quotations (such as lines, extracts from letters, documents or document parts, and the like) must be placed separately from the body of the text with smaller rounded typeset, preceded and followed by a blank line, and without inverted commas (highlighting them in the printed copy). Omissions within a quotation must be identified with three suspension dots between square brackets […].

Double inverted commas below the line of writing are used for short quotations but also for direct speech and, in bibliographical references, for the titles of periodical publications. Double inverted commas " " above the line of writing are used to emphasize common words (or when words are used with a different meaning from the ordinary one). Moreover, the latter type of inverted commas may be used when quoting newspaper titles or to indicate chapters and sections of paragraphs in a book, and when inverted commas are needed for text that is already enclosed by inverted commas below the line of writing. The hierarchy is: «… " … '…' …"… ». Punctuation marks (except for exclamation and question marks in a quotation) always follow the closing inverted comma(s).

Internal referencing. They must never refer to page numbers. Referencing to (specifically numbered) parts of a text, whole contributions or images is possible.

Page numbering. In bibliographical references, the specific page reference is always preceded (respectively) by p. or pp. and then written in full, for example: pp. 125- 129 and not pp. 125- 9. If the citation does not refer to a range of pages, numbers must be separated by a comma, for example: pp. 125, 128, 315. In order to cite the following page(s), the author must use s. or ss. (without a preceding 'and'), while sgg., seg. or similar indication is not allowed.

Dates. Dates may be expressed as the author wishes. However, consistency is of utmost importance throughout the work. If shortened forms are used, the sign indicating elision is the apostrophe and not an initial inverted comma (for example '48 and not '48).

Acronyms. Acronyms do not require dots after letters. Besides, the first time they are quoted acronyms must be followed by their full wording and translation in brackets. Common acronyms do not need to be explained (like USA, NATO, UN, EU, and the like).

Suspension points or ellipsis. They consist of three dots and may never be keyed in as three full stops: the special keyboard symbol must be used instead. When they signal stoppage – like any other punctuation mark – they are separated from the following word and attached to the preceding one (for example*: …non mi ricordo più…*). A final full stop is not required.

When they signal ellipsis, namely cutting of or omission within the text, suspension points must be placed between square brackets […].

Dash and Hyphen. The dash is used to open and close asides, followed and preceded by a blank space. When the dash closing the aside coincides with the ending of the sentence, it is omitted and replaced by the full stop. For example: *… text – aside that ends the sentence*.

The hyphen is used only for compounds made of whole words (for example: centro-sinistra) and to join numbers (for example: pp. 125-148); no blank spaces are required, either before or after the hyphen.

Ivi and *ibidem*. 'ivi' (rounded) is used when, immediately after reference to a work, it is cited again but referring to different pages:

> Hans Georg Gadamer, *L'eredità dell'Europa*, Torino, Einaudi, 1991, pp. 17-18.
> Ivi, pp.15-25.

'*ibidem*' or '*ibid*.' (italics) is used when the following reference is identical to the previous one (same author, same work, same page):

> Hans Georg Gadamer, *L'eredità dell'Europa*, Torino, Einaudi, 1991, pp. 17-18.
> *Ibidem*.

AA.VV. (Autori Vari - several authors). This abbreviation is to be avoided. It may simply be replaced by writing at least one of the names of the authors/editors followed by *et. al.* (et alii shortened and in italics).

BIBLIOGRAPHIC REFERENCING

The editorial office applies the following criteria. If the authors/editors conform to other styles, they must inform the publishing house upon delivery. Consistency is essential at all times: having chosen a specific format, it must be used throughout.

<u>First referencing to a given work</u>:

Forename surname, *title of the work*, [volume number], place of publication, the name of the publisher, year of publication [vol. followed by the number of the cited volume], p.

> Example: Renato Zangheri, *Storia del socialismo italiano*, 2 voll., Torino, Einaudi, 1997, vol. II, pp. 326 ss.
> Hans Georg Gadamer, *L'eredità dell'Europa*, Torino, Einaudi, 1991, pp. 17-18.
> Antonio Gramsci, *Lettere 1908-1926*, a cura di A.A. Santucci, Torino, Einaudi, 1992, pp. 138, 287, 454-455.

Another option is to include the author's forename using initial(s) (in case of more than one forename, the blank space between initials is omitted):

> For example: R. Zangheri, *Storia del socialismo italiano*, 2 voll., Torino, Einaudi, 1997, vol. II, pp. 326 ss.
> H.G. Gadamer, *L'eredità dell'Europa*, Torino, Einaudi, 1991, pp. 17-18.

If referencing does not concern the first print of a work, the reprint number must be included along with the rest of details. Such information follows the title of the work and is expressed in this format: 2ª, 3ª and so on, followed by the abbreviation ed.

> Giovanni Pascoli, *Primi poemetti*, 3ª ed., Bologna, Zanichelli, 1904.

If the work has several authors, the name of the editor can be mentioned followed by the expression "edited by" in brackets or the title of the work is the first detail followed by the name of the editor:

> Giancarlo Pontiggia, Enzo Di Mauro (a cura di), *La parola innamorata - I poeti nuovi 1976-1978*, Milano, Feltrinelli, 1978.
> Giuseppe Ungaretti, *Ragioni d'una poesia*, in *Per conoscere Ungaretti*, a cura di L. Piccioni, Mondadori, Milano, 1971.
> *L'anello che non tiene. Sui limiti della nuova enunciazione poetica*, a cura di Renato Barilli e Tommaso Ottonieri, Elytra, Reggio Emilia, 1992.
> R. Halpern, J. Morris (ed. by), *American Exceptionalism: U.S. Working Class Formation in an International Context*, New York, St. Martin's Press, 1997.
> R. Schnur (Hg.), *Staat und Gesellschaft. Studienüber Lorenz von Stein*, Berlin, Duncker&Humblot, 1978.

The expression 'edited by' is in the language of the cited work or of the work containing the citation.

Translated works:

Forename surname, *title of the work*, town of publication, the name of the publisher, year of publication; tr. it. *title of the work*, place of publication, the name of the publishes, year of publication, [vol. I, II…], p.

> Max Weber, *Wirtschaft und Gesellschaft*, Tübingen, Mohr, 1920; tr. it. *Economia e società*, Milano, Comunità, 1968, vol. I, parte II, cap. IV, p. 123.
>
> W. Benjamin, *Über den Begriff der Geschichte* (1940); tr. it. *Sul concetto di storia*, Torino, Einaudi, 1997.

Referencing to papers within an edited work:

Forename surname, *title of the work*, in forename surname (edited by), *title of the work*, place of publication, the name of the publisher, year of publication, p.

> Luca Gentili, *Antonio Labriola e la sinistra italiana*, in Luigi Punzo (a cura di), *Antonio Labriola filosofo e politico*, Milano, Guerini, 1996, pp. 49-73.
>
> D. Potter, *Civil War*, in C. Van Woodward (ed. by), *The Comparative Approach to American History*, New York, Oxford U.P., 1968, pp. 138-143.

Referencing to papers published in magazines:

Forename surname, *title of the work*, «title of the journal», volume number and/or year issue, year of publication, p.

> Aldo Zanardo, *Metodo storico e motivi realistici nel giovane Labriola*, «Rivista storica del socialismo», 7-8, 1959, p. 12.

<u>Works that have already been cited</u>:

Surname, *full title of the work*, reference, p.
surname, *part of the title* cit., p.

> Gadamer, *L'eredità dell'Europa*, cit., pp. 17-18.
>
> Pegoraro, Rinella, *Le fonti del diritto comparato*, cit., p. 55.

Otherwise:

> Gadamer, *L'eredità* cit., pp. 17-18.
>
> Pegoraro, Rinella, *Le fonti del diritto* cit., p. 55.

The abbreviation **cit**. replaces the details of a previously cited work, of which in general only the surname of the author/editor or part of it are repeated (not the forename or the forename's initial). If cit. replaces the place of publication, the name of the publisher and the year of publication, it is preceded or followed by a comma. If cit. is used to replace part of the title it is followed, and not preceded, by a comma.
In case of translated works tr. cit. (tr. cit.) can be used:

> Weber, *Wirtschaft und Gesellschaft*, tr. cit., p. 123.
>
> Benjamin, *Über den Begriff* tr. cit., pp. 97-102.

Referencing web pages.

When referencing to online content, it is necessary to cite the full website address (including its http:// or ftp:// address and so on, possibly without any spacing) and place it between <>; the date the web page was accessed or checked (its address). The title (name) of the website/page or a short description of its contents are essential too.

Sezione novità delle Edizioni Università di Macerata, <http://eum.unimc.it/novita>, giugno 2010.

BIBLIOGRAPHY

<u>**Traditional bibliography**</u>:
Surname, forename, *title of work*, place of publication, the name of the publisher, year of publication. [or: Surname N., *title*, place of publication, the name of the publisher, year of publication]

Gadamer, Hans Georg, *L'eredità dell'Europa*, Torino, Einaudi, 1991. [Gadamer H.G., *L'eredità dell'Europa*, Torino, Einaudi, 1991.]

Gentili, Luca, *Antonio Labriola e la sinistra italiana*, in Luigi Punzo (a cura di), *Antonio Labriola filosofo e politico*, Milano, Guerini, 1996, pp. 49-73.

Gramsci, Antonio, *Lettere 1908-1926*, a cura di A.A. Santucci, Torino, Einaudi, 1992.

Weber, Max, *Wirtschaft und Gesellschaft*, Tübingen, Mohr, 1920, trad. it. Economia e società, 2 voll., Milano, Comunità, 1968.

Zanardo, Antonio, *Metodo storico e motivi realistici nel giovane Labriola*, «Rivista storica del socialismo», 7-8, 1959, pp. 12-43.

In a list of works by the same author, in order to avoid repeating the forename and surname of the author, a dash followed by a comma must be used (or a dash followed by (edited by) and by a comma if the author is the editor and not the author of that specific work).

Zanardo, Antonio, *Metodo storico e motivi realistici nel giovane Labriola*, «Rivista storica del socialismo», 7-8, 1959, pp. 12-43.

–, *Il metodo storico e il concetto di società in Max Weber*, Roma, Editori Riuniti, 1962.

<u>**American-style bibliography**</u>:
Surname, forename
year of publication   *title pf the work*, place of publication, name of publisher.
The space between the year of publication and the title of the work requires the use of the tab key and not the space bar.

Alberoni, Francesco
1977   *Movimento e istituzione*, Bologna, Il Mulino.

Gadamer, Hans Georg
1991   *L'eredità dell'Europa*, Torino, Einaudi.

Gentili, Luca
1996   *Antonio Labriola e la sinistra italiana*, in Luigi Punzo (a cura di), *Antonio Labriola filosofo e politico*, Milano, Guerini, pp. 49-73.

Gramsci, Antonio
1992   *Lettere 1908-1926*, a cura di A. A. Santucci, Torino, Einaudi.

Zanardo, Antonio
1958a   *La società egualitaria*, Milano, Rizzoli.
1958b   *La società gerarchica*, Milano, Rizzoli.
1959   *Metodo storico e motivi realistici nel giovane Labriola*, «Rivista storica del socialismo», 7-8, p. 12.
1962   *Il metodo storico e il concetto di società in Max Weber*, Roma, Editori Riuniti.

When an American-style bibliography is used, bibliographic details are provided within the text in round brackets. Inside the brackets, the surname of the author followed by the year of publication, without a comma, is included, while the page(s) number may follow suit:

(Zanardo 1962, 123-125)

If different works by the same author are cited, a semicolon separates the years of publication:

(Zanardo 1959; 1962)

If the author has published more than one work in the same year, they are listed using letters: a, b, c, …

(Zanardo 1958a; 1958b)

If a work has been translated into Italian, details must include the original year of publication, the year the work was translated into Italian, the relevant page number(s):

(Weber 1921, tr. it. 1968, 84)

PROOF READING

The authors can rely on two different opportunities for amending their work. Pages that need to be edited may be collected from the publisher or sent by email in printed format, but may not be altered. it is in the author's own interest to return the print with handwritten amendments. It is highly recommended to:

(1) meet the deadlines agreed with the editorial office;

(2) write amendments on the margin and not on the spacing;

(3) use a red coloured pen for amendments and a pencil for possible comments and explanations (as few as possible);

(4) use different editing symbols for different amendments on the same line (the editorial staff may provide a table with standard editing symbols);

(5) attach separate sheets of paper in case more extensive amendments are needed (they are allowed only with the foul proof, that is, in the first review and a file containing such amendments must be supplied, especially if they are numerous). Amendments may not exceed 16% of the total number of pages.

While in the revise, the second proof-reading stage, the authors are advised to include an index of names of people (taking care not to include names listed in the bibliography and in the titles of works).