# L'IDEA
Testi Fonti Lessico • Disegni

# Editorial Guidelines

The text, prepared in electronic format and formatted according to the following typographic guidelines, must be submitted in its final version to the following email address: <lidea@lidea.abaroma.it>.

The text should be accompanied by the title and a brief abstract (200-300 words; 1.500 characters, including spaces) in Italian and in English (as well as in its original language, if different). The text must also include keywords (5 to 10), a final bibliography, and high-resolution images (300 dpi) accompanied by a list of captions.

## Text

- **Title**: font size 14, bold, centered.
- Body of text: font size 12, double-spaced.

Words quoted for the purpose of analysis, terms, and short expressions in a different language from that of the text (ancient or modern) should be italicized (e.g., *stemma codicum*, *tout court*, *know-how*, *recto*, *verso*), except for Greek terms, which should be in regular type without quotation marks (e.g., logos, psychè).

- Quotations up to three lines should be enclosed in guillemets (« »).

Quotations longer than three lines should be indented, with a blank line above and below the quotation, in font size 10, single-spaced, without quotation marks.

Any quotations within quoted text should be indicated with single quotation marks (' ').

Any omissions should be indicated with three dots in square brackets [...].

Parenthetical phrases within text already enclosed in parentheses (...) should be enclosed in square brackets […].

Square brackets should also be used for notes by the Author, Editor, or Translator [n.d.a.; n.d.r.; n.d.t.].

The period should always be placed after the closing quotation marks: « ».

- For dashes, the em dash (–) is recommended for parenthetical phrases, while the hyphen (-) is used for ranges in dates, page numbers, etc. (e.g., 2017-2018, pp. 12-45).

- Numbers should preferably be written out in words (e.g., one, one hundred, one thousand) except for statistical or quantitative information (e.g., 10%, in 4°, 1/8) and the dimensions of artworks (e.g., 3x2.1 m, 30x21 cm, 300x210 mm).

For dates and chronological indications, the day, year, and ranges of years should be indicated with Arabic numerals (e.g., June 8, 1978, 1575-1630, 1964).

- Capitalization: the words "palace", "castle", "cathedral", etc., should be capitalized when referring to specific historical buildings (e.g., Farnese Palace, Sforzesco Castle, Palermo Cathedral).

References to images accompanying the text should be enclosed in parentheses with an initial capital letter (e.g., Fig. 1).

## Note

- Body of text: font size 10, double-spaced.
- Notes should typically appear as footnotes and be indicated by sequential numbers both in the text and at the bottom of the page. In the text, note exponents are placed before punctuation marks and possibly after parentheses.

Acknowledgements and other annotations may be placed at the beginning of the notes, without asterisks in the Title and without numbering.

- Bibliographic citations in the notes should be in the abbreviated form (Author or *Abbreviated Title*/Date) and refer to the final bibliography at the end of the article.

- Abbreviated bibliographic references should follow these formats: Author's Last Name in small caps followed by the publication year

and, if applicable, the volume and page numbers (e.g., Zuccari 1607, I, p. 50).

For works with two or three Authors, the Last Names are separated by a hyphen (e.g., Mariuz-Pavanello 2008) or a forward slash in the case of a critical edition (Dolce/Barocchi 1962).

For multiple works by the same Author published in the same year, they should be distinguished by a lowercase letter of the alphabet in ascending order without space (e.g., 2023a, 2023b).

For collections of studies, exhibition catalogues, conference proceedings, and festschrifts, use an abbreviated Title of the volume followed by the year of publication (e.g., *Federico Zuccari* 1993).

Catalogue entries should be cited with the Author's Last Name and the publication date, followed by the page number(s) and entry number(s) (e.g., Coltrinari 2018, pp. 200-201, n. XY).

• In bibliographic citations, the names of the places of publication should be cited in the language of the article (e.g., Paris, London, Wien, Firenze).

• For references to works or articles already cited, repeat the Author's last name in small caps followed by the year of publication.

For repeated references in consecutive notes, use the following formulas:

a) *Ibid.* followed by the page number, both when referring to the same work as the previous note but to a different page, and when referring to the same work and the same page.

Use *passim* when a word, phrase, or citation frequently occurs in the cited work.

Use Id. and Ead. followed by the publication year when referring to multiple works by the same Author in the same note (e.g., Zuccari 1604, p. 18; Id. 1607, p. 46).

• Page numbers should be written in full (e.g., pp. 1-22, pp. 121-122, pp. 2312-2345).

• *Recto* and *verso* of folios, sheets, and drawings should be abbreviated and indicated in italics without a period (e.g., fol., fols.7*r*-9*v*; inv. 237*r*).

• For Greek and Latin Authors, the abbreviations of Liddell-Scott-Jones and *Thesaurus Linguae Latinae* apply.

For other abbreviations, refer to the *Abbreviation Concordance Table* at the bottom of the page.

# Supporting images

• Supporting images are the responsibility of the Author.Images (jpeg or TIFF format, resolution 300 dpi) and their publication rights must be acquired exclusively through the institutions that own them (museums, libraries, archives, collections, etc.), with specification (manleva) of credits already paid. The editorial staff may edit credit-line language for style and consistency across captions.

# Captions

• Body of text: font size 11, single-spaced.

• The caption should start with Fig. in regular font, followed by the sequential numbering, and should end without a full stop:

Fig. 1 Michelangelo Buonarroti, *Doni Tondo*, oil and tempera on wood, ca. 1506, Inv. XYZ. © Florence, Uffizi Galleries.

Fig. 2 Leonardo da Vinci, *Uomo vitruviano*, pen and ink on paper, ca. 1490, Inv. XYZ. © Gallerie dell'Accademia, Cabinet of Drawings and Prints.

Fig. 3 Benedetto Varchi, *Due Lezzioni*, Florence 1549, Inv. XYZ. © Florence, National Central Library.

# Final bibliography

• Body of text: font size 12, double-spaced.

• The bibliography (**Archive Sources and Manuscripts; Digital Archives; Dictionaries; Texts, Studies and Researches**), follows an alphabetical and chronological order (ascending) by the Author's Last Name in small caps or by the *Title* in italics, followed by the year of publication.

• In the case of more than three Authors, the name and surname of the third Author is followed by *et al.*

• Works published online are cited with the Author's First and Last Name, *Title: subtitle, the Website Name* in italics, place and year of publication, or the date of last update, <URL>, <DOI> number, or alternatively, the date of last access in parentheses (e.g., last accessed 2 June 2024).

• Digital archives, databases, and online portals created by libraries, museums, and other institutions are cited with the *Website Name* in italics, the name of the institution, edited by first and last name of the Author, place and year of publication, or date of last update, <URL>, followed by (last accessed day month year).

• Examples of complete bibliographic references:

### Digital archives, databases, and web portals:

*E-Leo*
*E-Leo*, Archivio digitale di Storia della tecnica e della scienza, Biblioteca Comunale Leonardiana, Edité Par Romano Nanni, Gaetano Cascini, Monica Taddei, Vinci, <www.leonardodigitale.com>.

### Articles in journals and periodicals:

Coleman 2002
Robert Randolf Coleman, *Cignaroli in Tuscany: Drawings for a Picture in the Duomo at Pisa and for Francesco Maria Niccolò Gabburri*, «Gazette des Beaux-Arts», 139, 2002, pp. 379-393.

Altissimi 2023
Elisa Altissimi, *Che colore è l'*incarnato?, «Italiano digitale. La rivista della Crusca in Rete», XXV, 2, 2023, pp. 117-119, <id.accademiadella-crusca.org>, DOI: <10.35948/2532-9006/2023.29004> .

### Author:

Contini 1992
Gianfranco Contini, *La critica degli scartafacci e altre pagine sparse*, con un ricordo di Aurelio Roncaglia, Pisa 1992.

### Authors:

Ghedini-Colpo-Novello 2004
Francesca Ghedini, Isabella Colpo, Marta Novello, *Le* Immagini *di Filostrato Minore: la prospettiva dello storico dell'arte*, Roma 2004.

### Exhibition catalogs, conference proceedings:

Federico Zuccari 1993
*Federico Zuccari e Dante*, catalogo della mostra (Torre de' Passeri, 1993), a cura di Corrado Gizzi, Milano 1993.

Le papier 1999
*Le papier du Moyen Age: Historie et Techniques*, atti del convegno internazionale di studi (Paris 1998), a cura di Monique Zerdoun Bat Yehouda, Tournhout 1999.

### Auction catalogs:

Ottley Collection 1837
*The Ottley Collection of Prints. Catalogue of the very Valuable and Extensive Collection of Engravings, the Property of the late William Young Ottley,* auction catalog (London, Sotheby's, 10 July 1837), London 1837.

### Collections of texts, anthologies (edited volumes):

Il Disegno 1991
*Il Disegno. I grandi collezionisti*, a cura di Giulia Fusconi, Anna Petrioli Tofani, Simonetta Prosperi Valenti Rodinò, Gianni Carlo Sciolla, Milano 1991.

Scritti d'arte del Cinquecento 1971-1978
*Scritti d'arte del Cinquecento*, a cura di Paola Barocchi, I-III, Milano 1971-1978.

Trattati d'arte del Cinquecento 1960-1962
*Trattati d'arte del Cinquecento fra Manierismo e Controriforma*, a cura di Paola Barocchi, I-III, Bari 1960-1962.

### Editions of sources and translations:

Clair 1985
Jean Clair, *Critica della modernità. Considerazioni sullo stato delle belle arti*, Torino 1985 (edizione originale *Considérations sur l'état des beaux-arts. Critique de la modernité*, Paris 1983).

Corpus Thomisticum 2019
*Corpus Thomisticum. S. Thomae de Aquino opera omnia*, a cura di Enrique Alarcón, Fundación Tomás de Aquino, Universida de Navarra, Pamplona 2019, <www.corpusthomisticum.org> (last accessed 1 May 2024).

Dolce/Barocchi 1962

Lodovico Dolce, *Dialogo della pittura intitolato l'Aretino* (1557), in *Trattati d'arte del Cinquecento fra Manierismo e Controriforma*, a cura di Paola Barocchi, I-III, Bari 1960-1962, III, 1962, pp. 141-206.

Vasari/Barocchi–Bettarini 1966-1987

Giorgio Vasari, *Le Vite de' più eccellenti pittori, scultori e architettori nelle redazioni del 1550 e 1568*, testo a cura di Roberto Bettarini, commento secolare a cura di Paola Barocchi, I-VI, Firenze 1966-1987.

## Essays in exhibition catalogs, conference proceedings, festschrifts, or collections of texts:

Elen 1999

Albert J. Elen, *Paper Analysis in Italian Drawings Books of the 15th and 16th Centuries*, in *Le papier du Moyen Age: Historie et Techniques*, atti del convegno internazionale di studi (Paris 1998), a cura di Monique Zerdoun Bat Yehouda, Tournhout 1999, pp. 193-202.

Langeli-Marchioli 1996

Attilio Bartoli Langeli, Nicoletta Giovè Marchioli, *Le scritte incise della Fontana Maggiore*, in *Il linguaggio figurativo della Fontana Maggiore*, atti del convegno (Perugia, 1995), a cura di Carlo Santini, Perugia 1996, pp. 163-195.

Deroux 1992

Carl Deroux, *From Horace's Epistle I, 13 to Maecenas's Epigram to Horace*, in *Studies in Latin Literature and Roman History*, a cura di Carl Deroux, I-XV, Bruxelles 1979-2015, VI, 1992, pp. 317-326.

## Catalog entries:

Coltrinari 2018

Francesca Coltrinari, in *Lorenzo Lotto. Il richiamo delle Marche. Luoghi, tempi e persone*, catalogo della mostra (Macerata, Palazzo Buonaccorsi - Musei Civici, 2018) a cura di Enrico Maria Dal Pozzolo, Milano 2018, pp. 200-201, n. XY.

Cassinelli 2015

Chiara Cassinelli, s.v. *Alberti Cherubino*, in *Progetto Euploos*, Le Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, Firenze 2015, <euploos.uffizi.it> (last accessed 1 May 2024).

## Master or PhD theses:

Agnorelli 2005-2006

Patrizia Agnorelli, *Luigi Mussini da Parigi a Siena: 1851-1888*, Tesi di Dottorato di Ricerca, Università degli Studi di Siena, A.A. 2005-2006.

## Entries in dictionaries or encyclopedias:

Dionisotti 1966

Carlo Dionisotti, s.v. *Bembo, Pietro*, in *Dizionario biografico degli Italiani*, I-C, Roma 1960-2024, VIII 1966, pp. 137-138.

Spagnolo 2020

Maddalena Spagnolo, s.v. *Zuccari, Federico*, in *Dizionario Biografico - Treccani*, Roma 2020, <www.treccani.it>.

# Proofreading

- A single round of proofs is expected to be corrected and returned within the timeframe specified by the Editorial Board.
- Corrections should be limited to amending typographical errors, material mistakes, lapses, inconsistencies, and failure to adhere to typographical standards.
- Bibliographical additions or corrections will be allowed only when strictly necessary, while other additions or modifications will be possible only if agreed upon with the Editorial Board.

## CONCORDANCE TABLE OF ABBREVIATIONS EN, IT, FR

| ABBREVIATIONS | ENGLISH | ITALIAN | FRENCH |
|---|---|---|---|
| edited by | ed. by | a cura di | éd. par |
| Academic year (Diploma or Doctoral Thesis) | A.Y. | A.A. | A.A. |
| appendix | app. | app. | app. |
| article-s | art., arts. | art., artt. | art. |
| before Jesus/ after Jesus Christ | BC / AD | a.C. / d.C. | avant JC / après JC |
| chapitre-s | chap., chaps. | cap., capp. | chap. |
| circa | c. | ca. | v. |
| compare (*confer*) | cf. | cfr. | cf. |
| compare above | cf. supra | cfr. supra | cf. supra |
| compare below | cf. infra | cfr. infra | cf. infra |
| quoted | quoted | citato-i | cité-s |
| millimeters, centimeters etc. | mm, cm, m, km (after the numbers) | mm, cm, m, km (dopo le cifre) | mm, cm, m, km (après les chiffres) |
| code-s | cod., cods. | cod., codd. | cod. |
| column-s | col., cols. | col., coll. | col. |
| Editor-s | ed., eds. | a cura di | ed. |
| Eadem | Ead. | Ead. | Ead. |
| edition | ed. | ed. | éd. |
| example, for example | ex. | es. | ex. |
| *et alii* | et al. | et al. | et al. |
| *et cetera* | etc. | etc. | etc. |
| *facsimile-s* | facs. | facs. | facs. |
| quire-s | quire, quires | fasc. | fasc. |
| figure-s | fig., figs. | fig., figg. | fig. |
| *folio*-s | fol., fols. | fol, foll. | fol. |
| outside the text | out of t. | f.t. | h.-t. |
| *Ibidem* | *Ibid.* | *Ibid.* | *Ibid.* |

| | | | |
|---|---|---|---|
| *Ibidem*, page-s | *Ibid.*, p. | *Ibid.*, p. | *Ibid.*, p. |
| IDEM | ID. | ID. | ID. |
| inventory | INV. | INV. | INV. |
| line-s | l., ll. | l., ll. | l. |
| manuscript-s | Ms, Mss | ms., mss. | ms. |
| without number | n.n. | n.n., n. nn. | n.n. |
| note-s | note, notes | nota, note | note, notes |
| Author's note | [AN] | [n.d.a.] | [NDA] |
| Editor's note | [EN] | [n.d.r.] | [NDLR] |
| translator's note | [TN] | [n.d.t.] | [NDT] |
| number-s | no., nos. | n., nn. | n°, n°s |
| page-s | p., pp. | p., pp. | p., pp. |
| *recto* | *recto*, *r* | *recto*, *r* | *recto*, *r* |
| without date | s.d. | s.d. | s.d. |
| without name (author, publisher) | s.n. | s.n. | s.n. |
| without place | s.l. | s.l. | s.l. |
| without page-s | n.p. | s.n.p. | s.p. |
| serie, new serie | ser., n.ser. | s., n.s. | s., n.s. |
| *sic* | [sic] | [sic] | [sic] |
| s.v. | sub voce | sub voce | sub voce |
| supplement | Suppl. | suppl. | suppl. |
| plate-s | pl., pls. | tav., tavv. | tab. |
| translation | tr. | tr. | tr. |
| *verso, v* | *verso*, *v* | *verso*, *v* | *verso*, *v* |
| verse-s | v., vv. | v., vv. | v. |
| volume-s | vol., vols. | vol., voll. | vol. |