

International Yearbook of Futurism Studies

STYLESHEET

ABSTRACT

All essays should be accompanied by an abstract of 200–250 words, to appear at the head of the essay between the author/title indication and the beginning of the main text.

NOTES ON CONTRIBUTORS

At the back of each volume there will be a list of contributors with a short biography, indication of current position and a list of main publications. The length should not exceed 175 words.

ESSAY TITLES

Essay titles (bold, 13 points, centred, initial capitals only) begin on text line 5, followed by a white line followed by the name of the author (no bold, 13 points, centred, initial capitals only). The text of the abstract is separated from the title of the essay and author's name by two white lines.

Essay titles should be capitalized according to the following rules:

- Capitalize all nouns, verbs (including is and other forms of to be), adverbs (including than and when), adjectives (including this and that), and pronouns (including its).
- Capitalize the first and last words (“The Future to Look For”).
- Capitalize prepositions that are part of a verb phrase (“Standing Up to Your Mission”).
- Do not capitalize articles (a, an, the) unless an article is the first word in the title.
- Do not capitalize coordinate conjunctions (and, but, for, nor, or).
- Do not capitalize prepositions of four or fewer letters.
- Do not capitalize “to” in an infinitive phrase (“How to Become a Futurist”).
- Capitalize the second word in compound words if it is a noun or proper adjective or the words have equal weight (Cross-Reference, Read/Write Access, Run-Time; Franco-Italian Relations; Stained-Glass Windows). Do not capitalize the second word if it is another part of speech or a participle modifying the first word (How-to, Take-off). Separate prefixes from proper nouns with a hyphen and capitalize the noun (pre-Dadaist; late-Symbolist, neo-Futurist). Compound words formed with prefixes are normally one word (antibacterial, binomial, coauthor, cyberspace, hypertext, infrastructure, intramural). Otherwise, the general use is: don't capitalize second element (Ever-present Road Congestion; The President-elect George W. Bush; City-states in Italy; Cutting-edge Research; Self-sustaining Cities of the Future).

FONT / SPACING

Authors should use Times New Roman throughout. Size: 12 points for all text, except:

- titles of essay: 13 points
- essay abstracts, quotations, page numbers, headers, endnotes, bibliography, index: 10 points.

Use single line spacing. Do not use automatic end-of-line hyphenation. Do not use justification function.

Use automatic page numbering system, beginning with Arabic 1 for title page, with numbers set in 10 points.

HEADINGS AND SUBHEADINGS

The text should be divided into sections and if necessary subsections, with appropriate headings. Section headings should be set in bold using sentence case (e.g. “Marinetti’s use of neologisms”, not: “Marinetti’s Use of Neologisms”).

INDEX

Authors should provide entries for 1) a name index, 2) a subject index, 3) a geographical index at the end of their essay. The indexes should cover the main text of the essay and the topics discussed in the footnotes, but not the bibliography and simple bibliographic references in the footnotes (i.e. it is not a citation index). Each volume will have an index, and every five years there will be a cumulative index of all previously published volumes. This will also appear on the Yearbook’s website.

ITALICS / BOLDFACE / INVERTED COMMAS

Emphasized words and foreign words should be printed in italics. Boldface for highlighting terms and concepts must be avoided. Use italics or small caps instead. Single inverted commas indicate meanings (e.g., the French verb *vendre* ‘to sell’), to mark a gloss, opinion, or interpretation (e.g., the river is a metaphor for ‘life’), to indicate the dubious status of a word (e.g., ‘Backstage’ can be a noun, adjective and adverb), for words used in a particular way, be it ironically or with reservations (e.g., the concept of ‘serious’ literature), or when a word or phrase is being used in an unusual or in some specialized sense (e.g., there is an important difference between ‘being’ and ‘Being’).

PUNCTUATION

Never use double spaces after full stops, commas and semicolons. At the end of quotations, place punctuation outside inverted commas when the sentence has not finished (Marinetti’s slogan, “Guerra sola igiene del mondo”, expressed in *The Foundation and Manifesto of Futurism*). Place punctuation inside inverted commas when a sentence has finished (Sant’Elia wrote: “The Futurist house must be like a gigantic machine.”) As a general rule, footnote marks follow the regular punctuation: the power of language,⁴ which ... (NOT the power of language⁴, which ...). Do not use serial comma, i.e. “Portugal, Spain and France”, not: “Portugal, Spain, and France”.

HYPHENS AND DASHES

Hyphens - should be used for hyphenating (e.g. up-to-date records, to vacuum-pack).

En-dashes – should be used for ranges of value such as page runs and time span (e.g. pp. 12–14; January 1804 – June 1815).

If using dashes for parenthesis, en-dashes should be used, with a gap before and after. The long, American-style em-dash is to be avoided (e.g. These people crave money and power – some even achieve it – but in the end they do not win respect.).

QUOTATION MARKS

Please do not use straight quotes (‘ and ’), but curly quotes. There are four curly quote characters: the opening single quote (‘), the closing single quote (’), the opening double quote (“), and the closing double quote (”).

Right: “That’s a ‘magic’ sock.” **Wrong:** "That's a 'magic' sock."

Avoiding straight quotes is easy: use your word processor’s smart-quote feature under Tools, Autocorrect Options, Replace as you type, Straight quotes with Smart quotes. This will substitute curly quotes automatically.

QUOTATIONS

Make sure that sources are quoted correctly. Editorial interventions should always be marked as such by means of square brackets. For example: [...], [sic]. Quotations in lesser known languages should be accompanied by a translation.

Quotations shorter than three lines should be incorporated into the main text and signalled by means of double quotation marks.

Quotations of three lines or longer should be indented and separated from the regular text by a one-line space above and below. They are to be printed in 10 points. No quotation marks are used in this case.

FOOTNOTES

Please use footnotes generated by your word-processing software. Generally try to keep the number of notes down as much as possible.

REFERENCES

The use of sources in the main text is to be acknowledged by footnote references of the format:

Orazi: “Le macchine liriche di Picabia”, p. 76. Or: Carrà: “Plastic Planes as Spherical Expansions in Space.” Apollonio: *Futurist Manifestos*, p. 91.

The full reference will appear in the bibliography at the end of the essay:

Orazi, Vittorio: “Le macchine liriche di Picabia.” *Civiltà delle macchine* 4 (1955): 76–77.

Carrà, Carlo: “Plastic Planes as Spherical Expansions in Space.” Umbro Apollonio: *Futurist Manifestos*. London: Thames and Hudson, 1973. 91–92.

Please avoid *ibidem* (or abbreviated *Ibid.*), *idem* (*Id.*), *eadem* (*Ead.*) or *ivi*, p. (meaning “the same author as in the previous note, but a different page”). The reason for this is that essays tend to go through various draft stages, and such footnote shorthand can be dangerous: footnotes may change from version to version and an *ibidem* may suddenly refer to a different book than you intended. Similarly, avoid the use of *Op. cit.* and *Loc. cit.*, meaning “the work has been cited before”. It requires the reader to look for a previous footnote in which the publication has been cited with its full title.

In references to manifestos, poems, songs, small compositions, short plays etc., capitalization of titles is recommended. Although such works may have been published in a collection or periodical, they are self-contained, stand-alone works. *Chicago Manual of Style* distinguishes between longer and shorter works, but also agrees that repeated references to such works in critical studies should have all titles in italics (§7.3) and that in literary studies, where many poems are mentioned, it may be helpful to set all titles alike, i.e. in italics (§7.143)

SPELLING

Please follow British conventions, using -ize, -ization, rather than -ise, -sation, as in “emphasize”, “organization”; centre, rather than center; “channelled” rather than “channeled”. But note: “analyse” is British, “analyze” American. Ditto “recognise” = British and “recognize” more common in the U.S. Artistic movements (Futurism, Surrealism, Dadaism, etc.) should be capitalized. Dates are to be given British style: 24 December 1922, not December 24, 1922. For decades use 1920s, 1840s, etc., not 1920’s, 1840’s.

STYLE

Make sure your text is free from linguistic and typographical errors. It is strongly recommended to have the text checked and proof-read by a native speaker or a professional style editor.

ILLUSTRATIONS

Please provide tables and figures in separate files (each table or figure in a file of its own). Images should be 300 dpi in TIFF format. Files should be named so that they can be easily identified, e.g. `authorname_tab1.doc.`, `authorname_fig1.tif`. Sources should be given below each table/figure. Give a standardized instruction on the very spot where you wish to have tables/figures inserted into the text. Do not forget captions. Sample instruction: [Insert figure 1 here. Caption: Léon Delagrangé on 24 May 1908 on piazza d’Armi in Rome. Source: Collection David Lam, Brussels.] [Insert table 2 here. Caption: FIAT production numbers, 1900–1925. Source: Jean-Pierre Bardou: *La Révolution automobile*. Paris: Michel, 1977. 58–59, 106]

PERMISSIONS

Each author will be responsible for matters of copyright permissions. A photocopy of all permissions correspondence should be delivered to the editor with your final manuscript.

BIBLIOGRAPHY

References in the bibliography begin on a new line each and should have hanging indents of 0.6 cm. As the Yearbook is also published in an electronic edition, it enhances the searchability if, in a second reference to a previously named author, the name is not replaced by an em-dash but is repeated:

Verdone, Mario: "Caratteri dello spettacolo futurista." Enrico Crispolti, ed.: *Futurismo, 1909–1944: Arte, architettura, spettacolo, grafica, letteratura*. Milano: Mazzotta, 2001. 163–170.

Verdone, Mario: "Futurismo nel mondo." *Controspazio: Mensile di architettura e urbanistica* 3:4–5 (April-May 1971): 112–114.

Where appropriate, authors are encouraged to subdivide references into a list of manuscript / archival sources and printed references.

Capitalization of titles: In **Italian** titles, don't capitalize anything beyond the first word, except for names of people, cities, countries, institutions, word acting as a proper nouns, etc.: *Acquaviva e Farfa futuristi, I diari del ministro della Real Casa, 1944–1946, Manuale dell'Istituto Grafico Editoriale Italiano, Annuario della Galleria Schettini*. Prefixes in Italian names, unlike in French or in Spanish, are to be capitalized, as in *Fiume: L'ultima impresa di D'Annunzio, Il dinamismo plastico di Mino Delle Site*. Exception: If the name coming after the prefix is that of a place (usually a nobility title), then the prefix remains uncapitalized: *La spedizione polare di S.A.R. Luigi Amedeo di Savoia, Duca degli Abruzzi, 1899–9000, Studi su Lorenzo de' Medici e il secolo XV, Racconti e memorie di Camilo Benso, Conte di Cavour*.

In formal written **Spanish**, titles of books, essays, journals, plays and similar works capitalize only the first word and proper nouns. *La guerra de las galaxias* ("Star Wars"), "Movimiento intelectual: El futurismo", *El país, La correspondencia de España, La nación, La cultura italiana en Miguel de Unamuno*, etc. Do not follow the informal Spanish habit of capitalizing composition titles as you would do in English.

For **French** titles the rule is: The first noun of a title takes an initial capital letter: *Les Femmes savantes; Le Monde*. If such substantive is preceded by an adjective, this also receives an initial capital letter: *La Folle Journée*. If, however, the adjective follows, it has a lower-case initial: *L'Age ingrat*. If the title commences with any other word than le, la, les, or an adjective, the words following are all in lower case unless they are proper nouns: *De la terre à la lune; Un lâche*.

In **Russian**, capital letters are used: At the beginning of a sentence; with proper names; with the pronoun Вы – you (customarily capitalized in correspondence). In compound proper names, as a rule, only the first member is capitalized: Чёрное море – Black Sea; Атлантический океан – Atlantic Ocean, **except when** the second member is also a proper name: Южная Америка – South America; Referring to high-ranking agencies: Верховный Суд – Supreme Court; Совет Безопасности – Security Council. Capital letters are not used for: Days of the week and names of the months; names of nationalities and languages; adjectives derived from proper nouns (containing the suffix -ск): московские улицы – the Moscow streets **except when** they enter into a proper noun: улица Московская – Moscow street, Казанский вокзал – Kazan railway station; the pronoun я – I.

For all languages: References are listed in alphabetical order. If a title is followed by a subtitle, the first letter after the colon is to be capitalized: *Achille Funi: Dal futurismo alla maniera grande; Crepuscolari e futuristi: Contributo a una chiarificazione; Les Romanciers futuristes italiennes: Une dialectique futuriste; Le Temps et l'espace sont morts hier: Les années 1910–1920*. Titles that connect the subtitle with an "or" should be written thus: *The Manifesto of Love and Freedom, or The Present State of the Spirit of Tartu*.

References to Marinetti's writings should use, where appropriate and possible, the second edition of *Teoria e invenzione futurista*. A cura di Luciano de Maria. Milano: Mondadori, 1983.

Marinetti, Filippo Tommaso: *Futurismo e fascismo*. Foligno: Campitelli, 1924. Reprinted in *Teoria e invenzione futurista*. A cura di Luciano de Maria. Milan: Mondadori, 1983. 489–572.

Marinetti, Filippo Tommaso: "Manifesto tecnico della letteratura." *Teoria e invenzione futurista*. A cura di Luciano de Maria. Milan: Mondadori, 1983. 46–54.

SAMPLE BIBLIOGRAPHY

Type of publication	EXAMPLES
Monograph	<p>Settimelli, Emilio: <i>Mascherate futuriste: Travestimenti lirici</i>. Firenze: Edizioni de “L’Italia futurista”, 1917.</p> <p>.....</p> <p>Note: In the case of missing information, specify s.l. (no place of publication), s.n. (no name of publisher, s.d. (no date).</p> <p>In the case of lesser known language, please translate the title, e.g. Vajärvi, Kari: <i>Apuraha avain</i> [The Key to Getting a Grant]. Turku: Cultura, 1997.</p> <p>Iashvili, Paolo: “Pirvelitqma.” [The First Word] <i>Tsisperi Qantsebi</i> (Kutaisi) 1 (1916): 3–5.</p> <p>Asano, Tōru: “Rittaiha miraiha to Taishōki no kaiga.” [Cubism, Futurism and Taishō Era Painting] <i>Shōwa 51 nendo Tōkyō Kokuritsu Kindai Bijutsukan nenpō</i> [Annual Report of the National Museum of Modern Art, Tōkyō, for the Year 1976] 1978: 85–107.</p>
Collection of papers	<p>Fagiolo dell’Arco, Maurizio, and Ester Coen, eds.: <i>Gino Severini: Un taccuino cubo-futurista, il rappel-a-l’ordre, la scena</i>. Roma: Bulzoni, 1977.</p> <p>.....</p> <p>Note: In the case of four (or more) editors or authors, mention the first one only, adding: et al.</p>
Guest-edited special issue of journal	<p>Wehle, Winfried, ed.: <i>Futurismo</i>. Special issue of <i>Italienisch: Zeitschrift für italienische Sprache und Literatur</i> 49 (May 2003).</p>
Text edition	<p>Marinetti, Filippo Tommaso: <i>Spagna veloce e toro futurista</i>. Milano: Morreale, 1931. Reprint in F. T. Marinetti: <i>Teoria e invenzione futurista</i>. A cura di Luciano De Maria. 2nd edn Milano: Mondadori, 1983. 1015–1050.</p>
Translation	<p>Marinetti, Filippo Tommaso: “Destruction of Syntax – Untrammelled Imagination – Words-in-Freedom.” F. T. Marinetti: <i>Critical Writings</i>. Ed. by Günter Berghaus. New York: Farrar, Straus and Giroux, 2006. 120–131.</p>
Unpublished thesis	<p>Iório, Regina Elena Sabóia: <i>Intrigas e novelas: Literatos e literatura em Curitiba nos anos 20</i>. Tese de Doutorado. Curitiba: Universidade Federal do Paraná, 2003.</p>
Article in journal	<p>Šmejkal, František: “Futurismus a české umění.” <i>Umění</i> 36:1 (January 1988): 20–53.</p> <p>.....</p> <p>Note 1: Please indicate both year and issue (annata / fascicolo) and if possible month. If the periodical also has a running number, indicate this in brackets, e.g. <i>Terzo occhio: Trimestrale d’arte contemporanea</i> 17:4 (#61) (December 1991).</p> <p>Note 2: In some cases it may be necessary to use subtitles to avoid misunderstanding, for example</p> <p><i>Rinascita: Settimanale politico letterario</i> <i>La rinascita: Bisettimanale d’informazioni</i> <i>Rinascita: Periodico settimanale illustrato</i> <i>Rinascita: Settimanale fondato da Palmiro Togliatti.</i></p>

<p>Essay in exhibition catalogue</p>	<p>Belli, Gabriella: “Der italienische Futurismus: Protagonisten und Ereignisse.” Gabriella Belli, ed.: <i>Sprachen des Futurismus: Literatur – Malerei – Skulptur – Musik – Theater- Fotografie</i>. Berlin: Martin-Gropius-Bau, 2. Oktober 2009 – 11. Januar 2010. Berlin: Jovis, 2005. 10–29.</p> <p>.....</p> <p>Note: Please indicate the place of the exhibition with dates, and the publisher of the catalogue.</p>
<p>Essay in collection</p>	<p>García de Carpi, Lucía: “Marinetti en España.” Francisco J. Portela Sandoval, ed.: <i>Homenaje al profesor Hernández Perera</i>. Madrid: Departamento de Historia del Arte II [Moderno], Facultad de Geografía e Historia, Universidad Complutense de Madrid, 1992. 821–826.</p>
<p>Forthcoming article</p>	<p>Luisetti, Federico: “Sam Dunn è morto: Passività e indifferenza nel romanzo futurista.” To appear in <i>L’Abaco: Anuario di critica letteraria, teatrale e cinematografica</i> 5 (2009).</p>
<p>Article in newspaper</p>	<p>Civello, Castrense: “Marinetti e Pitigrilli.” <i>Il popolo d’Italia nuovo</i> (Roma), 8 December 1951.</p> <p>.....</p> <p>Note: As newspapers in different cities may carry the same title (e.g. <i>Il giorno</i>), it may be necessary to indicate the place of publication.</p>
<p>Internet publication</p>	<p>(Anon.): “The Challenge of Futurism.” http://www.fluxeuropa.com/futurism.htm (consulted 14/09/2008).</p>

Sample INDEX entries

1) name index	<p>Aleksić, Dragan, <i>Tatlin. HP/s + Čovek</i> (Tatlin. HP/s + Man, 1921), Altomare, Libero, <i>Le case parlano</i> (The Houses Speak, 1912), Ambrosi, Gauro Alfredo, Andreoni, Cesare, <i>Combattimento aereo nel cielo di Spagna</i> (Air Combat Maneuvers in the Spanish Skies, 1939), Asatiani, Levan, <i>Poezia da Zaumi</i> (Zaum Poetry, 1928), Azari, Fedele, Balla, Giacomo, illustrations, <i>Bal Tic Tac</i> (1921), Balla, Giacomo, paintings, <i>Mercurio transita davanti al sole</i> (Mercury Passing Before the Sun, 1914), Balla, Giacomo, writings, <i>La ricostruzione futurista dell'universo</i> (The Futurist Refashioning of the Universe, 1916), Bijelić, Jovan, <i>Borba dana i noći</i> (The Struggle between Day and Night, 1921), Boccioni, Umberto, paintings, <i>Dinamismo di un ciclista</i> (Dynamism of a Cyclist, 1913), Boccioni, Umberto, photographs, <i>Io e Noi</i> (Me and Us, 1907),</p>
2) subject index	<p>41° (Ormsotsdaerti gradusi / Sorok odin gradus / Le Degré Quarante-et-Un; Futurist group in Tbilisi and Paris, founded in 1917), Alliteration <i>Almanacco purgativo</i> (Firenze, 1913), <i>Apollo Belvedere</i> (Sculpture, c.330 BCE), Applied Arts <i>Atys: Rivista d'arte e di letteratura internazionale</i> (Roma, 1918–21) Balkan Wars (1912–13) Congress of the International Union of Progressive Artists (Düsseldorf), <i>see</i> Geographic Index <i>Cronache d'attualità</i> (Roma, 1916, 1919, 1921–26), Cubism, <i>Dada-Tank</i> (Zagreb, 1922), <i>Der Futurismus: Monatliche Zeitschrift</i> (Berlin, 1922) <i>Der Sturm</i> (subtitle varies, Berlin, 1910–32) Die Schmiede (publishing house in Berlin) <i>Drouli</i> (Tbilisi, 1925–26), Futurist group manifestos, <i>L'arte meccanica: Manifesto futurista</i> (Manifesto of Futurist Mechanical Art; Paladini, Pannaggi, Prampolini, 1923), Futurist group manifestos, <i>La pittura futurista: Manifesto tecnico</i>. Hungarian. <i>A futurista festők mozgalma</i> (1912), <i>Gazeta futuristov</i> (Moskva, 1918), Generation of 1925 (<i>Xeración de '25</i>), Gileia (Hylaea; Futurist group in Moscow, founded in 1910), Giubbe Rosse (Café in Florence), Italo-Turkish War (Libyan War; 1911–12), <i>L'amic de les arts</i> (Sitges, 1926–29), <i>Macchinolatria</i>, <i>see</i> Machine cult Metaphysical Painting, <i>see</i> <i>Pittura metafisica</i> Novembergruppe (German artists' association, founded in 1918),</p>

	<p><i>Nul'</i> (magazine planned by Malevich in May 1915), Partito Nazionale Fascista (PNF) Passatismo, <i>see Passéism</i> <i>Pittura metafisica</i> (Metaphysical Painting; Italian art movement, founded in 1917), <i>Rappel à l'ordre</i>, <i>Scenoplastica</i> (Set construction) Seremos (Avant-garde group in Maracaibo, active 1925–28), Simultaneism / Simultaneity (<i>simultaneità, simultanéité, simultané</i>), <i>Sintesi</i> (conciseness and brevity) <i>Sintesi</i> (Futurist mini-drama) Telegraphy, Transportation Urbanization, <i>Xeración de 25</i>, <i>see</i> Generation of 1925</p>
<p>3) geographical index</p> <p>Exhibitions and performances go into the geographical index in the following order 1) city, 2) institution original name 3) institution translated name (if necessary) 4) title of exhibition or performance, 5) date</p>	<p>Berlin, Martin-Gropius-Bau, <i>Sprachen des Futurismus</i> (Languages of Futurism, 2. Oktober 2009 – 11. Januar 2010), Berlin, Renaissance Theater, Berlin, Romanisches Café, Berlin, Volksbühne, Bologna, Teatro Modernissimo, <i>Mostra d'arte futurista e d'avanguardia</i> (21 January – March 1922), Bombay (Mumbaī), Bratislava, Bratislava, Slovenská Národná Galéria, Esterházyho palác, <i>Carte futuriste: Centenario del futurismo italiano, 1909–2009</i> (Futurist Papers: Centenry of Italian Futurism, 17 June – 15 August 2009). Brno, Fiume (Rijeka), Florence (Firenze), Florence, Galleria Gonnelli, <i>Esposizione di pittura futurista di "Lacerba"</i> (Exhibition of Futurist Paintings Organized by <i>Lacerba</i>, November 1913 – January 1914), Florence, <i>Terza Fiera Internazionale del Libro</i> (Third International Book Fair, April-June 1928), Prague (Praha), Prague, Osvozené divadlo (Liberated Theatre), Prague, Švandovo divadlo (Švanda Theatre), <i>Syntetické divadlo</i> (Futurist Theater of Essential Brevity, 12, 13 and 17 December 1921), Rome, Teatro Odescalchi, <i>Balli Plastici</i> (Fortunato Depero, 14–25 April 1918), Turin (Torino), Turin, La Taverna del Santo Palato (Tavern of the Holy Palate), Turin, <i>L'esposizione nazionale italiana per il Decennale della Vittoria</i> (National Exhibition Celebrating the Tenth Anniversary of First World War, 1928), Turin, <i>Prima mostra nazionale della moda</i> (First National Fashion Show, April 1933), Turin, Winter Club alla Galleria Subalpina, <i>Mostra d'arte futurista e d'avanguardia</i> (Exhibition of Futurist and Avant-garde Art, 27 March – 27 April 1922), Ukraine (Ukrayina)</p>

When referring to publications using non-Latin scripts, titles must be transliterated. To indicate to the reader the subject matter of a publication in a non-Western language, a translation in square brackets should be provided in the bibliography at the end. E.g.

Azizian, Irina Atykovna: “Khudozhestvennye idei ital’ianskogo futurizma: Ikh paralleli i otgoloski v russkom avangarde.” [Artistic Ideas of Italian Futurism. Their Parallels and Echoes in the Russian Avant-garde] Georgii F. Kovalenko, ed.: *Russkii kubofuturizm* [Russian Cubo-Futurism]. Sankt-Peterburg: Bulanin, 2002. 23–30.

Chiba, Sen’ichi: “Kaisetsu.” [Explanation] David Burliuk, and Shūichirō *Kinoshita: Miraiha to wa? Kotaeru* [What is Futurism? An Answer] Tōkyō: Nihon Tosho Sentā, 1990. 1–8.

Guo, Zhiyun: “Mao Dun dui wei lai zhu yi de jie shou yu wudu.” [Mao Dun's Reception of Futurism and Its Interpretative Errors] *Fujian Shida Fuqing fenxiao xuebao* [Fuqing Branch of Fujian Normal University] 109 (2012): 78–81.

Nevrli, Mikulash: “Mykhail' Semenko, ukrains'kyi futuryzm i slovats'ki davisty.” [Mykhail' Semenko, Ukrainian Futurism and the Slovak Davists] *Duklia* (Prešov) 3 (1966): 23–28.

Please note: For countries using non-Roman script systems we have the general policy that, **in the discursive context of an essay**, names will be spelled in the form under which a writer or artist is commonly known in the Anglo-Saxon world, and **in the bibliographic references** in a scientific transliteration. E.g. Mayakovsky vs Maiakovskii, Cavafy vs. Kavaphēs, Togo vs. Tōgō etc.

As a general guide for common English spelling of names, check Wikipedia, because it evaluates statistic data and usually adopts the most common form of a name.

Archival sources

The footnotes that refer to private manuscripts and government records, maps, films, television and sound recordings, paintings, drawings, prints, photographs, etc. should include sufficient information that uniquely identifies a source and makes it possible for the reader to approach the archive and present suitably detailed information to allow the archivist to locate and retrieve the quoted document. In this, one should descend from the most general (the repository) to the most specific (i.e. the document you are quoting)

- **Archive** where the item is held. Name of the archive, city.
- **Collection** or main record group in which the item is found (and collection number if available)
- **Subcollections, series, or subseries** in which the item is found
- **Folder title** (or filing unit) in which the item is found
- **Leaf no** (use the designation of the archive, e.g. fol., p., S. etc.)
- Title of the **document itself**, including date information, where available

In the case of images, this may be varied to include

- **Institution** (gallery, museum) where the image is located
- **Collection** or **subcollection** (if applicable, e.g. for maps of photographs)
- **Title** of the image
- Image creator’s **name** (artist, photographer, etc.), date

In the case of a sound or moving image source, this may be varied to include

- **Institution** (gallery, museum) where the image is located
- **Collection** or **Subcollection** (if applicable)
- **Name** of artist (Musician, director, producer, production company)
- **Title** of LP / CD / Video / DVD etc., year, production or archive number

Examples:

Note format

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