

**Res Facta Nova – editorial style guidance based on the general guidelines to book editing adopted by PWM Edition**

1. **ITALICS** are used for titles. (If another title appears within the title, we additionally put it in quotation marks).

Italics are also used for:

- foreign words (also words not in general use and indeclinable words),
- music notes.

2. **QUOTATION MARKS**– we use quotation marks for citations (unless they are given in a separate block in smaller print), titles of periodicals and words highlighted by the author such as, for example, metaphors. We only use the following two forms of quotation marks: „.....”, and «.....» where the quotation marks appear within quotation marks.

3. For fragments omitted within a quotation we use ellipsis in square brackets: [...]. We never use italics with this punctuation mark.

4. Names of ensembles, theatres and other institutions are written in capitals in Antiqua (without additional highlighting).

5. The first word in titles of musical works that begin with a Roman numeral starts with a capital letter, for example: *I Symphony in C minor* op. 10.

6. We do not translate foreign first names into English.

7. **ABBREVIATIONS** of words are used in accordance with the customary use adopted in the English language, i.e., for example: etc., no, vol., p., op. cit.

8. **NUMERALS**:

- names of decades are written in words not in numbers (seventies, not 70s)
- names of months are written in words, except for dates when referring to daily press or date of last access when providing a link,
- for the range given in numerals (pages, years) we use the en dash without a space (1782–1819),
- please be consistent when writing numerals from 0 to 999 and use words; above 1000 use numerals and words (100 thousand, 2 million).

9. **REFERENCES (ANNOTATIONS/FOOTNOTES/ENDNOTES)** – we use footnotes, referring directly to the text; that is, we put them at the bottom of the same page as the footnote mark. The footnote marking is placed after the full stop that ends the sentence.

The numbering of footnotes refers to the content of one chapter; in other words, a new chapter means new numbering.

If in the new chapter there is a reference to a work which had been referred to in earlier chapters, we repeat the full bibliographical address of the work in question.

We construct bibliographical references as follows: the initial of the author's first name followed by the surname; after a comma the title of the work in italics; after a comma the bibliographical address; after a comma the page number:

- for book publications the bibliographical address are the place (town) and year of publication (without the name of the publisher),
- for periodicals such as annuals or bi-annuals, we use the number of the volume (issue), followed by the place and time of publication, e.g. „Rocznik Chopinowski”, vol. 1, Warszawa 1956,
- for periodicals that appear more often than once a year, after the title we give the year of publication; then, after a comma, the issue, e.g. „Ruch Muzyczny” 1985, issue 2. For dailies we may additionally provide the day's date in brackets, e.g. „Dziennik Polski” 1947, no 37 (7.02),
- when dealing with an article or a piece of work that is part of a larger whole, we provide information about the main work, preceded by a comma and „in:” (with square brackets),
- in the case of letters we give the first name and surname of sender and addressee (as: X do Y), the place from which the letter was sent, the date (with the month written as a word), and then – if the correspondence had been published – bibliographical reference to the edition, for example: Stefan Witwicki to Fryderyk Chopin, Warszawa, July 6, 1831, [in:] *Korespondencja Fryderyka Chopina*, ed. Z. Helman, Z. Skowron, H. Wróblewska-Straus, vol. 1: 1816–1831, Warszawa 2009, p. 504,
- for internet publications, we provide as far as it is possible a full bibliographical description (for example, the name of the portal/website, title of the internet periodical, year number), a comma followed by the full link and after that the date it was accessed in the following format: (access: 1.08.2018),
- if a work had been translated into English and the quotation is from that translation, please give only the English source together with the number of the page from which the quotation comes. If for some reason the translator provides his own translation of the quotation even though the work had already been translated into English earlier, please indicate the original source with an annotation [transl. X.Y. – translator's initials] and possibly an annotation: Cf. English source (giving the bibliographical address).

### Examples:

T. Kaczyński, *Lutosławski. Życie i muzyka*, Warszawa 1982.

G. Michalski, *Sztuka i powinność*, „Znak” 1988, no 399, p. 78.

S. Kisielewski, op. cit., pp. 739–741.

Cited after: M. Fik, *Kultura polska po Jalcie*, Warszawa 1991, p. 966.

S. Jarociński, *Związki muzyczne*, [in:] *Kultura muzyczna Polski Ludowej*, ed. J.M. Chomiński, Z. Lissa, Kraków 1957, p. 249.

„Studia Muzykologiczne”, vol. 4, Kraków 1955.

Stefan Witwicki to Fryderyk Chopin, Warszawa, July 6, 1831, [in:] *Korespondencja Fryderyka Chopina*,

ed. Z. Helman, Z. Skowron, H. Wróblewska-Straus, t. 1: 1816–1831, Warszawa 2009, p. 504.  
M. Merleau-Ponty, *The Visible and Invisible*, vol. 1, tr. A. Lingis, Evanston 1968, pp. 123–126.  
Idem, *The Intertwining – The Chiasm*, [in:] *Maurice Merleau-Ponty: Basic Writings*, ed. T. Baldwin, New York 2004, p. 7.  
Ibidem, p. 20.  
W. Mellers, *If Music Be the Food of Love*, „Modern Painters” 1998, issue 4, pp. 66–70.  
H. Hesse, *Gra szklanych paciorków*, transl. M. Kurecka, Poznań 1992, p. 11.

#### 10. Also:

- we use Latin abbreviations such as *ibidem*, *idem*, *eadem*, *op. cit.*, *et al.*, and English ones such as: *see*, *cf.*,
- in collective works we indicate the editors of the works (maximally three, for a larger number we use the abbreviation „*et al.*”). In translated works we provide the initial of the translator’s first name and then surname after the abbreviation „*transl.*”.
- for foreign-language publications we use abbreviations used in the language of the publication (for example *ed.*, *Hrsg.*). Names of cities are given in the form in which they appear on the title page of the publication, i.e. in its own language (e.g. *Warszawa* and not *Warsaw* for Polish language publications),
- numbers of parts and volumes are given in Arabic numerals,
- subtitles are separated from titles by a full stop,
- where a publication is referred to again in further annotations, we use an abbreviated title with an ellipsis and the abbreviation „*op. cit.*” after a comma,
- abbreviations such as *cf.*, *see*, *cited after*: they are placed after the bibliographical descriptions after a semicolon, while after a full sentence they come after a full stop.
- acronyms: on first use we give them in their full form (but this is not obligatory where the acronyms are generally known and used: USA), and we do not use inflection endings with them.

#### 11. ILLUSTRATIONS/PHOTOGRAPHS

For illustrations we provide, as far as possible, the following information: Il. 1. Author, *Title* of the work, technique, dimensions, the year it was created, its location (e.g. Muzeum Narodowe w Warszawie), optionally first name and surname of the photographer, copyright

Il. 1. Jan Matejko, *Zabójstwo Świętego Stanisława*, oil on wood, 84 × 123 cm, 1892, Słupsk, Muzeum Pomorza Środkowego

For photographs: Fot. 1. Short description or title of the photograph, location, year, surname of the photographer, © (if private collection then: private archive of Jan Kowalski).

Photo 1. Hall of Pałac Kultury i Nauki w Warszawie, 1999, photo Jan Kowalski, © Pałac Kultury i Nauki w Warszawie

Photo 2. Tomasz Konieczny as Pimen in *Boris Godunov*, Nationaltheater Mannheim, 2003, photo Michael Pohn, © Nationaltheater Mannheim/ Michael Pohn

#### 12. SHEET MUSIC EXAMPLES

We provide (as far as possible) the following information : Example 1., Author, *Full title of the work*, or movement/part (written in Roman numerals), bar numbers, chorus part / soprano I part – optionally additional description

Example 1. Franz Xaver Scharwenka, *Polnische Rhapsodie* op. 76a, bars 1–2, the middle phase (*Allegro moderato*) – folk stylization