

*Studiolo*  
Revue d'histoire de l'art de l'Académie de France à Rome

Guidelines for submitting articles

SUBMISSION

Contributions should be submitted via email to chief editor (alessandro.gallicchio@villamedici.it) and to the secretary of edition (patrizia.celli@villamedici.it) as Word files in doc or docx format. Body text should be composed in Times New Roman, 12-point font, with 1.5 line spacing, and endnotes in 10-point TNR. Documents must be paginated throughout.

Submissions should include: endnotes, a bibliography of all works cited, a list of illustrations with detailed captions (as a separate file), and an image folder. Articles should have no more than 15 illustrations.

Authors should also provide, as two separate files, an abstract (800 characters max, or 120 words) and a short biography (800 characters max), specifying their title, affiliation, current research, recent publications, and e-mail address.

The character count for articles in the Dossier, Varia and Débats sections is 40.000 to 70.000 (spaces and endnotes included). In Villa Médicis, histoire et patrimoine, articles should be 15.000 to 50.000 characters in length (including spaces and endnotes). When a documentary appendix is included, it should contain no more than 8.000 characters. Authors are requested to keep strictly within those limits.

STYLE GUIDELINES

Quotations within the body text, including those in foreign languages, should be in roman type, within French quotation marks «...»; for quotations within quotations, please use angle brackets <...>. Words supplied or added to a quotation should be in square brackets [xxx]. For words omitted, use an ellipsis within square brackets [...]. The first letter of a full-sentence quotation after a colon [:] should always be capitalised (no need to use square brackets even if the original is lower-case).

Endnotes are numbered sequentially in Arabic numerals.

References to endnotes should be placed at the end of sentences, after punctuation marks.

The work is attributed to Antoine Jean Gros.<sup>1</sup>

Any acknowledgements appear at the end of the text, before the bibliography (not in an endnote).

Foreign words used by the author's should be *italicised*, except for those absorbed into common English usage.

Please avoid over-capitalisation, but standard English usage can be applied to foreign names wherever necessary (Musée du Louvre, Palazzo Farnese, ...).

Abbreviations should be avoided, except for references to archival sources (see below).

The en-dash (short) should be used as the common connector in ranges (1982-94, p. 23-5) and between words. The em-dash (medium) is to be used only – but sparingly – as a means of highlighting parenthetical expressions.

#### IMAGES, CAPTIONS AND CREDITS

Images should be submitted simultaneously with the text, via a file transfer server such as wetransfer.com, as high resolution files (at least 300 dpi relative to the desired size of printing, 15 cm minimum), ideally in tiff format or otherwise in high quality jpg, and royalty-free. Authors are responsible for securing authorisation from copyright holders, and for providing the publisher with the appropriate credits for each illustration.

Scans from books or from photographs of photographs are not acceptable, except for special cases, to be discussed with editorial staff.

Images are numbered sequentially, in order of appearance, and referenced within the text as [fig. 1], [fig. 1-2] (in bold type).

Files should be named by number (01 to 15), author, work, location:

01\_botticelli\_primavera\_uffizi

Captions will be provided in a separate file, in order of appearance and in the following form: number (without *fig.*), name and surname of author, description or *title in italics*, date, technique, dimensions (in centimetres, height x width), current location in English, holding institution in the original language (© photographer/rights holder).

1. Girolamo da Carpi, *Apparition of the Virgin*, c. 1530-1540, oil on panel, 146.5 x 110.8 cm, Washington, National Gallery of Art (Wikimedia Commons, courtesy National Gallery of Art).

2. Agostino Carracci, Project for a decorative system, n. d., ink on paper, 24.4 x 21.3 cm, Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. 108 Orn. (© Gabinetto Fotografico del Polo Museale Fiorentino).

In the exceptional case of an image taken from a book, the source must be mentioned instead of the rights holder, including page or plate number and possibly location of the source.

3. Carlo Lasinio, *Moses Striking Water from the Rock* (after Tempesta), from LASTRI, 1791-1795, vol. 2, pl. LXV.

#### DOCUMENTARY APPENDIX

When using unpublished documents, the author may provide transcriptions as an appendix. These should be submitted in a separate doc or docx file, specifying the title and source of each document in the following form:

[1] Baptismal record of Antonio Giusti, 15 April 1481  
(AOSMF, Registri battesimali, 4 [18 March 1474- 31 December 1481], f. 124r)

When editing archival sources, please take care to use the following signs:

[...] = word(s) omitted by the editor  
[text] = letters or words damaged or omitted in the original, supplied by the editor  
... [*illegible*] = illegible text  
text [?] = uncertain reading  
~~text~~ = deletion  
(text) = marginal comment or addition  
[*italicised text*] = editorial comment  
[p. 00] / [f. 00r] / [f. 00v] = new page or folio

References to documents should be given in the article as: [doc. 1]

Abbreviations used in referencing or transcribing sources should be listed at the beginning of the appendix:

Abbreviations:  
ASG = Genoa, Archivio di Stato di Genova  
AN = Paris, Archives nationales  
BnF = Paris, Bibliothèque nationale de France  
V. S.ria = Vostra Signoria

#### BIBLIOGRAPHICAL REFERENCES

Endnotes will provide short bibliographical references:

LAST NAME(S) OF AUTHOR(S) in small capitals, date of publication, volume (when applicable), pages:

CHASTEL, 1981, vol. 2, p. 42; CHASSEY, 2011.

Exhibition catalogues are referenced by location(s) and date(s) of the exhibition:

LOS ANGELES-OTTAWA, 2007-2008, n° 23, p. 171.

When making specific reference to a passage, please use the following (including non-breaking spaces before numerals):

- page: p. 53.
- page(s): pp. 67-69.
- illustration(s): p. 20, fig. 3; figs. 4, 6-7.
- plate(s); pls. 10, 11.
- footnote(s): p. 35, note 53; p. 35, notes 53, 56.
- catalogue and other numbers: cat. 17, p. 167; no. 18; nos. 19-20.
- book(s), part(s), volume(s), in Arabic numerals: vol. 3.
- chapter(s), in Roman numerals (all caps): ch. IV.

Use *ibidem* when repeating the same reference as in the previous note, specifying the page only if it is different.

31. See CANEDY, 1976, p. 18-21.

32. *Ibidem*, p. 15.

Use *idem* to refer to another work by the author mentioned in the previous reference (fem. *eadem*, pl. *iidem*, *eadem*).

#### BIBLIOGRAPHY

The Bibliography will list, in alphabetical order, all short references followed by full references.

DANCHIN, 2015: Emmanuelle Danchin, *Le Temps des ruines, 1914-1921*, Rennes, 2015.

CHASSEY, 2011: Éric de Chasse, *Pour l'histoire de l'art*, Le Méjan, 2011.

FAGIOLO, 1997a: Marcello Fagiolo, *Roman Gardens, Villas of the Countryside*, New York, 1997.

FAGIOLO, 1997b: Marcello Fagiolo, «La scena del giardino Romano», in Marcello Fagiolo, Maria Adriana Giusti, Vincenzo Cazzato (ed.), *Lo specchio del paradiso. Giardino e teatro dall'Antico al Novecento*, Cinisello Balsamo, 1997, p. 10-21.

Exhibition catalogues are listed separately at the end of the bibliography, in chronological order:

LOS ANGELES-OTTAWA, 2008-2009: Andrea Bacchi, Catherine Hess, Jennifer Montagu (ed.), *Bernini and the Birth of Baroque Portrait*

*Sculpture*, exh. cat. (Los Angeles, The J. Paul Getty Museum, 2008; Ottawa, National Gallery of Canada, 2008-2009), Los Angeles, 2008.

PARIS, 1994-1995: Pierre Rosenberg, Louis-Antoine Prat, *Nicolas Poussin, 1594-1665*, exhibition catalogue (Paris, Galeries nationales du Grand Palais, 1994-1995), Paris, 1994.

Edited volumes and critical editions (ed.) are listed as follows:

ADLER, POINTON, 1993: Kathleen Adler, Marcia Pointon (eds.), *The Body Imaged. The Human Form and Visual Culture since the Renaissance*, Cambridge, 1993.

VIGENÈRE, [1602] 2010: Blaise de Vigenère, *La description de Callistrate de quelques statues antiques tant de marbre comme de bronze*, Aline Magnien (ed.), Paris, 2010.

If a publication has more than three authors or editors, name the first three in alphabetical order, followed by *et al.*

In the case of a reissue or translation, mention the place, if relevant, and in any case the date of the original edition:

BELLORI, 1976: Giovanni Pietro Bellori, *Le vite de' pittori, scultori e architetti moderni* (1672), Evelina Borea (ed.), Turin, 1976.

TAFURI, 1988: Manfredo Tafuri, *History of Italian Architecture, 1944-1985* (Turin, 1986), Jessica Levine (trans.), Cambridge (Ma.), 1988.

Conference proceedings are referenced by city, venue, and date of the conference (in brackets), before the place and date of publication:

HERMANN, HERZ, NEWMAN, 1998: John J. Hermann Jr, Norman Herz, Richard Newman (eds.), *Interdisciplinary Studies in Ancient Stone*, proceedings of the conference (Boston, Museum of Fine Arts, 1998), London, 2002.

Articles in journals and edited volumes (conference proceedings or exhibition catalogues) are referenced with the following elements: author, « title of contribution », *Journal*, volume, no. of issue, month (if applicable), year, pages; or, for an edited volume, author, « title of contribution », in editor(s), *Title of volume*, place, date, pages.

CIOFFARI, 1947: Vincenzo Cioffari, «The Function of Fortune in Dante, Boccaccio and Machiavelli», *Italica*, vol. 24, no. 1, March 1947, p. 1-13.

FERMOR, 1998: Sharon Fermor, «Poetry in Motion: Beauty in Movement and the Renaissance Conception of *leggiadria*», in Francis Ames-Lewis, Mary Rogers (eds.), *Concepts of Beauty in Renaissance Art*, Aldershot, 1998, p. 124-133.

HOCHMANN, 2014: Michel Hochmann, «Qui est Pauson? Aux origines du genre vil», in Francesca Cappelletti, Annick Lemoine (eds.), *Les Bas-fonds du Baroque. La Rome du vice et de la misère*, exh. cat. (Rome, Académie de France à Rome, October 2014-January 2015; Paris, Petit Palais, February-May 2015), Milan, 2014, p. 69-75.

When using several articles from the same volume, the volume should be fully referenced in the bibliography separately from the articles. Full references of articles can then include the short reference to the volume:

AMES-LEWIS, ROGERS, 1998: Francis Ames-Lewis, Mary Rogers (ed.), *Concepts of Beauty in Renaissance Art*, Aldershot, 1998.

FERMOR, 1998: Sharon Fermor, «Poetry in Motion: Beauty in Movement and the Renaissance Conception of *leggiadria*», in AMES-LEWIS, ROGERS, 1998, p. 124-133.

ROME-PARIS, 2014 : Francesca Cappelletti, Annick Lemoine (ed.), *Les Bas-fonds du Baroque. La Rome du vice et de la misère*, exh. cat. (Rome, Académie de France à Rome, October 2014-January 2015 ; Paris, Petit Palais, February-May 2015), Milan, 2014

HOCHMANN, 2014 : Michel Hochmann, «Qui est Pauson? Aux origines du genre vil», in ROME-PARIS, 2014, p. 69-75.

Unpublished dissertations or research papers are mentioned as follows:

JOHNSTON, 2002: Ken Johnston, *Lucca in the Signoria of Paolo Guinigi, 1400-1430*, Ph. D., Austin, University of North Texas, 2002.