

*Studiolo*

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

## Editorial Guidelines

## MANUSCRIPT

Contributions must be submitted electronically to the editorial staff ([francesca.alberti@villamedici.it](mailto:francesca.alberti@villamedici.it) / [patrizia.celli@villamedici.it](mailto:patrizia.celli@villamedici.it)) as a Word document (.doc or .docx).

The text should be presented in Times New Roman, 12-point font, and double-spaced throughout. Endnotes should be presented size 10-point font. Documents must be paginated.

The articles will be complemented with: a complete bibliography, a list of illustrations with complete captions for each image, separately, and an image folder.

No more than 15 illustrations per article are allowed.

An **abstract** of the article (no longer than 800 characters) and a short **biography** of the contributor (no longer than 800 characters) will be also sent in separated files, giving the author's title, status, current research, recent publications, and e-mail address. Abstract and bibliography shall be sent in two separate documents.

Character limit for articles destined to *Dossier*, *Essais* and *Débats* sections is between 40.000 and 70.000 (including spaces and endnotes). In *Histoires et Patrimoine à la Villa Médicis* character limit is between 15.000 and 50.000 characters (including spaces and endnotes). Authors are recommended to comply with the indications provided.

## STYLE GUIDELINES

Quotations, even in foreign language, will be given in roman with quotation marks «...», in the main body of the text; to indicate a quotation within another quote, please use quotation marks <...>.

To indicate a truncation by the author within the text quoted, please use [...]. Words added by the author in a quotation must also be contained within square brackets.

The first letter of a quotation beginning after a colon [:] shall always be capitalized.

Endnotes should be numbered consecutively and written in Arabic numeral.

The note number should always be placed at the end of the sentence, and after punctuation marks.

Acknowledgements will appear at the end of the text, before bibliography, and not within endnotes.

Foreign language words used in the text out of any quotation shall be written in *italics*, with an exception for words entered in common use.

Please avoid overuse of capital letters; the rules of standard English capitalization can be followed (Musée du Louvre, Palazzo Farnese, ...).

As far as possible, abbreviations will be avoided, with an exception for archival sources.

The en-dash (short) shall be used as separator, to show a range (1982-1984) or connect words; the em-dash (medium) can be used around parenthetical expressions or parenthetical elements.

## IMAGES AND CREDIT LINES

Images must be sent by email, via Wetransfer or other link in high resolution files (minimum size: 300 dpi., A4 or A5, in .TIFF or HD Jpeg) and free from rights. The author is responsible for securing authorization from the copyright holder. The author should provide the editorial staff with every copyright or credit-line information for each file.

Scans from books or photographs of photographs are generally not admitted, except for particular cases (to be discussed with editorial staff).

Images shall be numbered progressively following the order of appearance in the article and copyright free, titled with name of the author, title of the work, current location (ex.:

01\_botticelli\_primavera\_uffizi); image references given within the text should be given in the following form: [fig. 1] or [fig. 1-2].

Captions will be given separately, following the order of appearance and in the following form:

Name Surname of the author, *Title of the work* (or description of the object), date, technique, city, current location (© photographer/right holders).

1. Girolamo da Carpi, *L'Assunzione della Vergine*, c. 1530-1540, olio su tela, 199,4 x 131,1 cm, Washington, National Gallery of Art. Open source: free credits. Wikimedia Commons.

2. Agostino Carracci, *Progetto di un sistema decorativo*, inchiostro su carta, 244 x 213 mm, 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 number, picture number and possibly location of the source.

3. Carlo Lasinio, *Mosè colpisce l'acqua dalla roccia*, from LASTRI, 1791-1795, vol. 2, tav. LXV.

## APPENDIX

For **unpublished documents**, the author shall add a transcription of the documents in appendix to the article. These documents must be submitted in a separate .doc or docx. document, specifying title and source of each, in the following form:

[1] Baptism of Antoine Juste, on April, 15<sup>th</sup> 1481

(AOSMF, Registri battesimali, 4 [Registri battesimali, march 18, 1474-december 31, 1481], c. 124 r)

[2] Crivelli's reply to Maximilian's letter, dated February 2<sup>nd</sup>, 1613

(BayHStA, kasten schwarz 7365, fol. 346)

For transcription of archival documents, author must rigorously follow the following rules:

[...] = truncated text

[x] = letter added by the author of the transcription

[word] = word added by the author of the transcription

word [illegible] = illegible word; ... [illegible] = illegible word

word [?] = uncertain reading

word = crossed-off word in the original text

(word or text) = comments or additions *a latere* or in the margin

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[text] = comments of the author of the transcription

[fol. X] = folio change within the text

References to appendix documents within the text will be given as: [doc. 1]

Abbreviations shall be listed at the beginning of the document, as it follows:

ASG = Genova, Archivio di Stato

AN = Archives nationales de France

BnF = Paris, Bibliothèque nationale de France

## BIBLIOGRAPHICAL REFERENCING

Bibliographical references in endnotes should be presented in their shortened form, as it follows:

Last name(s) of the author(s) in small capital letters, year for a monograph or an article:

31 See CANEDY, 1976, and Philadelphia, 2005, p. 18-21.

32 See PETRIOLI TOFANI, 2000, p. 133-139.

## BIBLIOGRAPHY

Bibliography will list, in alphabetical order, all the works quoted in the text, giving the shortened reference, followed by the full reference.

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 should be also given in **shortened form** (city, date of the exhibition) and listed separately, after the bibliography. In alphabetical order, please mention the shortened reference followed by the full reference, as it follows:

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.

An **edited publication** or an **academic edition** (ed.) will be presented as it follows:

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

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

If a publication has **more than three authors**, reference the first three followed by *et alii*.

In the case of a **reissue**, or a **translation**, please mention the **place**, if possible, and in any case the **date** of the original edition, in the full reference, as it follows:

BELLORI, 1776: Giovanni Pietro Bellori, *Le vite de' pittori, scultori e architetti moderni* (1672), Evelina Borea (ed.), Turin, 1976.

HASKELL, PENNY, 1984: Francis Haskell, Nicholas Penny, *L'Antico nella storia del gusto. La seduzione della scultura classica, 1500-1900* (New Haven/London, 1981), Renato Pedio (it. trans.), Turin, 1984.

If **symposium papers** are quoted, please include the city, the institution and the year the symposium took place in parentheses, before the place and date of publication, as follows:

HERMANN, HERZ, NEWMAN, 1998: John J. Herrmann Jr, Norman Herz, Richard Newman (ed.), *Interdisciplinary Studies in Ancient Stone*, symposium papers (Boston, Museum of Fine Arts, 1998), London, 2002.

Articles in journals or periodicals, contributions in collections of essays (symposium papers or exhibition catalogues) please give as it follows::

For journals and periodicals:

CIOFFARI, 1947: Vincenzo Cioffari, «The Function of Fortune in Dante, Boccaccio and Machiavelli», *Italica*, vol. 24, n° 1, March 1947, p. 1-13.

For collection of essays:

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

For exhibition catalogues:

HOCHMANN, 2014 : Michel Hochmann, «Qui est Pauson? Aux origins du genre vil», in Francesca Cappelletti, Annick Lemoine (ed.), *Les Bas-fons 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.

If several articles of the same volume are quoted in the same article, please provide separately the reference of the collective work and the cited articles in bibliography, and in the text please use the shortened form after the first occurrence:

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-fons 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 origins du genre vil», in ROME-PARIS, 2014, p. 69-75.

Academic works, dissertations or unpublished doctoral dissertations will be mentioned as follows:

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

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In endnotes and in bibliography, please indicate, as follows:

- pages numbers: p. 42, p. 67-69
- figures: p. 20, fig. 3, p. 56, fig. 56-68
- note numbers: p. 35, note 53
- catalogue numbers: cat. 17, p. 15
- books, parts and volumes in roman figures, Arabic numeral: vol. (or t.) 3
- chapters or sections in roman figures, capital letters: chap. IV

Make sure to differentiate between note and n° (number).

Please always use *Ibidem* when the same reference is quoted in the previous endnote (followed by page number, if specific or different from previous mention).

*Idem* is to be used when the same author is quoted in the previous note.