

## Submission and Style Guidelines

### GENERAL CONSIDERATIONS

The basic principles behind these Guidelines are (1) to minimize additional editorial work, and (2) to cut down on costs and unnecessary time consumption. The following Guidelines should suffice for most purposes and should cover the great majority of cases encountered by authors. In all doubtful cases, please consult the Editors.

All submissions should be addressed by electronic mail, as attachments to [studiarudolphina@udu.cas.cz](mailto:studiarudolphina@udu.cas.cz).

All articles should include, immediately preceding the text, on separate lines: (1) title of the article, (2) author's full name as it should appear in the volume, (3) and author's institutional affiliation, if any.

The editors reserve the right to edit the texts received. Any substantial changes will be made in consultation with the author. Once the page layout is complete, a PDF proof copy will be forwarded to the author for final review. No material changes may be made at proof stage, and only typographic errors corrected. Please be very careful to review the proof in detail to ensure that nothing has been lost in the process of preparing it for publication (missing italics are a common problem, for example).

The author must inform the editor about whether each image can be published under fair use or if a permission must be obtained. Images should be submitted in a standard format (300 dpi, if possible in TIF format).

### TEXT

- \* Please submit text in a standard word processing format: Microsoft Word preferred. Please do not attempt to anticipate or reproduce the *Studia Rudolphina* house style, including fonts and formatting, and do not use fancy fonts. Articles should be in one-and-half-spaced Times New Roman 12 pt.
- \* Please use single spaces following full stops (also between sentences).
- \* Please use only one paragraph return between paragraphs (do not create extra space).
- \* All paragraphs, except for the first one, should be indented.

- \* Foreign language quotations should be given in translation in the main text, with the original appearing in full in accompanying endnote. No quotations may be italicized but those in endnotes should be put in between quotation marks.
- \* Longer quotations (more than 300 characters) should be indented with extra lines between them and the main text.
- \* Italics should be used only for names of specific works of art (*The Feast of the Rosary*), titles of books and other publications (*Naturalis Historia*) and abstract or technical terms, especially when used in a foreign language (*pictura, impresa, imitatio, Kunstkammer*). Note that foreign words and expressions in common English /German use (*per dictum, savoir fair*) should be left in Roman type
- \* Italics are not used for place names (S. Maria Gloriosa dei Frari) and proper names (Rudolf II).
- \* No separate bibliographies; all references should be incorporated into endnotes.

#### FIGURE CAPTIONS

Captions should be provided with numbers identical with those used in the main text. They must include all basic information of the work reproduced (all in Italics): the name of the author, the title of the work, its date (if exactly known), medium, and present whereabouts in its original wording. If the last is too “exotic”, please provide its translation into the language of the article (*Budapest, Szépművészeti Múzeum / Museum of Fine Arts*).

#### Paintings:

1. *Hans von Aachen, Laughing Couple with a Purse, oil on canvas (Vienna, Kunsthistorisches Museum)*

#### Engravings, book illustrations:

2. *Johann Georg Waldreich after Joachim von Sandrart, Portrait of Hans von Aachen, engraving from Sandrart’s Teutsche Academie, 1675*

#### Sculptures:

3. *Giambologna, Flying Mercury, 1588 (Vienna, Kunsthistorisches Museum)*

#### Architecture:

4a. *Jičín, The Provost and Court Church of Saint James*

4b. *Bramante, Tempietto of S. Pietro in Montorio, Rome, 1502*

#### QUOTATIONS

##### I. Articles

- \* The articles should be referred to in their full pagination (I. 1), with specific pages in brackets (I. 2).
- \* The title of Studia Rudolphina should be in small capitals (I. 3).
- \* In German texts the following changes should be taken into account: pp. / S.; note / Anm.; vol(s). / Bd(e). ; exh. cat. / Ausst.-Kat.; cat. no. / Kat.-Nr.; idem, eadem, ibidem /

Derselbe, Dieselbe, ebenda; etc.

*First reference:*

1) Eliška Fučíková, Studien zur Rudolfinischen Kunst: Addenda & corrigenda, *Umění/Ars* 27 (1979), pp. 489–514.

2) Lubomír Konečný, Augustine Käsenbrot of Olomouc, his Golden Bowl in Dresden, and the Renaissance Revival of "Poetic" Bacchus, *Artibus et historiae* 24:48 (2003), pp. 185–197 (190, 192–193). – *This should be used only when all issues of the journal quoted have its own pagination.*

3) Eliška Fučíková, Adriaen de Vries, die Prager Burg und das Waldstein-Palais, *STUDIA RUDOLPHINA* 6 (2006), pp. 26–35 (34, NOTE 12).

*Subsequent references (valid for all examples beneath):*

Fučíková (note 1), p. 490.

Konečný (note 2), pp. 196–197, note 30.

Fučíková (note 3).

*Comments:*

1) When more titles by the same author occur in the article, discriminate: Fučíková 1979 (note 1), p. 490; Fučíková 2006 (note 3), pp. 28–29 and p. 34, note 12.

2) If the same quotation follows immediately, write: *Ibidem*, p. 14.

3) When there are more references in one footnote they should be separated by semicolons (;).

## **II. Monographs:**

*First reference:*

1) Zírka Z. Filipczak, *Picturing Art in Antwerp, 1550–1700* (Princeton, 1987), pp. 105–107 and p. 155, note 30.

2) Ernst van de Wetering et al., *A Corpus of Rembrandt Paintings, IV* (Dordrecht, 2005), p. 57.

3) Marcus Dekiert, *Musikanten in der Malerei der niederländischen Caravaggio-Nachfolger: Vorstufen, Ikonographie und Bedeutungsgehalt der Musikszene in der niederländischen Bildkunst des 16. und 17. Jahrhunderts* [= Bonner Studien zur Kunstgeschichte 17] (Münster, 2003).

*Subsequent references:*

Filipczak (note 1).

van de Wetering et al. (note 2), p. 32.

Dekiert (note 3), pp. 100–125.

## **III. Exhibition catalogs and catalog entries**

*First reference:*

1) Eddy de Jongh, *Portretten van Echt en Trouw*, exh. cat. (Haarlem, 1986).

2) *Tiziano. L'Ultimo Atto*, ed. Lionello Puppi, exh. cat. (Belluno, 2007).

3) Enrico Maria Dal Pozzolo, in *Tiziano: L'Ultimo Atto*, ed. Lionello Puppi, exh. cat. (Belluno, 2007), pp. 420–421, cat. no. 116.

*Subsequent references:*

de Jongh (note 1), p. 32.

*Tiziano* (note 2), p. 12.

Dal Pozzolo (note 3), p. 420–422, cat. nos. 116 and 117.

#### **IV. Conference proceedings and contributions**

*First reference:*

1) Eliška Fučíková, Die Kunstkammer und Galerie Kaiser Rudolfs II. als eine Studiensammlung, in *Akten des XXV. Internationalen Kongresses für Kunstgeschichte, Wien, 4.–10. September 1983, IV: Der Zugang zum Kunstwerk: Schatzkammer, Salon, Ausstellung, „Museum“*, ed. Jacques Thuillier (Vienna, 1986), pp. 53–58.

2) *München – Prag um 1600* [= *STUDIA RUDOLPHINA – Sonderheft*], ed. by Beket Bukovinská and Lubomír Konečný (Prague, 2009).

*Subsequent references:*

Fučíková (note 1), p. 53.

Ivan Muchka, Architektur in Prag und München um 1600 – eine Juxtaposition, in: *München – Prag um 1600* (note 2), s. 143–154 (144).

#### **V. Academic theses**

*First reference:*

Eva Jana Šíroká, *Northern Artists in Italy ca. 1565–1585: Hans Speckaert as a Draughtsman and a Teacher*, 3 vols. (Ph.D. Dissertation, Princeton, 1995), I, p. 242, note 82. [For German dissertations use: Diss. München].

*Subsequent reference:*

Šíroká (note 1), II, pp. 102–103.

#### **VI. Auction catalogues**

Sotheby's, New York, Sale N08404: *Important Old Master Paintings* [...] (25. 1. 2008), Lot 273: „Studio of Hans von Aachen“; oil on canvas, 106,8 × 83,8 cm.

#### **VII. Archival documents, manuscripts**

*When documents from the same archive are cited frequently, abbreviations should be used, with an indication in the first reference:*

1) Archivio di Stato di Venezia (hereafter ASV), Notarile Testamenti, Ludovico De Cappi, busta 274, n. 176.

*Czech archival institutions and their fonds should bear their original (Czech) name with translation and standard abbreviation in brackets:*

2) Archiv Pražského hradu (the Archives of Prague Castle, hereafter APH), Dvorní

stavební úřad (Hofbauamt, i.e. Court Building Office, hereafter HBA), inv. no. 1975, box 103 (not folioed).

3) Archiv Pražského hradu [The Archives of Prague Castle, cited hereafter as APH], The Archives of the Metropolitan Chapter by St. Vitus in Prague, Manuscripts, inv. no. 1049, sign. G LV/1, fol. 16r–24v.

*Subsequent references:*

Document cited in endnote 1 above, fol. 466r.

Diennebier writing to Althann from Prague, 15 May 1723 (draft), APH, HBA, inv. no. 1975, box 103.

### VIII. Internet sources

*Example:*

See <http://www.magicgarnet.cz/de/mystery/> <last visit 5. 7. 2012>.

### IX. Bibliographical abbreviations

Following abbreviations should be used for several frequently cited references:

AKL = *Saur: Allgemeines Künstler-Lexikon. Die bildenden Künstler aller Zeiten und Völker* (Munich and Leipzig, 1992–)

Bauer and Haupt = *Das Kunstkammerinventar Kaiser Rudolfs II. 1607–1611*, ed. by Rotraud Bauer and Herbert Haupt, JKSW 72 (1976)

DA = *The Dictionary of Art*, ed. by Jane Turner (London and New York, 1996), 34 vols.

Hans Aachen 2010 = *Hans von Aachen (1552–1615): A Court Artist in Europe*, exh. cat., ed. by Thomas Fusenig with Alice Taatgen and Heinrich Becker (Munich, 2010)

HDF = *Hollstein Dutch & Flemish Etchings, Engravings 1450–1700* (Amsterdam, 1949–)

HG = *Hollstein German Etchings, Engravings and Woodcuts 1400–1700* (Amsterdam, 1954–)

NHDF = *The New Hollstein Dutch & Flemish Etching, Engravings and Woodcuts*, ed. by Ger Luijten et al. (Rotterdam, 1993–)

NHG = *The New Hollstein German Etchings, Engravings and Woodcuts* (Rotterdam, 1996–)

JKSAK = *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*

JKSW = *Jahrbuch der Kunsthistorischen Sammlungen in Wien*

JKMW = *Jahrbuch des Kunsthistorischen Museums Wien*

Kaufmann = Thomas DaCosta Kaufmann, *The School of Prague: Painting at the Court of Rudolf II* (Chicago and London, 1988)

Prag um 1600 = *Prag um 1600: Kunst und Kultur am Hofe Rudolfs II.*, exh. cat. (Freren, 1988)

Prag um 1600: Beiträge = *Prag um 1600: Beiträge zur Kunst und Kultur am Hofe Rudolfs II.* (Freren, 1988)

Rudolf II and Prague = *Rudolf II and Prague: The Court and the City*, exh. cat., ed. by Eliška Fučíková et al. (Prague, London and Milan, 1997)

*Rudolf II. und Prag* = *Rudolf II. und Prag: Kaiserlicher Hof und Residenzstadt als kulturelles und geistiges Zentrum Mitteleuropas*, exh. cat., ed. by Eliška Fučíková et al. (Prague, London and Milan, 1997)

*Rudolf II, Prague and the World* = *Rudolf II, Prague and the World: Papers from the International Conference, Prague, 2–4 September 1997*, ed. by Lubomír Konečný, Beket Bukovinská and Ivan Muchka (Prague, 1998)

*Thieme – Becker* = *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, ed. by Ulrich Thieme and Felix Becker (Leipzig, 1907–1950), 37 vols.

*TIB* = *The Illustrated Bartsch*, ed. by Walter L. Strauss, John T. Spike et al. (New York, 1978–)