

INSTRUCTIONS TO AUTHORS

The editorial staff of *Acta historiae artis Slovenica* encourages submissions from researchers in the history and theory of art and visual culture of Slovenia, Southern and Central Europe as well as articles dealing with wider cultural-historical topics related to European and western fine arts.

We accept contributions in Slovenian as well as in English, German, Italian, Croatian, Serbian and French language.

Articles are subjected to double blind peer-review.

Submitted articles should include:

- Manuscript (preferably in doc., docx. format)
- Author's contact details, including name, e-mail address, city and (if applicable) institutional affiliation
- A summary (which will be translated in Slovene) and a brief abstract in English language (max. 1000 signs including spaces)
- 5–10 key words in English language
- List of captions, numbered according to the sequence of illustrations in the text
- Image files, numbered according to the intended sequence of illustrations in the text. The image files should be of a publishable quality (jpeg. or tiff. format, min. 300 dpi; see below for detailed guidelines)
- The author should obtain permission (copyright) for image publication.

A. Bibliography citations

The general punctuation mark to be used is **comma**; **hyphen** is used to link several places of publication (e.g. Paris-London-New York); subtitle is separated from the title with a **full-stop**. Bibliographical units in one footnote are separated with **semi-colon**. The footnote ends with a full-stop.

The author's first **name** is written in full, the **surname** is in CAPITAL letters. The **title** of the publication is set in *italics*, whereas the title of the paper is in upright lettering and without quotation marks. The place of publication is cited in its original form, the publishing house is

not given.

Abbreviations follow the original language of the paper or they can be Latin; however, they should be consistent throughout.

All **numbers**, regardless of the original form, are cited as Arabic numeral.

Monographs

⁴ Erwin PANOFSKY, *Renaissance and Renascences in Western Art*, New York 1960, p. 83.

⁵ Ernst Hans Josef GOMBRICH, *Meditations on a Hobbyhorse and other Essays on the Theory of Art*, London 1963, pp. 102–103.

A possible **series** of the publication is given in brackets after the year:

¹⁴ Raffaella MORSELLI, *Collezioni e quadrerie nella Bologna del Seicento. Inventari 1640–1707* (ed. Anna Cera Sones), Santa Monica 1998 (Documents for the History of Collecting. Italian Inventories, 3).

New editions: the number of the edition is indicated in superscript next to the year; if the number of the edition used is not indicated, the year of the first publication is given next to the year of the publication referred to, e.g.: 1989 (first published 1950). The information about a **reprint** is given in brackets after the original year (giving the real place and year of the reprint):

⁴ Andor PIGLER, *Barockthemen. Eine Auswahl von Verzeichnissen zur Ikonographie des 17. und 18. Jahrhunderts*, 1, Budapest 1974², p. 54.

¹⁷ Joachim von SANDRART, *Teutsche Academie, der Bau-, Bild- und Mahlerey-Künste*, 2/3, Nürnberg 1679 (reprint Nördlingen 1994), p. 79.

If **authors** are more than one, they are separated with commas. Three authors at the most are given, otherwise the publication is stated with its title only.

¹² Eddy DE JONGH, Ger LUIJTEN, *Mirror of Everyday Life. Genre Prints in the Netherlands 1550–1700*, Amsterdam-Gent 1997.

II. Articles

The title of the periodical (in italics) is followed by the volume, the year, and the pages referred to:

²³ Klára GARAS, Die Entstehung der Galerie des Erzherzogs Leopold Wilhelm, *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 63, 1967, pp. 39–80.

If periodicals have **independent pagination in individual numbers** of a volume, the number is indicated after the slash immediately after the volume:

⁸ Lech BRUSEWICZ, The Paintings by Pieter Nason in Polish Collections, *Bulletin du Musée National de Varsovie*, 19/1, pp. 1–48.

The titles of papers in symposium proceeding or a monograph of joint authorship (i.e. of more than 3 authors) are cited as following:

¹⁰ John Michael MONTIAS, Notes on economic development and the market for paintings in Amsterdam, in: *Economia e arte secc. XIII–XVIII. Atti della “Trentatreesima Settimana di Studi” 30 aprile–4 maggio 2000* (ed. Simonetta Cavaciocchi), Firenze 2002, pp. 116–130.

²³ Bodo GUTHMÜLLER, Bild und Text in Lodovico Dolces Transformationen, *Die Rezeption der Metamorphosen des Ovid in der Neuzeit. Der Antike Mythos in Text und Bild* (eds. Hermann Walter, Hans-Jürgen Horn), Berlin 1995 (Ikonographische Repertorien zur Rezeption des antiken Mythos in Europa, 1), pp. 60–65.

Parallel titles in other languages than the original or in bi- or multi-lingual publications can be given all or only in the language that comes first; if all are given they should be separated with a slash, e.g. *Gotika v Sloveniji / Gotik in Slowenien / Il gotico in Slovenia*.

Up to three **editors** are given in brackets immediately after the title of the publication, their surnames are not capitalized:

¹⁵ Uroš LUBEJ, Almanach. The Painter and His Patrons, *Almanach and Painting in the Second Half of the 17th Century in Carniola* (eds. Barbara Murovec, Matej Klemenčič, Mateja Breščak), Ljubljana 2006, pp. 23–62.

¹⁸ Oskar BÄTSCHMANN, Die Rezeption von Leon Battista Alberti in der Kunsttheorie des 17. Jahrhunderts, *Estetica Baroca* (ed. Sebastian Schütze), Roma 2004, pp. 115–140.

Special numbers of periodicals with independent title are cited as periodicals with the addition, immediately after the year, of the special title put in brackets and preceded by the equation mark:

²¹ Ana LAVRIČ, The Iconography of Saints in Baroque Ljubljana, *Acta historiae artis Slovenica*, 16/1–2, 2011 (= *Baroque Ceiling Painting. Public and Private Devotion in the Towns of Central Europe and Northern Italy*), pp. 46–48.

Lexical Entry

Johannes RÖLL, Giovanni Dalmata, *Saur Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, 55, München-Leipzig 2007, pp. 3–6.

III. Exhibition catalogues

are cited as monograph publications, only that the venue(s) or/and the organizer of the exhibition are set before the place:

⁶ *Die Magie der Dinge. Stillebenmalerei 1500–1800* (ed. Jochen Sander), Städel Museum Frankfurt, Kunstmuseum Basel, Ostfildern 2008.

⁹ Mirjam NEUMEISTER, *Alte Pinakothek. Flämische Malerei*, Bayerische Staatsgemäldesammlungen, München 2009, p. 78.

¹⁷ Georg WACHA, Küchen–Köche–Kochen. Nahrung. Versorgung und Eßkultur, *Adel im Wandel. Politik – Kultur – Konfession. 1500–1700* (eds. Herbert Knittler, Gottfried Stangler, Renate Zedinger), Landesmuseum Niederösterreich, Wien 1990, p. 147.

Catalogue entry

⁹¹ Petra ZELENKOVÁ, Triumph of St. Catherine over Fifty Philosophers, *Karel Škréta (1610–1674). His Work and His Era* (eds. Lenka Stolárová, Vít Vlnas), National Gallery in Prague, Praha 2010, p. 416, cat. IX.24.

IV. Subsequent references

include only the author's (authors') surname(s) in capitals, or the title (possibly abridged) in italics for collective works, followed by the year of publication, the information of the footnote with the first reference in brackets and finally the pages referred to, e.g.

GOMBRICH 1963 (n. 5), p. 33; MONTIAS 2002 (n. 10), p. 118; *Die Magie* 2008 (n. 6), p. 66. If several works of the same author from the same years are cited, the capitalized surname is complemented with the title of the work referred to (in italics if it is monograph and in upright letters if it is a paper); in this case the items of the reference are separated with commas. Id., ibid., idem, op. cit. and the like should not be used.

B. Archival and Unpublished Sources

In citing archival documents, it is necessary to give enough information for their easy identification. The information goes from the general to the specific: from the complete name of the archive, the body of the material, signature, and to other particulars ending with the page or folio. As the punctuation mark, comma is used. If documents from the same archive are cited several times, abbreviation for the archive should be used, with its indication in the first reference:

² Archivio Collegio Germanico, Rome (ACG), Fondo S. Apollinare, N.º 8b, fasc. 5, p. 17.

⁴ Archivio di Stato di Udine (ASU), Archivio comunale, vol. 89.

⁷ Steiermärkisches Landesarchiv, Graz (StLA), Archiv Attems, Karton 8, Heft 59, fol. 45v.

Subsequent references

²³ ACG (n. 2), p. 18.

³⁵ ASU (n. 4), vol. 87.

⁴⁵ StLA (n. 7), fol. 37.

C. Photographic Material and Reproductions for Publication

Editorial board accepts photographic material and reproductions in digital format as well as in “traditional hard-copies” (i.e. prints on photographic paper, negatives and colour positives).

Technical requirements:

- The minimum resolution of scans and digital files is 300 dpi.
- Preferred formats are TIFF and JPG.

Image size:

- Minimum 3500 × 2625 pixels for whole-page reproduction.
- Minimum 2200 × 1650 pixels for half-page reproduction.

The following guidelines refer to digital material:

- If the author does not have an access to a professional scanner, the high quality scans

of diases and negatives will be made by the staff at France Stele Institute of Art History.

- The reproductions selected for publication should be of publication quality; images taken from the Internet or low-resolution reproductions cannot not be used.

Reproduction labelling:

Please, mark the files with the name of the author (using standard alphabet) and with serial number (e.g. LAVRIC_001).