

***I Tatti Studies* Style Guidelines**

Manuscripts can be in English, Italian, French, German, or Spanish. Illustrated articles should be accompanied by a list of picture captions and by high quality (300 dpi or more for photographs) digital images of the illustrations in tiff or jpeg format.

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Preparing a Manuscript

Double-space ALL copy: text, quotations, endnotes, and captions.

Use 12-point Times New Roman type for all elements.

Do not indent paragraphs but separate paragraphs with an extra space between the lines.

Begin each section or element (text, endnotes, etc.) on a new page.

Number all pages. Leave a margin of 1½ inches (circa 3 cm) all around.

Do not break words (hyphenate) at ends of lines.

Do not justify the right-hand margin.

Use *italic* type for words to be set in italics. Do not use boldface or other sizes or styles or font.

Lengthy quotations should be indented and set apart from the text.

Conventions of American spelling should be preferred throughout.

Dates should be given in the following format: 29 October 1465

Punctuation

*Use only one space between sentences.

*For all languages, short quotations should be placed within double quotations in this form: “ ” (activate the “smart quotes” feature under “Tools” in Word). Single quotation marks for quotes within quotes (nested quotes): “Whoever said ‘History is bunk’ lacked all sense”, the professor said, “and I won’t even comment on the remark that ‘History repeats itself’”.

* Punctuation belonging to a quotation should be within the quotation marks; otherwise it should be outside the quotation marks.

*To simplify editing, please use a colon, and not a period or semicolon, between titles and subtitles. In all languages, capitalize the first word of the title and the first word of the subtitle. For the rest of the title and subtitle, follow the conventions of the particular language, as follows

English: All words except articles and prepositions capitalized;

German: proper names and all nouns capitalized, other words lower case

Most other languages: only first word of title and of subtitle, capitalized, along with proper names

*Page numbers should be given in full, with a space between “p.” and the number: p. 10, pp. 121–195.

Please do not use “ff.”

Numbers:

One to ten spelled out in full, with ordinals the same: ninth, tenth, 11th, 12th. But centuries always spelled out in full: nineteenth-century art, in the twentieth century. If possible en-dashes rather than hyphens should be used for number ranges (e.g. 1926–1955, not 1926-1955).

Miscellaneous

not italicized:

circa: ca. (not c.)

ibid.

idem

e.g.

i.e.

cf. (in English), cfr. (in Italian)

italicized:

et al.

op. cit.

loc. cit.

ed. cit.

abbreviations

St. Francis of Assisi died in 1226.

Sts. Francis and Clare may have met for the first time in 1212.

S. Francesco in Arezzo was rebuilt in the years following 1290.

SS. Annunziata's community included a brother of Rosso Fiorentino.

The Cappella del Santissimo Sacramento passed from the Falconieri family to the sculptor Giambologna.

p. 101, note 3 (**note = a footnote or endnote**)

p. 101, no. 3; pp. 102–103, nos. 12–16 (**no. = a number in a checklist**)

p. 101, cat. 3; pp. 102–103, cat. 12–16. (**cat. = the number of an entry in an exhibition catalogue or museum catalogue**)

lot 3 (**lot [without including page number] = an item listed for sale in an auction catalogue**)

Foreign words and phrases sprinkled within the text should be kept to an absolute minimum, but when used they should be italicized, unless they have been assimilated into the vocabulary of the writer's own language:

“The dénouement of *Il ritorno d'Ulisse*, for all its Sturm und Drang and *allegro con brio*, seems a bit *de trop* within the larger context of Monteverdi's oeuvre. Among the works of his *Alterstil* we can regard it as ersatz, a magnum opus *manqué*. But *de gustibus non est disputandum*.”

Longer quotations in a foreign language should be placed in quotation marks, without italics. If these run longer than two sentences, they should be set apart from the text and indented (like all long quotations in the text).

Endnotes and Captions

Notes should be numbered consecutively and submitted as endnotes, not footnotes. Endnote numbers in the text should use superscript figures placed after punctuation. Captions should also be on a separate page, double-spaced.

Note: In citations, the author's, editor's and translator's names should be in SMALL CAPS (MAIUSCOLETTI), and not ALL CAPS (MAIUSCOLI).

Format for Endnotes

I. Bibliographical data, first citation

BOOKS BY AUTHORS

Joseph CONNORS, *Borromini and the Roman Oratory: Style and Society*, New York/Cambridge, Mass. 1980.

Arthur Kingsley PORTER, *Romanesque Sculpture of the Pilgrimage Roads*, Boston 1923, p. 16.

Bernard KLOPSTOCK and Hildegard SCHLORTHE, *L'arte medievale in Umbria*, Florence/Rome 1978, pp. 45–47.

Siena: Immagini di una città, Siena 1991, II, p. 66.

Franz B. C. LUND, *Ad Quadratum: Eine Studie der religiösen Architektur Mittelitaliens*, Frankfurt a. M./Freiburg i. B. 1876, 2 vols.

More than three authors or editors: use *et al.*

I Marmi vivi: Bernini e la nascita del ritratto barocco, ed. Andrea BACCHI *et al.*, exh. cat., Florence, Museo Nazionale del Bargello, 2009.

EDITED BOOKS

Specchio di Roma barocca: Una guida inedita del XVII secolo, ed. Joseph CONNORS and Louise RICE, Rome, 1991, p. 112, fig. 26.

Text und Bild: Aspekte des Zusammenwirkens zweier Künste im Mittelalter und in der frühen Neuzeit, ed. Carola MEIER and Urs K. RUBERG, III, Wiesbaden 1980, p. 23.

Il disegno: Le collezioni pubbliche italiane: Parte seconda, ed. Annamaria PETRIOLI TOFANI, Salvatore PROSPERI VALENTI RODINÒ, and Giovanni Carlo SCIOLLA, Cinisello Balsamo 1994, pp. 13–14.

Note: In English use “ed.” for the singular and plural (not “eds.”).

BOOKS IN TRANSLATION

DIONYSIUS OF RHODES, *On the Holy Icon*, trans. Cecil ROTH, Crestwood, New York 1981.

Umberto ECO, *Art and Beauty in the Middle Ages*, trans. Hans BREDIN, New Haven/London 1986.

Roland BARTHES, *Image, Music, Text*, ed. and trans. by Wendy HEATH, New York 1977.

BOOKS WITH SIGNIFICANT INTRODUCTIONS

Francesco BORROMINI, *Opus architectonicum*, ed. and intr. Joseph CONNORS, Milan 1998.

Giovanni BOCCACCIO, *Decamerone*, intr. Vittore BRANCA, Florence 1966.

DISSERTATIONS

Alick MCLEAN, *Sacred Space and Public Policy: The Origins, Decline and Revival of Prato's Piazza della Pieve* (Ph.D. diss., Princeton University 1993), Ann Arbor 1993, pp. 45–98.

Felicity RATTÉ, *Significant Structure: Architectural Images in Thirteenth- and Fourteenth Century Tuscan Painting* (Ph.D. diss., Institute of Fine Arts, New York University 1995), Ann Arbor 1997.

Norman MICHELS, *Bewegung zwischen Ethos und Pathos: Zur Wirkungsästhetik italienischer Kunsttheorie des 15. und 16. Jahrhunderts* (Diss. Hamburg 1986), Münster 1988.

REPRINTED BOOKS

Dominic Ellis COLNAGHI, *Florentine Painters from the 13th to the 15th Centuries*, ed. H. JUNGBLUTH and Dennis WRIGHT [Florence 1929], reprint, New York 1983.

Filippo BALDINUCCI, *Notizie dei professori del disegno da Cimabue in qua*, ed. Ferdinando RANALLI, 2 vols. [Florence 1846], reprint, Florence 1974.

CONFERENCE PROCEEDINGS

Iconography at the Crossroads, Papers from the Colloquium held at Princeton University 1993, ed. Brendan CASSIDY, Princeton 1993.

Il giardino storico italiano: Problemi di indagine, fonti letterarie e storiche, Atti del convegno di studi (Siena/San Quirico d'Orcia, 6–8 ottobre 1978), ed. Giovanni RAGIONIERI, Florence 1981, pp. 147–163.

EXHIBITION CATALOGUES

a) Exhibition and publication in the same place and year (as usual):

L'art médiévale en France, exh. cat., Strasbourg, Musée de la Cité, 1912.

b) Exhibition and publication in the same year, but in a different place :

Gli Este a Ferrara: Una corte nel Rinascimento, ed. Jadranka BENTINI, exh. cat. (Ferrara, Castello di Ferrara), Cinisello Balsamo 2004.

c) Exhibition and publication in different places and years:

Mittelalterliches Kunsthandwerk, ed. Wilhelm WUNDERLICH, exh. cat. (Cologne, Wallraf-Richartz-Museum, 1985), Munich 1989.

Museum Catalogues

Catalogue descriptif de la collection du Musée National du Louvre, Paris 1872, p. 24.

Miklós BOSKOVITS, *Frühe italienische Tafelmalerei: Katalog der Gemälde im Museum Dahlem*, Berlin 1985.

ARTICLES

Leonard G. DUGGAN, “Was Art Really the Book of the Illiterate?”, *Word and Image*, V, 1989, pp. 227–251.

Edwina HALL and Beate UHR, “The Quest for a Better Understanding of Iconology in Medieval Art History”, *The Burlington Magazine*, CXIII, 1942, pp. 123–156.

Fredrikje GRÜNEISEN, “Die romanischen Portale entlang der Weser”, in *Die Kunst der Romanik in Deutschland*, ed. Kurt Ladenbach, II, Münster 1932, pp. 24–56, esp. p. 51.

Svetlana ALPERS, “Roger de Piles and the History of Art”, in: *Kunst und Kunsttheorie 1400–1900*, (Wolffenbütteler Forschungen, 48), Wiesbaden 1991, pp. 175–188.

Gianni CIAPPELLI, “Il rogo della cultura: I bruciamenti delle vanità”, in: *Girolamo Savonarola: l'uomo e il frate*, Atti del convegno internazionale (Todi, 11–14 ottobre 1998), Spoleto 1999, pp. 261–295, esp. p. 295.

ARCHIVAL REFERENCES

a) First reference provides complete name of the archive:

Archivio di Stato di Firenze (hereafter ASF), *Quaderno Del Bene* 74, fols. 51r, 57v.

b) Subsequent references of documents in the same archive:

ASF, *Libri di commercio e di famiglia*, 64 (Libro di creditori e debitori di Lorenzo di Piero di Niccolò Ridolfi segnato C), p. 180.

II. Abbreviations for subsequent citations

ALREADY CITED WORKS

Last name of author(s) in small capitals, short titles of edited works and exhibition catalogues (as in n. ..)

Short title, year (as in n. ..)—only if the note to which you are referring back contains more than one work by that author.

e.g. BLUNT (as in n. 32).
Siena (as in n. 3), p. 123 cat. 17b.

List author and short title only to avoid confusion:

e.g. BOSKOVITS, *Frühe italienische Tafelmalerei* (as in n. 3), pp. 45–78; idem, “Mariotto” (as in n. 3), p. 767 note 6.

Do not use *ibid.* or *idem* to refer to a source cited in the preceding note (use the formula given at the top of this section of the style sheet). Use *ibid.* and *idem* only for repeated references *within the same note*.

TEXT REFERENCE TO FIGURES

In your own essay, capitalized:

(Fig. 1)

(Figs. 7, 8), (Figs. 1–3)

In a work you are citing in your notes, lower case:

Louis A. WALDMAN, “Ha tíz perc alatt nem vagy meggyőző, felejtsd el az elméletedet”, *Élet és Irodalom*, LI, no. 28 (July 2007), p. 7, fig. 3.

Machtelt ISRAËLS, *Sassetta’s Madonna della Neve: An Image of Patronage*, Leiden 2003, pl. 16.

Quotations

Quotations must be absolutely accurate and carefully transcribed. An ellipsis (three spaced dots, preferably the unicode character) indicates words dropped within a sentence. A period followed by an ellipsis indicates a deletion between sentences. Do not insert a space either before or after the ellipsis.

Unless governed by fair use, authors must obtain permission to quote published material.

If you are responsible for some of the translations, add at the head of the notes: “Unless otherwise indicated, translations are mine.”

Foreign-language quotations in both text and notes should be translated into English, unless the significance of the quotation will be lost. The original text should be included in a note, particularly if it is unpublished, difficult to access, or of philological relevance to the article.

“Emphasis added” indicates your addition of italics to quoted matter.

Square brackets in quoted material indicate author’s interpolation; in inscriptions or documentary transcriptions they indicate letters lost through damage. Round parentheses indicate letters omitted as the result of abbreviation in inscriptions.

Captions

When you submit your electronic text by e-mail to editorial@itatti.it:

1. Please include a separate Word file with captions for all photos used.
2. Please include a separate Word file with a list of picture credits.

Captions in the captions list should be numbered consecutively. Figure numbers should be followed by a period.

Full caption information, whenever available and appropriate, should be included in this order:

Figure number with period

-ARTIST in SMALL CAPS (MAIUSCOLETTI)

-*Title* or description if there is no title (Titles in italics, capitalized. Descriptions: roman type, not capitalized): *Apollo Belvedere*; SS. Annunziata, Florence: View of *chiostricino* looking towards the west

-date

-medium or support

-dimensions in cm. (height x width x depth) or mm. for very small objects (drawings, medals etc.)

-City of collection

-Name of collection

-Other collection information such as “gift of . . .”, accession number, etc.

-Copyright or credit-line info regarding both the photograph and the artwork (in parentheses). This should correspond exactly to the list of photo credits you will submit as a separate file.

Basic Caption Style

3. SANDRO BOTTICELLI, *Primavera*, ca. 1482, tempera on panel, 2.03 x 3.15 m. Florence, Galleria degli Uffizi. (photo: Scala/Art Resource, NY)

Artist, title, date, medium, and dimensions are separated by commas, and these elements are followed by a period. Collection, city, and credit lines follow, separated by commas and followed by a period. After this, in parentheses come all copyright and photograph credit lines.

Not all images are of works of art or other objects, and therefore not all of the above data can be included for every image.

In some instances, the object data is not relevant to the argument; nevertheless, to aid future readers and researchers, complete object data should be provided if possible. Instances where reliable caption information is not available, or where its inclusion is in the author's opinion problematic, should be discussed with the manuscript editor at the stage when edited manuscript is received.

Since authors are responsible for obtaining reproduction permissions, captions should include all elements specified in the letter(s) of permission from the rights holder, institution, and/or photographer, although the editors reserve the right to edit these to conform to house style.

More Sample Captions

Please note: These are samples, not definitive models of what all captions must contain. The editors aim to maintain consistency in caption style with some latitude.

- BACCIO BANDINELLI, *Hercules and Cacus*, 1525-1534, marble, height 5.05 m. Florence, Piazza della Signoria. (photo: Ima Hogg, Poughkeepsie)
- Attributed to PSEUDO-CHERUBINO ALBERTI, *Pietà*, engraving after Michelangelo, ca. 1572. Vienna, Albertina.
- *Tree of Vices, Le Verger de Soulas*, northern French, ca. 1290. Paris, Bibliothèque Nationale de France, MS fr. 9220, fol. 10r.

Note: some institutions and authors provide dimensions for manuscript illuminations, others do not. The editors leave this to the discretion of the author.

- Greek engraved gem, *Death of Socrates*, 3rd century CE, detail. Paris, Musée du Louvre (photo: © Una Braauw, Amsterdam).
- JEAN BÉRAUD, *The Church of Saint-Philippe-du-Roule, Paris*, 1877. New York, The Metropolitan Museum of Art, Gift of Mr. and Mrs. William B. Jaffe, 1955, 55.35 (photo: The Metropolitan Museum of Art).
- PIERRE BONNARD, *Street Corner*, ca. 1897, color lithograph, from *Quelques aspects de la vie de Paris*, Paris, 1899. New York, The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1928, 28.50.4(3) (photo: The Metropolitan Museum of Art).
- ÉTIENNE-JULES MAREY, path of the different joints while walking, from *Développement de la méthode graphique par l'emploi de la photographie*, Paris, n.d., 48, fig. 34.
- Cathedral of Ste-Marie, Oloron-St-Marie, west portal (photo by author).
- HISTORY MASTER AND WORKSHOP, Pulkau Passion altarpiece (open), ca. 1518-1520, painted wings and predella panels: oil on spruce, with carved and gilded shrine figures in limewood, attributed to Michael Tichter, overall height approx. 10 x 3 m). Pulkau, Church of the Holy Blood (photo by author).
- FOLLOWER (OR WORKSHOP) OF JAN POLACK, *Intercession of Christ and Mary before God to Halt the Plague (Pestvotivbild)*, ca. 1517. Munich, Saint Peters (photo: Alberto Luisa, provided by the Erzbischöfliches Ordinariat München, Kunstreferat).
- TSUCHIDA BAKUSEN (1887-1936), *Hair (Kami)*, 1911, hanging scroll, ink and colors on silk, 80 x 85.5 cm. Kyoto City University of Arts, University Art Museum.
- ALBRECHT DÜRER, *Mocking of Christ*, woodcut with verses by Benedict I Cheldonius, title page of *Passio domine nostri Jesu. . . . (the Large Passion)*,

Nuremberg, 1511. London, British Museum, 1895-1-22-618 (photo: © The British Museum).

Photo Credits

Please include a separate Word file with the sources of any photographs you are using (and from which you will need to have obtained permission to publish).

Foreign Language Fonts

Please call to the attention of the manuscript editor any non-Latin fonts or special diacritics.

Images

Indicate on the picture list the images you would like to see reproduced in color. Finances permitting, it may be possible to include some color reproductions in each issue.

Diagrams, charts, and line images

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