

## Submission Guidelines

Manuscripts must be submitted by email to [emajeditors@gmail.com](mailto:emajeditors@gmail.com), as word documents (.doc) only.

Articles should be between 4000-6000 words in length and accompanied by:

- a 200 word abstract
- a brief biographical statement

The abstract will appear at the start of the article and will form the basis for indexing in journal databases such as BHA (Bibliography of the History of Art). Biographical statements are included at the end of the article. Text should be in 12 pt Times New Roman black font and left aligned. Use single hard returns between paragraphs (one line between paragraphs). Do not manually indent the beginning of paragraphs. The bibliography and illustration list should be included at the end of the article, please do not submit as separate documents. For further information please contact the editors at [emaj.editors@gmail.com](mailto:emaj.editors@gmail.com).

Please prepare the document with close attention to the **emaj style guide**.

At submission a list of illustrations is required with correctly formatted captions as laid out in the style guide; please do not submit articles with illustrations in text. Ideally images will be emailed as **small jpeg** attachments (at screen size – 72dpi ). See **Illustrations** below for more detail.

Although the article will be anonymously refereed and edited by the **emaj** editorial team, it is the sole responsibility of the author to ensure that all written work is the original work of the author, unless otherwise clearly stated (see referencing guidelines below).

The author reserves the right to accept or reject changes requested in the initial revision made by the editorial team, however, the final decision lies with the **emaj** editors.

# Style Guide

## **Referencing**

The style used here is based on those commonly used for exhibition catalogues. The footnote reference, including the first, takes the short form e.g. Smith, 2000, and this short form is used as a label in the bibliography. All items use the short citation (the label) followed by the page number/s in the notes (see footnotes), with the full bibliographic details in a general bibliography at the end of the document.

## **Acknowledgements**

General acknowledgements, if required, should be placed ahead of the first footnote.

## **Footnotes**

Use the following short 'author, date' style for footnotes. In text citations should not be used. Note numbers in the text are in superscript and come after the punctuation.

Example:

According to Smith, 'the cat sat on the mat'.<sup>5</sup>

Note numbers in the notes are normal sized numbers followed by a full-stop and a space.

Example of a basic footnote:

5. Smith, 1990, p. 160.

6. Smith, 1990, pp. 115-20.

Use, pp. 66-77, pp. 167-77, BUT, pp. 107-9 (don't use loose '0' for numbers under 10).

When citing page numbers for footnotes, cite the page on which the footnote appears, not the page where the footnote reference appears in the text.

Example:

7. Smith, 1990, note on p. 34.

Example of footnote with catalogue reference:

8. Smith, 1990, p. 28, cat. 74.

Example of footnote with figure reference:

9. Smith, 1990, p. 67, fig. 25.

## **Abbreviations in notes**

p. 33 *not* p.33

cat. 26 OR cats 26-27

fol. 66 OR fols 66-72.

pl. 55 OR pls 55-6

## **Bibliography**

The bibliography should include all references cited in the footnotes (nb that all items in bibliography should also be referred to in a footnote).

The bibliographic details should appear as a list at the end of the document, with labels in alphabetical and chronological order.

Do not separate primary/ archival/ secondary sources.

Where there are two items with the same name and date, label them 'a' and 'b' respectively, e.g. Marshall 2002a *and* Marshall 2002b.

Where possible, always include the publisher.

Where no date has been provided, use 'n.d.'

Italicise all book titles, and use single quotation marks for title of chapters, journal articles and Ph.D. titles.

### Examples of Items in Bibliography

Use the following examples as a guide when writing the bibliography.

#### Books, articles and theses

Example of a book item:

**Gombrich, 1984:** Ernst H. Gombrich, *The Sense of Order: A Study in the Psychology of Decorative Art*, Oxford: Phaidon, 1984.

Example of two items with the same author and the same year:

**Wittkower, 1990a:** Rudolf Wittkower, *Bernini: The Sculptor of the Roman Baroque*, Milan: Electa, 1990.

**Wittkower, 1990b:** Rudolf Wittkower, *Algardi: The Other Sculptor of the Roman Baroque*, New York: Abrams, 1990.

Example of book with editor:

**Kenseth, 1991:** Joy Kenseth (ed.), *The Age of The Marvelous*, Hanover, New Hampshire: Hood Museum of Art, Dartmouth College, 1991.

Example of book written by one person, edited by another:

**Machiavelli, 1961:** Niccolò Machiavelli, *Lettere*, ed. F. Gaeta, Milan: Feltrinelli, 1961.

Example of an essay featured in an edited compilation:

**Kitson, 1999:** Michael Kitson, 'Anthony Blunt's Nicolas Poussin in context', in Katie Scott and Genevieve Warwick (eds), *Commemorating Poussin. Reception and Interpretation of the Artist*, Cambridge: Cambridge University Press, 1999, pp.211-30.

Example of a translated version of book:

**Vasari, 1996:** Giorgio Vasari, *Lives of the Painters, Sculptors and Architects*, trans. Gaston da Vere, London: David Campbell Publishers, 1996.

Example of an exhibition catalogue without a clearly indicated author:

**London, 1980:** *Princely Magnificence: Court Jewels of the Renaissance, 1500-1630*, exh. cat., London: Debrett's Peerage in Association with the Victoria and Albert Museum, 1980.

**Malibu, 1986:** *The J. Paul Getty Museum. Handbook of the Collections*, Malibu: J. Paul Getty Museum, 1986.

Example of an article in an exhibition catalogue:

**Inglis, 1992:** Alison Inglis, “‘A Mania for Copies’: Replicas, Reproductions and Copies in Colonial Victoria”, in *Collections: The Public Library and National Gallery of Victoria in the 1850s and 1860s*, exh. cat., Parkville: The Museum, 1992, pp. 31-37.

Example of a journal article:

**Turner, 1979:** James Turner, ‘The Structure of Henry Hoare’s Stourhead’, *Art Bulletin*, 21, no.1, 1979, pp.68-77.

The volume may be followed by the issue number. The issue may also be listed as the month if this is the case, e.g. January.

Example of a thesis:

**Consagra, 1992:** Francesca Consagra, ‘The De Rossi Family Print Publishing Shop: A study in the History of the Print Industry in Seventeenth-Century Rome’, Ph.D diss., The John Hopkins University, 1992.

### Archival Sources

Construct the label in a minimal form, so that the bibliography looks like the following example:

**ASV:** Rome, Archivio Segreto Vaticano.

In which case, the footnote would look like this:

22. ASV, Fondo Rospigliosi, 1140, fols. 33r-37v.

OR

**LAO:** Lincolnshire Archives Office.

With footnote:

23. LAO, Massingberd Mundy Papers, folio LAO 2MM, pp.1-5.

### Personal Communication (e.g. letters, email, phone).

Personal communication contained within a proper archive should be cited as an archival source (see above). Otherwise, the following style should be adopted:

Smith 2008a: Brian Smith, email correspondence with the author, February, 27, 2008.

Smith 2008b: Brian Smith, written correspondence with the author, June 13, 2008.

Grant, 1997: Sophie Grant, phone call with author, November 14, 2008.

### Newspapers

If the article has a clear author, it can be cited as an authored article, thus:

**Rahill, 2003:** Michael Rahill, ‘Sorry, but the New NGV is a failure’, *The Age*, Monday 15 December, 2003, Opinion p. 11.

If the author is unclear, the author field can be replaced by the publications name:

**The Age, 2003:** 'National Gallery Staff Cutbacks Announced', *The Age*, Tuesday 13 February 2003, Editorial A1.

### Websites

Where possible, references from website should include the specific author of the quotation or reference, the name of the article or page section in which the reference appeared in single quotation marks, the name of the institution publishing the article in italics (e.g. *The Tate Modern*), the URL inserted as a hyperlink, and the access date (the last date the page was accessed by the author). References to websites without hyperlinked URLs and dates of access will not be accepted.

Examples of website citations in a bibliography:

Bourriaud, 2009: Nicholas Bourriaud, 'The Altemodern', *Tate Britain*, <http://www.tate.org.uk/britain/exhibitions/triennial2009/>; accessed July 20, 2009.

With the footnote as:

Bourriaud, 2009: <http://www.tate.org.uk/britain/exhibitions/triennial2009/>; accessed July 20, 2009.

If the name of the author is unclear or the source is generic, the author field can be replaced by the institution, e.g.:

Reuter, 2008: *Reuters News*, <http://www.reuters.com/>; accessed April 13, 2008.

## **Illustrations**

**emaj** strongly encourages all authors to consider including illustrations in their article.

### **Submission**

A list of proposed illustrations, correctly formatted as captions in the correct style, should be included with the first submission. Do not include images in text, images may be sent as separate small size (72dpi) jpeg files.

It is not necessary to seek publication approval for images or send high quality image files until your article is approved for publication.

### **Copyright**

It is the author's responsibility to obtain permissions and to pay all reproduction fees for any images used in conjunction with articles accepted for publication.

Ensure that any requirements of the copyright holder about the descriptions of the works of art are met. Dimensions or other material not consistent with the *emaj* house-style may be edited out but normally inventory and funding source (e.g. Felton Bequest; Gift of the late Anabel Bettina in memory of her late husband John Bettina) will be retained.

If the author has reason to disagree with the attribution to the artist, it should be prefaced by 'here attributed to ...' and be accompanied by a footnote or text discussion that explains or justifies the change and makes it clear what the 'official' attribution is.

### **Captions**

Captions are to be set in the following format:

Fig. #. Artist, Title, Date. Medium, Dimensions HxW, Location, Collection, inv. No.  
(Copyright owner of photograph.)

Examples:

Fig. 1. Felicity Farmer, *Underneath the Arches: A Study of Bridge Life*, 1888. Oil on canvas, 26 x 46 cm, Birdsville, National Gallery of the Outback, inv. No. 1968–56. (National Gallery of the Outback.)

Note that the full-stop is within the brackets.

Dimensions should be in centimetres (to no more than one decimal place). Small works should be in millimetres (normally no decimal places). Large works of sculpture or architecture should be in metres (normally two decimal places).

### **References in the text to illustrations**

Captions should be numbered consecutively.

References to figures in text appear as: (Fig. 4)

Example:

... they say that Felicity Farmer's *Underneath the Arches: A Study of Bridge Life*, (Fig. 4) is a painting ...

Long titles that are repeated should be abbreviated in such a way that they read well and the identity of the work is unambiguous;

Example:

... they say that Farmer's *Underneath the Arches* (Fig. 4) went on to become the most popular painting in the National Gallery of the Outback ...

If the work is referred to later in the article, the figure reference should be repeated.

Every first reference to a painting in the text, whether or not it is accompanied by an illustration, should be followed by the date and location of the painting in bracket.

Example:

Felicity Farmer's *Underneath the Arches: A Study of Bridge Life* (1888, Birdsville, National Gallery of the Outback) is a painting of great ...

## **Language**

### **Case and type.**

Refer below for list of specific terms.

### **Names and Titles:**

All proper names should be capitalised, e.g. Melbourne, Paris, Dr Karl.

Foreign titles should be capitalised even if not capitalised in the original language (Duc de Bourgogne *not* duc de Bourgogne).

Capitalise titles (Cardinal, Pope, Dr, King, Professor, etc.); but when used generically, use lower case ('most Baroque popes practised nepotism').

For capitalisation of particles, follow the usage of the named individual or tradition (see list below). In general, lowercase the particle in European names, e.g. Giorgio de Chirico.

Capitalise names of works of art, including buildings (Getty Museum, Sistine Ceiling, Cathedral of St John the Divine) and analogous terms (Lehman Collection), but not generic terms in association with titles (ceiling of the Sistine Chapel, collection of Robert Lehman).

All titles of works of art should be italicised (including films). Do not italicise exhibition titles – use single quote marks.

### **Dates**

#### **Periods:**

In general, sharply delimited period titles are capitalised, where large periods and terms applicable to several time frames are not.

Examples: antique, antiquity, Baroque, biblical, Early Renaissance, Early Christian, Gothic, Imperial, Islamic, Mannerist, Middle Ages, Neoclassicism, Post-Impressionism, postmodern, Rococo, contemporary, modern, Modernism, etc.

1620s *not* 1620's

1432-80

1807-9 *not* 1807-09

When a range of dates are used in the text, please use 'dated between 1525 and 1530' *not* 'dated between 1525-30'

spring *not* Spring

BCE *not* BC

CE *not* AD

Use nineteenth century *not* C19, 19<sup>th</sup> century or Nineteenth Century.

Hyphenate centuries only when used adjectivally:

nineteenth-century art *but* the art of the nineteenth century.



## Foreign Language

Italicise words and phrases in a foreign language that are likely to be unfamiliar to readers (where necessary these should be followed by the equivalent English word or phrase in brackets). Familiar words and phrases should be in roman type.

Examples: façade, in situ, oeuvre, *plein-air* painting, *modello*.

Quotations in foreign languages must be translated. The quote should be in English in the text with the original language in the footnotes. Please indicate the source of the translation i.e. ‘author’s own translation’, ‘as translated in Smith, 1992.’

## Gender

Use ‘he or she’ or ‘she or he’, or ‘his or her’ or ‘her or his’, or his, or her, to taste. Do not use s/he, or ‘their’ as a singular pronoun.

## Hyphens

In between words, use a hyphen, e.g., non-place, eighteenth-century, etc.

In sequences of numbers use an en-dash e.g. 10-12.

For punctuation dashes use an em-dash with space either side, e.g. The cat – for it was a cat – sat on the mat.

MS word will normally create an em-dash automatically but please double check.

## Numerals

Spell out numbers to 100, except in statistical situations, or those where there are many numbers used in discussion. In this case, numbers above and below 100 should be treated alike throughout the paragraph.

Example:

There was found, in total, 143 drawings, 34 letters, and 7 invoices ... ‘

## Paragraphs

Use single hard returns between paragraphs. That is, do not add an extra line.

Do not manually indent the beginning of paragraphs.

## Quotations

Extracts of more than 50 words should be typed without opening and closing quotation marks. The quote in this case should be indented, with a hard return before and after the quotation.

Shorter quotations should be run in to the text. Quotation marks should be single, unless nested. Use smart quotes. Example:

According to Smith, the ‘cat sat on the mat and said to the mouse “miaow” before leaping on the table’. But Smith was wrong.

An ellipsis used to indicate words dropped within a sentence should be three full-stops preceded and followed by a space. Do not use a fourth full-stop.

Ellipses should be omitted from the beginning or end of quotations:

Example:

According to Smith, ‘the cat ... sat on the mat. ... The next day it stood on the table’.

A full-stop at the end of a sentence, followed by an ellipsis and the beginning of a new sentence, indicates a deletion between sentences (see above example).

If the quote is taken from the middle of a sentence (a fragment quote), place the full stop OUTSIDE the quotation mark. However, if the quote ends with a full stop, place the full stop INSIDE the quotation mark. See examples below.

As critical theorist Jean Baudrillard has noted, ‘power, too, produces nothing but signs’.

OR

As critical theorist Jean Baudrillard has noted, ‘power, too, produces nothing but signs of its resemblance.’

“Scare quotes” should be used sparingly. Is necessary, double quotation marks should be used, e.g.:

The “end of history” was hotly debated amongst critical theorists during the late 1990s.

## Spelling

For spelling refer to the Macquarie Dictionary, use Australian or British language spelling i.e. -ise *not* -ize, -our *not* -or.

Use traditional English form for all names of foreign places i.e. Florence *not* Firenze.

For possessives, leave an apostrophe but no ‘s’ for those words ending in an ‘s’ or a sibilant i.e. Degas’, Moses’ etc.

Avoid colloquial abbreviations, do not NOT don’t, would not NOT wouldn’t.