

# Editing Principles for Publications in *Umění/Art*

We ask authors to follow these style guidelines in texts submitted for publication in *Umění/Art*. The guidelines concern references to journal and newspaper articles;<sup>1, 2, 3, 4</sup> various kinds of books and the essays included in them;<sup>5, 6, 7, 8</sup> collections that are not periodicals;<sup>9</sup> book series;<sup>10</sup> catalogues<sup>11</sup>; dissertations;<sup>12</sup> reviews;<sup>13</sup> and unpublished texts that are available only on the Internet or on CD-ROM.<sup>14, 15</sup> In order to acquaint contributors with the house style, we have provided a list of examples of typical references below. We would like to draw particular attention, however, to certain key aspects of the references. An author's first and last name should be provided. The function of editor can be understood in two different ways.<sup>7, 8</sup> Attention should be given to the use of punctuation in footnotes (commas, full stops and colons); individual sources within a single footnote are separated by dashes.<sup>1, 5, 6, 7</sup> Consult the examples listed below for: the use of italics; the different functions of Roman and Arabic numerals;<sup>1, 2, 3, 5, 6, 7, 10</sup> and the use of the preposition 'in'.<sup>6, 7, 8, 9</sup> The total number of pages of a cited article should be provided, and, as the case may be, reference to specific pages in the article as well (see notes 1 and 16). An Internet citation should include the date on which the site was consulted.<sup>14</sup> If a work is cited in a text more than once, the number of the footnote in which it is mentioned for the first time is given in subsequent references.<sup>16</sup> If different works by one author are repeatedly cited, a shortened version of the title of a given work is inserted before the number of the note in which it initially appears.<sup>17</sup> If a work by several authors is cited, three names at most should be given, followed by the abbreviation 'et al.' if necessary.<sup>9</sup> We use international abbreviations such as 'Idem',<sup>8</sup> and 'Eadem'. 'Ibid' can only be used within a note or in consecutive notes, as long as there is no other title inserted between 'Ibid' and the title to which it refers.<sup>18</sup> For the place of publication of foreign texts, we give the original place name rather the Czech version.<sup>5, 7, 10, 11</sup> We always use italics for the titles of journals, books, catalogues and dissertations and usually also for the names of artistic works. Quotations are given in italics and quotation marks: '*Statements by outstanding creative personalities are always interesting, even if they distort reality.*'<sup>18</sup> If a text includes numerical references to illustrations, these references are put in square brackets. [19] For captions for reproductions, there are three basic schemes, appropriate, on the one hand, for anonymous works distinguished according to location,<sup>19</sup> iconographic type,<sup>20</sup> or function,<sup>21, 22</sup> and on the other hand for works that are not anonymous.<sup>23</sup>

We accept contributions in the Word for Windows format (all versions). A printed copy of the text, including a list of illustrations and a summary for translation into another language (300 words), must be submitted along with the disc.

Authors are responsible for arranging copyrights and reproduction rights for their illustrations.

## Notes

1. Christian F. Otto, The Modernist Interior – Paradigma and Paradox, *Umění* XLIII, 1995, pp. 95–100.
2. Hal Foster, Convulsive Identity, *October*, No. 57, Summer 1991, pp. 19–54.
3. Petr Wittlich, Rouby dekadence, *Ateliér X*, 1997, No. 9, 30. 4., pp. 1, 7.
4. V. Opp. [Viktor Oppenheimer], Ausstellung Emil Filla, *Tagesbote LXXV*, 1925, No. 116, 11. 3., p. 3.
5. Ernst Gombrich – Didier Eribon, *Ce que l'image nous dit*, Paris 1991.
6. Jaroslav Pešina, Desková malba, in: Jaromír Homolka – Josef Krása – Václav Mencl et al., *Pozdně gotické umění v Čechách*, Praha 1978, pp. 318–386.
7. Wolfgang Kemp, Narrative, in: Robert S. Nelson – Richard Schiff (eds), *Critical Terms for Art History*, Chicago – London 1996, pp. 58–69, esp. pp. 63–65.
8. Roger Caillois, Paris, a Modern Myth (1937), in: idem, *The Edge of Surrealism*, edited by Claudine Frank, Durham – London 2003, pp. 173–189. – Idem, The Image (1946), in: ibidem, pp. 315–319.
9. Vincenc Kramář, Čemu slouží umění, in: *Sborník k šedesátinám Václava Jelínka*, Brno 1938, pp. 80–84.
10. Walter Koch, *Literaturbericht zur mittelalterlichen und neuzeitlichen Epigraphik (1976–1984)*, München 1987 (Monumenta Germaniae Historica, Hilfsmittel XI).
11. *Erster deutscher Herbstsalon* (exh. cat.), Der Sturm, Berlin 1913. – Jiří Kotalík, *Jan Preisler* (exh. cat.), Národní galerie v Praze 1964.
12. Pavla Sadílková, *Nová recepce gotiky v Čechách na příkladu Svatovítské katedrály* (dissertation), Ústav pro dějiny umění FFUK, Praha 1999.
13. Matthias Boeckl (review), Eric Dluhosch – Rostislav Švácha (eds), Karel Teige 1900–1951. L'Enfant Terrible of the Czech Modernist Avant-Garde, *Umění* XLVIII, 2000, pp. 382–384.
14. Michaela Ottová (review), Poznámky k moravským výstavám Od gotiky k renesanci, *Bazar*, <http://www.intimate.cz/bazar/index.asp>, 20. 7. 2002.
15. Miroslava Hlaváčková, Osobnost Augusta Švagrovského, in: *Galerie moderního umění Roudnice nad Labem: Multimediální publikace o historii galerie s výběrem děl ze sbírkového fondu*, CD-ROM, Galerie moderního umění v Roudnici nad Labem 2000.
16. Otto (see note 1), pp. 97–98.
17. Caillois, Paris (see note 8), p. 180.
18. Ibidem, p. 181.
- 19/ Řeznovice, Church of SS Peter and Paul, first half of 12<sup>th</sup> century, view from the south-east. Photo: Institute for Art History, Academy of Sciences of the Czech Republic – Prokop Paul
- 20/ The Twelve Apostles, early 16<sup>th</sup> century, wall mural, Chvalšiny, Church of St Mary Magdalene, northern side of presbytery. Photo: Petr Odložil
- 21/ Boskovice Bible, fol. 428, Adoration of the Christ Child, after 1415, Olomouc, State Research Library. Photo: Alexander Paul
- 22/ Pastophorium, around 1375, gilded iron, h. 50 cm, Prague, St Vitus Cathedral, St Wenceslas Chapel. Photo: Jiří Hampl
- 23/ Philippe de Champaigne, Portrait of Charlotte Duchesne, after 1638, oil on canvas, 65.5 × 50.5 cm, Moravian Gallery in Brno. Photo: Moravian Gallery in Brno