

Author guidelines

1) The articles submitted in order to be published in the yearbook „Sztuka i Kultura” are to be sent in the form of a hard copy to the following address: Katedra Historii Sztuki i Kultury UMK, ul. Władysława Bojarskiego 1, 87-100 Toruń, POLAND/POLSKA (with the reference „Sztuka i Kultura” on the envelope) as well as in electronic form of a text file (doc, docx, rtf) to the e-mail address: sztukaikultura.umk@gmail.com.

2) The text is to be standardized as follows: a) the preferred font is Times New Roman: article body – size 12, footnotes – size 10; b) line spacing: body – 1.5, footnotes – 1; c) body paragraph indent – 1.25.

Above the title, in the top left corner of the front page the Author (or Authors) should provide their name(s).

The maximum volume of the submitted articles is 1.5 the size of the publisher's sheet (60,000 characters including spaces) and 15 illustrations. Moreover, the Author is expected to attach: a) a synopsis in Polish with the volume up to 1,800 characters including spaces, b) keywords (up to 10), c) information on the title/scientific degree of the Authors of the article as well as the institution they represent and their position within it.

3) We kindly ask the Authors to pay special attention to the high quality of the illustration material; the magazine has adopted the principle of publishing one illustration per one page.

The illustrations attached with the texts, prepared in terms of editorial work (cropped, bulleted, adjusted as to their contrast, saturation etc.) should be submitted in electronic form (preferably on a CD attached to the hard copy of the article), alternatively via a web service (<https://wetransfer.com>), in tiff or jpg format, with a minimum resolution of 300 DPI (preferably more). The text should include the exact marking of the places where the illustrations should be introduced.

Once prepared in such a way, the photographs should be accompanied by a description including the number of the illustration (compatible with the reference in the text), as well as its author and title, possibly also its location and name of the building. The captions – according to the examples provided below – may include additional data on the presented art piece (technique, size, date of creation etc.). Moreover, it is always obligatory to provide the name of the author of the image or the name of the Reprographic Workshop which performed the scan or the photo.

The Author of the text is obliged to acquire copyrights to publish any illustrations.

Example:

1. Carel de Moor, *Portret chłopca z sikorką*, 1690 r., olej, płótno (oil painting on canvas), 48 x 39,5 cm. W zbiorach Muzeum Narodowego we Wrocławiu (In the collection of the National Museum in Wrocław), nr inw. VIII-626. Fot. J. Kowalski

2. Toruń, kościół św. Jakuba – widok nawy południowej. Fot. A. Nowak (Torun, St. James Church – a view of the southern nave, photo: A. Nowak)

3. Cornelis Cort według Maartena van Heemskerck, *Tryumf Zazdrości*, 1564 r., miedzioryt (copperplate). W zbiorach British Museum w Londynie (In the collection of the British Museum in London) Fot. Pracownia Reprograficzna British Museum (photo: British Museum reprographic workshop)

4) In the body of the text as well as in the footnotes, the quoted fragments of other works, documents or source editions are to be inserted in regular font type put in quotation marks.

5) The footnotes are to contain only commonly accepted abbreviations: r. – rok (year); w. – wiek (century); np. – na przykład (for example) and so on. The body of the text should be free from abbreviations altogether.

6) Names of institutions, museums, collections etc. are to be provided in their original form, e.g. Kunsthistorisches Museum in Vienna (with the exception of commonly accepted names, such as Luwr – the Louvre), names of cities in their commonly used Polish forms (e.g. Ratzbona instead of Regensburg) or in the absence of such – in the original version.

7) Foreign names and surnames are to retain their original form (except those commonly used in Polish; thus Michał Anioł is acceptable whereas Peter Paul Rubens will be preferred over Piotr Paweł Rubens) and are expected to be consequently declined by cases (according to the rules established in *Słownik języka polskiego PWN*, vol. 1–3, Warsaw 1997 and *Nowy słownik ortograficzny PWN*, Warsaw 1996; available also online: <http://sjp.pwn.pl/zasady/;629611>).

8) The names of months are to be stated in full in the body of the text (9 września 1569), whereas in the footnotes Roman numerals are to be implemented, with no dots separating the numbers (9 IX 1569 r.). Numerals of any sort are not to be used in expressions such as 'lata osiemdziesiąte' (the eighties), 'pierwsza połowa XVIII wieku' (first half of the 18th century), the same applies to the numeration of wars 'druga wojna punicka' (Second Punic War), 'pierwsza wojna światowa' (First World War).

9) The text should feature bottom footnotes numbered by subsequent Arabic numerals.

a) When quoting a monograph for the first time, it is essential to provide the initial of the Author's name and their surname in full form, as well as the title of the monograph (in italics), possibly also the volume (in Arabic numbers), location (exclusively the original one!), the year in which it was published and the relevant page. In the case when a given excerpt is quoted on multiple pages, the number of the first one should be followed by a blank and the letter 'n' with a full stop, as the abbreviation meaning: 'następna' or 'następne' ('next one' or 'next ones').

If the paper constitutes a part of a publishing series, the name of the series should be provided (in quotation marks, regular font type) as well as the number of the issue in square brackets, preceded by the place and date of publication.

At subsequent quoting of the sole work by a given author, one should employ the abbreviation 'op. cit.', whereas in the case of multiple works by the same author one is supposed to create a succinct and logical incipit finished by ellipsis. When quoting a work from a previous footnote, 'Ibidem' should be used. When quoting one work of an author after another their name should be substituted with: *idem*, *eadem* etc.

Identical rules apply in terms of re-quoting articles from periodicals, collaborative works and other sources.

Examples:

At first quoting: S. Herbst, *Toruńskie cechy rzemieślnicze. Zarys przeszłości*, Toruń 1933, s. 220 n.

At subsequent quoting: S. Herbst, *op. cit.*, s. 194 or (when we refer to other texts of the same author in our work) S. Herbst, *Toruńskie cechy...*, s. 194.

At first quoting: J. Montagu, *Roman Baroque Sculpture. The Industry of Art*, New Haven 1989, s. 92.

At subsequent quoting: J. Montagu, *op. cit.*, s. 111 or J. Montagu, *Roman Baroque Sculpture...*, s. 111.

At first quoting: *Księga wpisów uczniów Gimnazjum Gdańskiego 1580–1814*, oprac. Z. Nowak, P. Szafran, Warszawa 1974 [„Seria Źródła Historycznych Biblioteki Gdańskiej PAN”, VI], s. 292, nr 1711, 26.

At subsequent quoting: *Księga wpisów uczniów...*, s. 294, nr 1713, 37.

b) When quoting an article in a collaborative work, one should insert a '[w:]' preceded by a comma between the title of the article and that of the volume. It is also necessary to provide the initial of the name and the full surname of the editor or publisher in nominative case form, preceded by the abbreviation form of: 'red.' (editor), 'wyd.' (publisher) etc. In the case when a foreign publishing is quoted, the volume markings are to be given in Polish, while the place of issue in the original language. If the article appears in the already quoted work, its title is to be abbreviated along the rules put forward above.

Examples:

K. Kalinowski, *Zwiazki artystyczne Śląska i Polski w XVIII wieku*, [w:] *Sztuka 1 poł. XVIII wieku. Materiały Sesji Stowarzyszenia Historyków Sztuki. Rzeszów, listopad 1978*, Warszawa 1981, s. 322 n.

E. Kręglewska-Foksowicz, *Wielkopolskie rezydencje w 1 poł. XVIII w.*, [w:] *Sztuka 1 poł. XVIII wieku...*, s. 154.

U. Timann, *Zur Handwerksgeschichte der Nürnberger Goldschmiede*, [w:] *Nürnberger Goldschmiedekunst 1541–1868*, t. 2: *Goldglanz und Silberstrahl*, red. K. Tebbe, Nürnberg 2007, s. 50.

c) In the case of lexicon, dictionaries and encyclopedia entries one should use a record analogous to articles included in collective work volumes. The same applies to entries in exhibition catalogues.

Examples:

A. Kucharski, *Neisser Fabian*, [w:] *Toruński słownik biograficzny*, red. K. Mikulski, t. 5, Toruń 2007, s. 142.

Stanisław Kostka św., [w:] *Encyklopedia wiedzy o jezuitach na ziemiach Polski i Litwy 1564–1995*, oprac. L. Grzebień, Kraków 2004, s. 638.

H. Kronthaler, *Disney Walt*, [w:] *Allgemeines Künstlerlexikon. Die bildenden Künstler aller Zeiten und Völker*, t. 28, München 2001, s. 1 n.

K. Zdrojewska, *Noc świętojańska (Kwiat paproci)*, [w:] *Dziecko w malarstwie od XVI do końca XIX wieku ze zbiorów polskich. [Katalog wystawy. Muzeum Pałac w Wilanowie]*, red. E. Micke-Broniarek, M. Ochnio, Warszawa 2004, s. 200, nr 67.

Quadrilatère dit Carré noir, [w:] A. Nakov, *Kazimir Malewicz. Catalogue Raisonné*, Paris 2002, s. 205, kat. nr S-116.

d) When quoting an article from a periodical, the name of the author and the full title should be followed by the name of the periodical in quotation marks, after which – both separated from the previous elements by commas – there should be the volume or the yearbook number in Roman numerals and the number of issue in Arabic numerals (depending on the name of periodical abbreviated to 'nr' or 'z.')

Examples:

J. Kowalczyk, *Rola Rzymu w późnobarokowej architekturze polskiej*, „Rocznik Historii Sztuki”, XX, 1994, s. 220 n.

I. M. Veldman, *Seasons, Planets and Temperaments in the Work of Maarten van Heemskerck. Cosmo-Astrological Allegory in Sixteenth-Century Netherlandish Prints*, “Simiolus. Netherlands Quarterly for the History of Art”, XI, 1980, nr 3/4, s. 150.

e) In titles of frequently quoted magazines and collective publications, as well as the names of institutions such as archives, libraries or museums, it is advised to provide the name in full on the first quoting followed up by a bracket containing an abbreviation used all through the rest of the text ('dalej:') While using abbreviations one should hold on to those verified by common usage or advised by a given institution or editorial office.

Example: Archiwum Państwowe w Toruniu (dalej: APT); „Biuletyn Historii Sztuki” (dalej: BHS); *Polski słownik biograficzny* (dalej: PSB); Victoria & Albert Museum w Londynie (dalej: VAM).

f) When quoting archives one should provide the name of the archive in their original language, the location of the archive, the name of the complex, the serial number, the title (in italics) as well as the number of page or cards (if so, use 'v.' for verso in italics). In the case when the title of the source was given secondarily, it should be given in square brackets.

Examples:

Archiwum Państwowe w Toruniu, Akta miasta Torunia, kat. II, sygn. I-97: *Listen der einheimischen und ausländischen Bürger der Stadt Thorn 1627–1716*, s. 76.

Stadtarchiv Coburg (dalej: StaCo), sygn. LA A 392: [*Original Contracta ihr Herzogs Albrechts von S. Coburg und dem Bildhauer Hans Philipp Langenhan über die Anfertigung der Formen zu den Zierraden und Figuren zu diesen Darg d.d. 19 Februar 1687*], k. 2 v.

g) In reference to an online publication, the data submitted should include: the initial of the name and full surname of the Author, the title in italics, the website address and the Internet access date in square brackets.

Example: A. Markiewicz, *Wenecja w relacji wojewodzców ruskich Jabłonowskich*, http://www.wilanow-palac.pl/wenecja_w_relacji_wojewodzcow_ruskich_jablonowskich.html [dostęp: 22 XII 2014].

h) In the case of works so far unpublished yet remaining in scientific circulation, the titles are to be put in italics.

Examples:

J. E. Wernicke, *Die Kirchen der Stadt Thorn und Ihres Gebietes*, [1856], rkps, Archiwum Państwowe w Toruniu, Akta miasta Torunia, kat. II, sygn. X-25, s. 134.

Ł. Myszka, *Dominikanie w Toruniu od XVI do XIX w. Katolicki zakon w protestanckim mieście*, Toruń 2011, [mps rozprawy doktorskiej napisanej na Wydziale Nauk Historycznych UMK pod kierunkiem dr hab. W. Rozyńskiego, prof. UMK], Biblioteka Uniwersytecka w Toruniu, sygn. Dr 2906, s. 90 n.

10) Should you have any doubts, feel free to direct them to the following e-mail address: sztukaikultura.umk@gmail.com