

GESTA

Guidelines for Submission of Manuscripts

To submit an article please contact Lisa Reilly (editor of *Gesta*) at gesta.icma@gmail.com and she will arrange access to the site where the article (and images) can be uploaded.

Submissions must follow the editorial guidelines of the journal and be in Word with jpeg images that need not be of publication quality.

Articles will not be accepted for consideration unless all first person references, acknowledgments etc. are removed as *Gesta* uses a double blind review process.

General Information

- 1.) Manuscripts should be printed in 12-point type, double-spaced throughout.
- 2.) Authors should include their names, as well as their affiliations, exactly as they wish them to appear at the beginning of the article on a separate page.
- 3.) Each article in *Gesta* is accompanied by an abstract of not more than 250 words (or one page) outlining the problem discussed and the conclusions. The abstract is printed before the body of the text. All abstracts must be written in English, regardless of the language of the text. The abstract, which should be submitted with the manuscript, may be revised after an article has been accepted and revisions to the text completed.
- 4.) Each author is responsible for the accuracy of all information, including dates and citations, which should be verified before the manuscript is submitted. All verbatim quotations in the text and notes must be free of error.
- 5.) Excerpts from texts in ancient languages (Latin, Arabic, Greek, Hebrew, and Slavic) in the body of the article should normally be rendered in English translation, or be paraphrased, with the original language given in the notes.
- 6.) Excerpts from texts in modern European languages should be quoted in the original language; translation is not required, unless the interpretation of the passage is at issue or it is likely to be difficult for the average scholarly reader.
- 7.) Material to be printed in italics should be so formatted or underlined in the typescript. Italics should be used for titles of works of art (except for purely descriptive titles, such as the Luttrell Psalter), titles of books and periodicals, as well as technical terms or phrases in a foreign language (except when anglicized by common use). Italics should not be used for direct quotations in foreign languages, place-names, or names of buildings.
- 8.) Follow American spelling (medieval, not mediaeval; facade, not façade). Byzantine Greek names should be anglicized using the spellings given in the Oxford Dictionary of Byzantium.

Conventions to be Followed in the text

Abbreviations

Abbreviated dimensions: m, cm (without period). When referring to illustrations or manuscripts within parentheses in the body of the text, use the following abbreviations: figure(s) = Fig., Figs.; manuscript(s) = MS, MSS; folio = fol., verso = v (no period).

Capitalization

Capital letters should be used as sparingly as possible: for names of people and places, and conventional honorifics (e.g., “Christian” and “Muslim”). Otherwise “northern Spain,” “the king,” “the church,” “the king of France,” “the bishop of Chartres.”

Dates

Dates should conform to the following: 9–10 June 1194, 1314–15, 1360s, trecento, ca. 1215. References to centuries should be spelled out: twelfth century. When used as an adjective, the century should be hyphenated: e.g., twelfth-century architecture. Dates in quotations should follow the form given in the source. For dates following the Muslim calendar, give the Gregorian date followed by the Muslim date in parentheses.

Place-names

Place-names should generally be given in the conventional or current English form: Aachen, not Aix-la-Chapelle; Milan, not Milano.

Saints and Dedications

For French, use “St.” to refer to a person, plural SS.; “Saint-” or “Sainte-” to refer to a French church dedication; “St.-” or “Ste.-” to refer to a town (“Saint-Denis” meaning the abbey church, “St.-Denis” meaning the town). For Italian, use “S.,” “Sta.,” or “SS.” for the person of a saint; “S.,” “Sta.” or “SS.” to refer to an Italian church dedication; and “San” or “Santa” for the name of a town.

Quotation Marks

Double quotation marks (“ . . .”) should be used for all direct quotations, unless the quoted passage is set off by indentation. Single quotation marks (‘ . . .’) should be used for quotations within quotations. Quotation marks should not be used for stylistic purposes, e.g., to signal irony, the knowing use of a commonplace, etc. These purposes should be accomplished by appropriate word choice.

Conventions to be Followed in the Endnotes

Notes should be numbered in one series and printed on pages following the end of the text. Endnote references in the text must be designated by means of superscript numbers placed after the punctuation. Mention any general acknowledgements before the first endnote and designate them with an asterisk following the title of the article. Please use the following conventions:

- 1.) The first citation should be complete as in the examples listed under **Sample Citations** below. Subsequent citations should use the shortest recognizable form of author and title. Thus: Ladner, *Ad Imaginem Dei*, 32–34. Do not use op. cit. or loc. cit. for subsequent references. Avoid such uses as: “hereafter cited as Panofsky/Saxl.” Use *ibid.* for a repeated reference only when a single source is given in the immediately preceding note; *idem* (or *eadem*) for a repeated author.
- 2.) The abbreviations of titles of periodicals and standard references used in *Gesta* are listed at the end of this document. Use these shortened forms when possible. Do not use alternative abbreviated forms.

3.) Use the following abbreviations: number(s) = no., nos.; figure(s) = fig., figs.; plate(s) = pl., pls.; note(s) = n., nn.; column(s) = col., cols.; chapter(s) = chap., chaps.; series = ser.; volume(s) = vol., vols.; folio(s) = fol., fols.; spell out Book, Part, line and lines, verse and verses. Use “above” and “below” instead of “supra” and “infra.”

4.) References to illustrations in foreign-language publications must be made in English, i.e., “pl.” instead of “Taf.”; “Fig.” instead of “Abb.”

5.) All Arabic, Greek, Hebrew, and Slavic characters must be transliterated. Authors are free to employ any system of transliteration that is intelligible and reasonably consistent. In the translation of ancient, medieval, or modern Greek, any anglicized form of a Greek word or proper name that has come into general use may be employed. In quotations, authors wanting Arabic, Greek, Hebrew, or Slavic letters printed must submit them typed rather than written by hand. Titles of works published in Arabic, Greek, Hebrew, or Slavic in the notes must be left in the original form and typed.

6.) In both the text and endnotes, “manuscript” is abbreviated as MS, plural MSS. Cite the MS shelf mark and number according to the standard practice of the given library, followed by the folio thus: “fol. 67” (not “fol. 67r”), “fol. 67v”. That is, indicate only the verso of the folio, lack of indication means recto. Do not superscript the “v.”

Sample Citations

Books

G. B. Ladner, *Ad Imaginem Dei: The Image of Man in Medieval Art* (Latrobe, PA, 1965), 14.

That is: Author (first initial[s], last name), *Title* (Place, Date of publication), pages. Publishers should be omitted. Only the first place of publication listed on the title page is normally necessary. The country or state should be included if confusion is possible: (Cambridge, MA, or Cambridge). Use post office abbreviations for states. Omit p. or pp. before the page numbers cited, except in complex references.

For books in a series do not italicize the series title. Cite the series without parentheses after the book title, followed by a comma and the number of the series in arabic numbers: *Historia Compostellanam*, Corpus Christianorum, 70.

In the case of multiple volumes, cite the pertinent volume in the reference: R. Krautheimer et al., *Corpus Basilicarum Christianarum Romae*, 5 vols. (Vatican City, 1937–76), 5: 88.

Periodicals

E. Panofsky and F. Saxl, “Classical Mythology in Medieval Art,” *Metropolitan Museum Studies*, 4 (1932–33), 228–80.

That is: Author, “Title,” *Journal*, Volume (Date), pages. Note the comma between title and volume number. Arabic numerals are used for volume numbers. The abbreviations “p.” and “pp.” are omitted and the full range of pages is cited; avoid: “228ff.” If citing particular pages within an article, 228–80, at 234–35. Use slash between volume and issue where appropriate, as in *Gesta* 46/1.

Article in a Multiauthor Book

Author, “Title of Article,” in *Title of Book*, ed. Editor(s) (Place, Date), pages.

Reprint

Author, *Title* (Brussels, 1939; rpt. London, 1980), pages.

Translated Text

Author, *Title*, trans. Translator (Place, Date), pages.

Exhibition Catalogues

Providence, RISD Museum of Art, *The Renaissance of the Twelfth Century* (Providence, 1969), ed. S. Scher, cat 1, pp. 24–28.

That is: City, Museum, *Title of Catalogue* (Place, Date of publication), author or principal editor (you may add “et al.”), catalogue number, pages.

Dissertations

C. Pendergast, “The Romanesque Sculpture of Anzy-le-Duc” (Dissertation, Yale University, 1974).

That is: Author, “Title” (Dissertation, University, Date), pages. For state universities, cite university thus: “University of California, Berkeley.”

Works in Manuscript

Fray J. B. Guardiola, “Libro de los bienhechores deste monasterio de S. Benito el Real de Sahagún” (Madrid, Biblioteca Nacional, MS 1519), 324.

That is: Author, “Title” (City, Library, Shelf Number, Date [if known]), pages.

Editions of Ancient and Medieval Works

Hugh of St. Victor, *De Sacramentis* 2.3.16, ed. Migne, *PL* 176, 405A.

This is Book II, section 3, chapter 16. If the source of the citation might be unclear to the reader, the reference should be given in full.

Books of the Bible

1 Chronicles 21:1–10

Use the Vulgate (or Septuagint), and the Douay Bible for passages in translation. Do not italicize or abbreviate books of the Bible.

Illustrations

1.) All contributions should be accompanied by the minimum number of illustrations necessary for the reader to understand the author’s analysis and arguments. Frequently reproduced works of art should be omitted if at all possible. Photocopies may be submitted instead of originals when an article is first sent to the editor. Authors will be notified when originals are required.

2.) When photographs are submitted to the printer, good-quality glossy, black-and-white prints made directly from the original work are preferred. If an author wishes to have a photo cropped in a certain way, cropping instructions should be sent on a separate sheet of paper or on a photocopy of the photograph. Authors should not cut or mark on the photograph itself. The printer notes that photographs are ideally close to the same size they are to be printed. Larger photos can be sent and reduced, but photos larger than 8 1/2 x 11" must be scanned in several sections and reassembled. All photographs will be returned.

2a.) Digital photographs may be submitted, but must be accompanied by a printout. The printer’s preferred format for digital images is TIFF (Mac format if possible); photos are reproduced at a resolution of 300 dpi and line art at 800 dpi. Size of image should be the size that it will appear in the publication. JPG

files of a similar resolution are also acceptable, provided that they are not overly compressed—wherever possible, the “Quality” setting should be set to “Maximum.” JPG files taken from the Web and video camera stills generally do not reproduce well, as they are very low (72 dpi) resolution.

2b.) Photographs and drawings must be given consecutive figure numbers and cited in appropriate places in the text, i.e., “(Fig. 1)” before punctuation.

2c.) Photographs must be identified with the name of the author and figure number on the back of each. All markings should be done lightly with a soft pencil. Photographs and drawings should not be mounted.

3.) Slides, negatives, and transparencies may be submitted. They will be scanned by the printer. Transparencies reproduce well. Slides cannot be enlarged more than 500% without significant loss of quality—a 35-mm slide is best not reproduced larger than 6 or 7 inches. Prints are generally preferable to slides.

4.) Line art consists of drawings, illustrations, and other material that is intended to be reproduced in black and white, with no gray tones. The best results are usually achieved from camera-ready copy, laser prints, and high-quality photocopies.

4a.) Digital figures in which grayscale is combined with line art (such as maps), should be submitted at 600 dpi.

5.) Original Photoshop, Illustrator, Pagemaker, and FrameMaker files may be submitted. Illustrations created in other programs, such as Microsoft Word, often do not transfer well. The same technical specifications that apply to digital photographs apply here (See above, 2a).

6.) Contributors are responsible for obtaining all necessary permissions for the reproduction of photographs and for the right to have them published. (See author’s agreement.) They are also responsible for respecting copyright restrictions and for observing specific requests concerning the citation of the institutions concerned in the caption, including the photo credit.

7.) All derivative work (e.g., reproductions or redrawings of ground plans and other renderings of architecture) must be so identified, along with the source of the original. Authors are responsible for obtaining permission to make such reproductions and redrawings from publishers.

8.) A separate list of illustrations must accompany the article when submitted. Captions will be printed in italics; it is not necessary for authors to indicate this by underscoring when submitting the illustration list. Captions should be worded as briefly and directly as possible. In sequential illustrations of the same monument, information such as the location and the artist may be omitted. Thus:

FIGURE 1. Aachen, palace chapel, galleries (photo: author).

FIGURE 2. Istanbul, church of the Myrelaion, ground plan (after C. L. Striker, *The Myrelaion [Bodrum Camii] in Istanbul*, 1981, fig. 1).

FIGURE 3. Lindisfarne Gospels, London, British Library, MS Cotton Nero B IV, fol. 25v, St. Matthew (photo: British Library, by permission).

FIGURE 4. Coppo di Marcovaldo, Madonna del Bordone, Siena, Santa Maria dei Servi (photo: Istituto Centrale di Restauro, Rome).

FIGURE 5. Madonna del Bordone, detail of head (photo: Alinari/Art Resource, NY).

Offprints

Each author will receive twenty offprints of the article free of charge. Additional copies in multiples of ten are available at \$2.00 apiece (10 @ \$20.00), or \$2.50 apiece for articles with color plates (10 @ \$25.00). Payment should be made by check to the International Center of Medieval Art.

Abbreviations of Journal Titles, Serials, etc.

<i>AA SS</i>	<i>Acta Sanctorum</i>
<i>AB</i>	<i>Art Bulletin</i>
<i>AH</i>	<i>Art History</i>
<i>AJ</i>	<i>Archaeological Journal</i>
<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AM</i>	<i>Arte Medievale</i>
<i>AMéd</i>	<i>Archéologie médiévale</i>
<i>BA</i>	<i>Bulletin archéologique</i>
<i>BAACT</i> , date	<i>British Archaeological Association Conference Transactions</i> , year held
<i>BdA</i>	<i>Bollettino d'Arte</i>
<i>BM</i>	<i>Burlington Magazine</i>
<i>BMon</i>	<i>Bulletin monumental</i>
<i>BSNAF</i>	<i>Bulletin de la société nationale des antiquaires de France</i>
<i>BZ</i>	<i>Byzantinische Zeitschrift</i>
<i>CA</i>	<i>Cahiers archéologiques</i>
<i>CAF</i> , place	<i>Congrès archéologique de France</i> , place or city
<i>CCCM</i>	<i>Corpus Christianorum Continuatio Mediaevalia</i>
<i>CCM</i>	<i>Cahiers de Civilisation Médiévale</i>
<i>CCSL</i>	<i>Corpus Christianorum Series Latina</i>
<i>CSEL</i>	<i>Corpus Scriptorum Ecclesiasticorum Latinorum</i>
<i>CSMC</i>	<i>Cahiers de Saint-Michel-de-Cuxà</i>
<i>DOP</i>	<i>Dumbarton Oaks Papers</i>
<i>FS</i>	<i>Frühmittelalterliche Studien</i>
<i>JAC</i>	<i>Jahrbuch für Antike und Christentum</i>
<i>JBAA</i>	<i>Journal of the British Archaeological Association</i>
<i>JÖB</i>	<i>Jahrbuch der Österreichischen Byzantinistik</i>
<i>JSAH</i>	<i>Journal of the Society of Architectural Historians</i>
<i>JWCI</i>	<i>Journal of the Warburg and Courtauld Institutes</i>
<i>LCL</i>	<i>Loeb Classical Library</i>
<i>MA</i>	<i>Medieval Archaeology</i>
<i>MEFR</i> , <i>MA</i>	<i>Mélanges de l'école française de Rome. Moyen âge, temps modernes</i>
<i>MGH</i>	<i>Monumenta Germaniae Historica</i>
<i>Migne</i> , <i>PG</i>	<i>Patrologia Graeca</i> , ed. J.-P. Migne
<i>Migne</i> , <i>PL</i>	<i>Patrologia Latina</i> , ed. J.-P. Migne
<i>PBSR</i>	<i>Papers of the British School at Rome</i>
<i>RA</i>	<i>Revue archéologique</i>
<i>RDK</i>	<i>Reallexikon zur deutschen Kunstgeschichte</i>
<i>RevAC</i>	<i>Revue de l'art chrétien</i>
<i>RfAC</i>	<i>Reallexikon für Antike und Christentum</i>
<i>RINASA</i>	<i>Rivista dell'Istituto Nazionale di Archeologia e Storia dell'Arte</i>

RivAC
SM
W&I
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