

Instructions for Authors and English Style Guide 2017

The Rijksmuseum Bulletin

Short outline

Authors are requested to send a short outline of the intended article to the editorial board first (bulletin@rijksmuseum.nl). This should be no more than 300 words long and contain the answers to the following questions:

- What is the central question of the article?
- How does the author propose to answer it?
- What sources are being used?
- To what conclusion(s) does the author come?
- What does the article add to the area of research and to the knowledge of the Rijksmuseum's collection in particular?

Full-length article

Once the editors have extended an invitation to you to write the intended article, please observe our word count restriction of 6,000 words including notes. Articles that exceed this word count cannot be considered for publication. Short Notices should be no more than 2,000 words long including notes.

Abstract and biography

Please include an abstract and a short biography when submitting your article. The abstract should be between 250 and 300 words in length; Short Notice abstracts should be between 150 and 200 words long. Biographies must describe your current engagements only and should span two sentences.

General copy instructions

- Indent the first line of each paragraph, except after a heading or after a blank line. Do not indent long quotations.
- Do not underline, use italics.
- The textual note numbers should always follow immediately after a punctuation mark. Try to put the note number at the end of a sentence.
- Indicate missing data (such as page numbers) with xx.
- Where a dash is used to mark a parenthesis, use an en-dash (–) preceded and followed by a space: 'form – a form which'.
- Please supply text in the original language for any quoted matter that has been translated.

Spelling

- Follow the *Oxford English Dictionary (OED)* in matters of spelling.
- No accents, etc. on decor, naive, regime, role, elite, but retain accents on émigré, protégé, résumé. (The *OED* is useful for such questions.) Do not use accents on capital letters, but include umlauts: Emile, Österreich. Exceptions are forenames like Daniël and Henriëtte, which should be rendered as Daniel, Henriette, etc. Check Oxford Art Online: www.oxfordartonline.com.
- Capitalize: Socialism, Communism, Expressionism, Impressionism, Baroque, etc.

Italicize

- Titles of works of art
- Titles of exhibitions
- Titles of books, periodicals and series (but not the titles of articles, which should be within quotation marks)
- Italicize isolated foreign words and phrases in the text but, where possible, keep the use of italics to a minimum. Do not use italics for foreign words that have been adopted into English: cul-de-sac, brio, café, Art Nouveau, façade, oeuvre, protégé, putto, soirée, etc.
- In notes and bibliographies *ibid.*, *et al.* and *cf.* are not italicized; likewise *recto* and *verso*. When required, [*sic*] is as shown here.
- When quoting, use *italics* only for words italicized in the original text. If authors wish to stress a particular

word or phrase in a quoted passage, add [my italics] or [our italics] at the end of the quote.

Quotations

- Within ‘single quotation marks’.
- Translate foreign quotations in the text and put the original in the appropriate note. Create a new note if necessary.
- Use ... to mark omitted text.
- Use a backslash close up followed by a space (‘hands do touch,/ And palm to palm’) to mark a line ending in the original.

Hyphenation

- Keep the use of hyphens to a minimum.
 - guidebook, printmaking, metalworker, cooperate, coordinate, halfway
- Use hyphens in compound adjectives that precede the noun they modify:
 - eighteenth-century porcelain, blue-green ink
- Hyphenate forenames of French artists
 - Pierre-Auguste Renoir

Titles

- Works of art: capitalize all words with the exception of conjunctions [*voegwoorden*], prepositions [*voorzetsels*], pronouns [*persoonlijke en bezittelijke voornaamwoorden*: it, she, we, his, our etc.], and articles [the, a, an]. Do not translate foreign-language titles if that is how the work is best known: Manet’s *Déjeuner sur l’herbe*.
- Refer to a portrait as *Portrait of Père Tanguy*, not *Père Tanguy*
- Names of exhibitions: italicize, do not translate unless there is an English edition of the catalogue; capitalization as above.
- Printed media (with the exception of articles), italicize, do not translate; capitalization as above for English titles.
- Articles: within quotation marks, do not translate; capitalization as above for English titles.
- Periodicals: italicize, do not translate; capitalization as above for English titles.

Proper names

- For the spelling of artists’ names follow the usage in Adlib and the preferred name given by the RKD: see RKDartist& on www.rkd.nl. Omit the point after ‘sz’ or ‘dr’ in a name: Michiel Jansz van Mierevelt.
- Translate an individual’s title, but not his or her name, except for well-known people.
 - Duke Julius von Braunschweig-Lüneburg, Count Jacques d’Orléans
but Julius, Duke of Braunschweig-Lüneburg; Jacques, Count of Orléans
 - King William I, William of Orange, Frederick Henry, Prince Maurice
- Retain foreign titles when there is no English equivalent: Jonkheer, Jonkvrouw – and do not abbreviate them.
- Use the forms Charles de Gaulle, De Gaulle; Adolf le Comte, Le Comte.

Place names

- Use the form commonly used in English: Liège not Luik; Louvain not Leuven. Use Maas not Meuse for the river, except in titles of French works.
- Use The Hague, Den Bosch; not ’s-Gravenhage, ’s-Hertogenbosch.
- USA in technical data and notes, United States in running text.

Abbreviations

- approx. (for measurements)
- b. (born); d. (died)
- c. (not ca.) for approximate dates – but only for years; not c. October 1810.
- cm (no closing point for international units of measure)
- cat. no. / cat. nos.
- fig. / figs.
- h. (height); w. (width); d. (depth)

- inv. no. / inv. nos.
- St (Saint)
- Mr / Mrs
- Dr
- et al.
- ibid.

Ensure there is a space after the first point in inv. no., cat. no., etc.

Numerals

- Spell from one to one hundred in full and thereafter for whole hundreds, thousands etc. Exception: sums of money, captions, notes.
 - nine-year-old, fifth, thirty-first, eleven years old, two hundred and fifty, three thousand
 - 10 guilders, 50 guineas
- In notes and technical data use the form
 - \$ 5, € 10, £ 30
- Page numbers:
 - p. 10
 - pp. 45-46
 - pp. 130-32 [hundreds/thousands elision: normally use last two digits]

Use full page ranges, e.g. pp. 105-67, *not* pp. 105 ff. If necessary, use pp. 105-28, 140-67.
- Catalogue numbers:
 - cat. nos. 100, 101
 - cat. nos. 100-02 [for more than two successive catalogue numbers]

Dates

- In running text, use the long forms for centuries:
 - seventeenth century, seventeenth-century
 - eighteenth-century art
 - seventeenth- and eighteenth-century furniture
 - furniture in the seventeenth and eighteenth centuries
- Use short form for centuries in captions and notes:
 - fan, late 18th century
 - 1600-50; 1456-1501; 2001-3 [period span]
 - 1600/02 [a date within those two years]
 - *but* the full span for birth-death dates: Vincent van Gogh (1853-1890)
 - 1630s, *but* 'the sexual liberation of the sixties'
 - 330-20 BC [BC and AD in small caps]
 - 95 BC to AD 53
 - in the year AD 53
 - in the fifth century AD
 - between 1851 and 1856 [never 'between 1851-56']
 - from 1851 to 1856
 - c. 1355, c. 1355-65
- In running text and notes, full dates where appropriate (dates of newspapers, letters, etc.):
 - 23 November 1923 or, where the day is relevant, Sunday, 14 October 2012

CAPTIONS

Maker, *title*, date. Material, dimensions. Place, museum, inventory number; credit line (where appropriate).

NB

- If the maker is unknown, give the title first, then the place of origin, then date.
- Dimensions of paintings, sculptures, pieces of china, furniture and the like are given in centimetres; dimensions of prints, photographs and drawings are given in millimetres, height before width. Three-dimensional objects: height x width x depth.
- Use full stop as decimal point.

Examples

Johan Gregor van der Schardt, *Self-Portrait*, c. 1573. Painted terracotta, h. 23 cm. Amsterdam, Rijksmuseum, inv. no. BK-2000-17; purchased with the support of the Vereniging Rembrandt.

Jan Baptist Weenix, *The Dutch Embassy to Isfahan (Persia) in 1651-52 by Johannes Cunaeus*, c. 1658-59. Oil on canvas, 101.2 x 179.3 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-3879.

Salomon Savry, *Joyous Entry of Maria de' Medici at the Oudezijds Voorburgwal in front of the Hoogstraat*, 1638. Engraving, 297 x 388 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-OB-76.459.

Fragment of *Tile Panel with Arabic Inscription*, Tunis, 1883. Majolica, 13 x 92 cm. Amsterdam, Amsterdam Museum, inv. no. KA 22262. 1/7.

Silk gauze woven with stain flowers and border pattern, India ?, 1886. Silk, l. 121 cm. Teding van Berkhout Family.

Details

- Indicate details from an object that is also shown in its entirety as follows:
 - Detail from *Windmill at Wijk bij Duurstede* (fig. 5)
 - OR, if the detail is not self-evident:
 - Detail from the infrared reflectogram of *The Jewish Bride* (fig. 3) with the flower held by Rebecca.
- Indicate details of an object, without dimensions, that is not illustrated in its entirety:
 - Jan-Baptist Weenix, *Italian Peasants among Ruins*, c. 1649-50, detail. Oil on canvas. Detroit, Detroit Institute of Arts.

Standard credits & translations

- Academic titles that have no equivalents in English – e.g. drs. mr. ir. ing. – are not translated and are omitted. Dr (no point) and Professor (not abbreviated) are used.
- Names of funds, trusts, foundations and institutions are not translated.
- Private collection
- Present whereabouts unknown

Auctions

- sale, London (Christie's), 6 July 1874, no. 100
- sale, A. Berends Collection, London (Sotheby's), 6 July 1994, no. 65

Technical data at the beginning of an entry

- For signatures, dates and inscriptions: indicate position on the work of art and italicize.
 - Signed and dated, bottom, left of centre: *P.C. la Fargue del 1765*
 - Inscribed, at lower right: *JC*; on the reverse: *N 100 Gedagten in Maart 1769*
 - Inscribed, at centre right *TvH*[interlaced]*oytema. 97*
- Use the following terms for position: upper left, upper centre, upper right, centre right, lower right, lower centre, lower left, centre left.

NOTES

Foreign language quotations

Translate in the running text and place the original in the appropriate note. Create a new note if necessary.

Abbreviations

- p. / pp.
- pp. 100 ff. [This usage is discouraged; please use full page spans wherever possible]
- pl. / pls.
- vol. / vols.
- fol. / fols.

- col. / cols.
- no. / nos.
- *s.l.* [no place of publication given in the book in question]
- *s.a.* [no date given in the book in question]
- *s.l.e.a.* [no date or place of publication given in the book in question]
- *ibid.* [same publication and page numbers; do not use *ibidem* or *idem*.]
- *ibid.*, p. 00 [only same publication]
- fig. on p. 100 [reference to an unnumbered illustration]
- fig. facing p. 100 [ditto]
- p. 100, fig. 10 [reference to a numbered illustration]

Examples

[note] 8 Mack P. Holt, *The Duke of Anjou and the Politique Struggle during the Wars of Religion*, Cambridge 1986, pp. 166, 185-212.

[note] 24 Holt 1986 (note 8), pp. 115-20.

[note] 23 A. Jouanna et al., *Histoire et dictionnaire des guerres de religion 1559-1598*, Paris 1998, p. 275.

[note] 25 Jouanna et al. 1998 (note 23), p. 275.

Two publications by an author that appeared in a single year:

De Werd 1983a, De Werd 1983b

BIBLIOGRAPHICAL REFERENCES

General

- Use full first names of authors. Only use initials if names are unknown or not listed in their publications.
- Use capital letters in English publications. The exception to this rule is German, in which all nouns are capitalized.
- Follow the title of an essay in a book with 'in'; omit 'in' if the work is an article in a periodical. There should not be a colon after 'in'.
- Separate two places of publication with a slash, multiple places with slashes (/).
- Always use Arabic numerals for vol. nos. of periodicals.
- With 'exh. cat.' give the place(s) of the exhibition(s) and the year of publication; with 'coll. cat.' give the principal author(s) or the editor.
- If an 'ordinary' publication has two official place of publication, use: Amsterdam/Zwolle. More than three, use: Amsterdam and elsewhere.
- If there are not a great many volumes, the volumes and their year of publication may also be given when the information is relevant to the text, e.g. Marie Antoinette Petronella Meilink-Roelofs (ed.), *De V.O.C. in Azië*, 4 vols., Bussum 1976-78 (vol. 1, 1976; vol. 2, 1977; vol. 3, 1977; vol. 4, 1978).

I Some examples

Jonathan Bikker et al., *Dutch Paintings of the Seventeenth Century in the Rijksmuseum, Amsterdam. Volume I – Artists Born between 1570 and 1600*, coll. cat. Amsterdam (Rijksmuseum) 2007.

Ger Luijten et al. (eds.), *Dawn of the Golden Age: Northern Netherlandish Art 1580-1620*, exh. cat. Amsterdam (Rijksmuseum) 1993.

Caroline Bunnig (ed.), *Een eeuw apart. Het Rijksmuseum en de Nederlandse schilderkunst in de 19de eeuw*, Amsterdam 1993.

Ulrich Thieme and Felix Becker, *Allgemeines Lexicon der bildenden Künstler von der Antike bis zur Gegenwart*, 33 vols., Leipzig 1907-50.

Guido Hoogewoud et al., *P.J.H. Cuypers en Amsterdam. Gebouwen en ontwerpen 1860-1898*, The Hague 1985.

Wouter Kloek, 'De betovering van het stilleven', in Alan Chong and Wouter Kloek, *Het Nederlandse stilleven 1550-1720*, exh. cat. Amsterdam (Rijksmuseum)/Cleveland (The Cleveland Museum of Art) 1999, pp. 39-50.

J. Jansen, *Te kust en te keur. Titels zonder boek*, Amsterdam s.a.

But if the year of publication is known from other sources:

H. de Boer, *Schilderijen uit de verzameling van Bilderbeek*, Dordrecht [1915].

Anonymous, *Kunstgewerbe, Möbel und Einrichtungsstücke auf der Weltausstellung zu Paris im Jahre 1867*, Vienna 1868.

But if the author's name is known from other sources:

[Johannes Franciscus Christ], *Kunstenaars-Reisje door Limburg en België in het jaar 1841*, Amsterdam 1843.

If only one volume in a series is relevant use the form:

Leo Planiscig, *Die Bronzeplastiken, Statuetten, Reliefs, Geräte und Plaketten. Publikationen aus den Sammlungen für Plastik und Kunstgewerbe*, vol. 4, Vienna 1924.

If a series is not yet complete, or the closing year is unknown, use the form:

Friedrich Wilhelm Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700*, Amsterdam 1949.

If the author's initial is known:

R., 'De tentoonstelling te Rotterdam voor het jaar 1850', *Kunstkronijk* 11 (1850), pp. 60-66.

II Articles in periodicals and newspapers

Jan van Campen, 'Masters of the Knife: Chinese Carving in Wood, Ivory and Soapstone', *The Rijksmuseum Bulletin* 59 (2011), pp. 153-73.

[volume no. + (year) + page numbers for periodicals that number through; no. is not required, but is a service to the reader]

Fransje Kuyvenhoven, 'De Leidse collectie tekeningen en grafiek van Hendrik Voogd', *Leids Kunsthistorisch Jaarboek* 4 (1985), pp. 269-86.

[volume no. + (year) + page numbers in annual publications]

Variant: title of the book, place and year of publication + (= title of the periodical, vol. no.):

Irene M. de Groot, 'De atlas Zeden & Gewoonten', *Voor Nederland bewaard. De verzamelingen van het Koninklijk Oudheidkundig Genootschap in het Rijksmuseum*, Baarn 1995 (*Leids Kunsthistorisch Jaarboek*, vol. 10), pp. 295-322.

Engelbert H. ter Kuile, 'Het ontwerp van de Leidse stadhuisgevel van 1597', *Bulletin Koninklijke Nederlandse Oudheidkundige Bond*, N.S. 17 (1964), cols. 89-106.

[new series and column reference; always use the abbreviation 'N.S.', even for foreign-language abbreviations such as 'N.F.']

Albert Plasschaert, 'Floris Verster. Rotterdamse Kunstkring', *Nieuwe Rotterdamse Courant*, 14 March 1906.

[date of newspaper]

III Special cases

Series titles:

Pieter C. Ritsema van Eck, *Gebrandschilderde ruitjes uit de Nederlanden 1480-1560/Painted Glass Roundels from the Netherlands 1480-1560*, Zwolle 1999 (*Aspecten van de verzameling Beeldhouwkunst en Kunstnijverheid/Aspects of the Collection Sculpture and Decorative Arts*, vol. 9).

Redactions:

Gerard Baldwin Brown (ed.) and Louisa S. Macle hose (trans.), *Vasari on Technique*, New York 1960.

Willem Goeree, *Inleyding tot de praktyk der algemeene schilderkonst. Waar in neffens de heerlijkheid en nuttigheid der selve, kortelyk werd aangewesen, wat dingen tot grondig verstand der schilderkonst behoorden geweten te zijn...*, Amsterdam 1704 (original ed. 1670).

But:

Jacob Geel, *Gesprek op den Drachenfels. Een dialoog over de literatuur in de negentiende eeuw* (J.C. Brandt Corstius, ed.), Amsterdam 1981.

Vincent van Gogh, *De brieven van Vincent van Gogh* (H. van Crimpen and M. Berends-Albert, eds.), The Hague 1990.

University publications:

J.F. van Sonderen, *The Generation of Motor Programmes for Goal-Directed Movements*, Amsterdam 1989 (diss. University of Utrecht).

Uwe Heithorn, *Firmis und Patina. Studien zur Oberflächenbehandlung mitteleuropäischer Bronzeplastik*, Kiel 1994 (unpub. diss. University of Kiel).

Tim Zeedijk, *'Tot voordeel en genoegen.' de schilderijenverzameling van Gerrit van der Pot van Groeneveld*, Utrecht 2003 (thesis University of Utrecht).

Online publications:

Jan Piet Filedt Kok (ed.), *Early Netherlandish Paintings in the Rijksmuseum*, online coll. cat. Amsterdam 2009, see www.rijksmuseum.nl/early-netherlandish-paintings (consulted 1 February 2016).

Websites:

e.g.

See the Kasteel de Haar website: www.kasteeldehaar.nl/English-summary/castle-park/living-in-luxury/ (consulted 1 February 2016).