

EMBLEMATICA

Submission Guide and Style Sheet for Authors

Revised January 2023

GENERAL

Emblematica follows the latest edition of *The Chicago Manual of Style* in most respects. The following guidelines, however, should suffice for most purposes and should cover the great majority of cases encountered by authors. This style guide owes much to those of *Renaissance Quarterly* and *Modern Language Quarterly*, and the editors' debt to the authors of those guides is hereby gratefully acknowledged. In all doubtful cases, please consult the Editors in Chief for guidance.

Because *Emblematica* is an annual, and because of the volume of submissions, it can take some time for a work to appear following submission, peer review, and acceptance, and authors should be prepared for this.

Emblematica does not accept for publication work that has previously appeared in print elsewhere, with the sole exception of work that has appeared in languages other than English; in such cases, authors should provide full details of the prior publication, and it is the author's responsibility to provide an assurance that in the event of acceptance, republication in *Emblematica* will not violate copyright.

There is no absolute limit on length. Very long articles may be published in installments.

Conference presentations

Emblematica's reviewers and editors expect to see argumentation and demonstration much more detailed than normally found in an oral presentation, and **conference presentations should not normally be submitted without substantial revision and expansion**. Images originally displayed in PowerPoint or other presentation formats should be extracted and sent as separate image files (see below, under "Illustrations").

All published work will be copyright © *Emblematica* and Droz. Authors will receive one copy of the volume free of charge. Authors who wish to request permission to re-use material published in *Emblematica* should write to the Editors in Chief, giving details of the further publication desired.

WHERE TO SEND SUBMISSIONS

Please direct manuscript submissions to submissions@emblematicajournal.com. All submissions will be submitted to blind external peer review; the editors' decision on acceptance will be final. All other editorial correspondence, including book reviews, should be addressed to contact@emblematicajournal.com.

NB: even though all submissions to *Emblematica* should be made electronically, **please provide your postal (mailing) address** so that in the event your submission is accepted, your copy can be sent to you by mail.

FORMAT OF SUBMISSIONS

Please submit text in a standard word processing format (Microsoft Word .doc or .docx). Images should be submitted in a standard format (see below, under "Illustrations"). Please do not attempt to anticipate or reproduce *Emblematica*'s house style, including fonts and formatting: as a general rule, the less formatting, the better (but see below for instructions on formatting the citations and the list of works cited).

All articles should include the following immediately preceding the text, on separate lines: title of the article, author's name as it should appear in *Emblematica*, and author's institutional affiliation, if any. Independent scholars should omit the affiliation.

Abstract

All articles published in *Emblematica* will be preceded by a brief abstract (not to exceed 100 words), setting out in summary form the main ideas of the article. Preparation of the abstract is the responsibility of the author.

PEER REVIEW

All submissions to *Emblematica* will undergo blind peer review. What this means is that the editors will select two reviewers to whom submissions will be sent. The author's name and affiliation will be removed from the submission prior to sending it to the reviewers, but the submission will not be cleansed of all possible references that could identify the author.

The readers' reports will be reviewed by the editors, whose decision about whether to accept a submission will be final. Decisions typically take one of three forms: publishable with minor revisions, potentially publishable following major revision, and not publishable. When revisions are requested, authors are at liberty to choose not to make them, but must understand that in such cases publication cannot be guaranteed. In cases where substantial revision is requested, revised and resubmitted manuscripts may be sent back to the original reviewers for their comment before a final decision is made.

NB: Final submissions are expected to conform to *Emblematica* house style (details below) in matters of spelling, punctuation and citation.

Authors who wish to acknowledge the constructive contributions of reviewers by name may indicate this to the Editors in Chief, who will approach the reviewers to see whether they are willing to be acknowledged.

ILLUSTRATIONS AND FIGURES

Please do not insert figures directly into your text. All illustrations should be sent as separate files in a standard image format (TIFF, JPEG, or PDF). Ideally they should have a resolution of 600 dpi. Image size is not usually a problem, but if necessary, a special electronic transfer service or DropBox can be used to submit images, or a flash drive with the images can be sent by mail to the Editors in Chief. In cases where a library or museum has included a watermark, we will ask you to obtain a copy that is free of that in exchange for our guarantee that the publication will be acknowledged (see examples of how to do this immediately below, under "Captions and references").

NB: All illustrations to appear in *Emblematica* which are not the author's own must be accompanied by written proof of permission to publish, which it is each author's sole responsibility to obtain. Please avoid at all costs the use of low-resolution images pulled from websites.

Notwithstanding the foregoing, low-resolution images or links to web-based images may be used to accompany an initial submission. These must be replaced by publishable, high-resolution images to accompany the final text following acceptance.

Authors' photographs should be high-resolution and should be publishable without further permission; if permission is required, it must be provided.

Please note that color images will be converted to grayscale for publication.

Captions and references

Captions should be formatted using sentence case and should include essential information about the figure: author or artist, title of work, date, place of publication (in the case of printed works), institution housing the original (in the case of artworks), and details of source and permission to publish. The credit should be followed by a period (full stop) and enclosed in parentheses at the end of the caption. There is a

good deal of variation depending on the type of content being illustrated and the emphasis desired, but the following examples are typical:

Fig. 1. Hadrianus Junius, *Emblemata* (1565), p. 13: emblem 7, “Quod in te est, prome.” (Photo courtesy of Glasgow University Library.)

Fig. 2. Andrea Alciato, emblem 163, “Las Graçias,” from *Los emblemas de Alciato Traducidos en Rimas Españolas* (Lyons, 1549). (Photo courtesy of Axel Hildebrandt.)

Fig. 3. Pulpit with painted panels in Burtneiki Church. (Photo courtesy of Vitolds Masnovskis.)

Fig. 4. Hieroglyphics in Joannes Herold, *Heyden-Weltd . . .* (Basel, 1551). (With permission of Biblioteka Jagiellońska, Krakow, Hist. 14662.)

All figures should be consecutively numbered in the order of their appearance, and should be referenced in the text simply in parentheses and in lower case (fig. 1) to indicate approximately where they should be inserted. Please note that it may not always be possible to place a figure on the same page as its corresponding reference; this is particularly true in the case of heavily footnoted texts and those with many figures appearing in close succession. In some cases, it may be necessary to place a group of figures on a separate page.

GENERAL FORMATTING CONSIDERATIONS

Please keep the formatting to a minimum, and respect the following if possible:

1. Please use single spaces following full stops (including between sentences);
2. Please use only one carriage or paragraph return between paragraphs (do not insert an extra paragraph return to create extra space);
3. Please do not indent the first line of paragraphs using a tab; *Emblematica* house style does require indents, but these will be added automatically to the final text;
4. Please do not worry about justifying text or attempting to duplicate *Emblematica*'s paragraph or character styles, and please do not use fancy fonts (use a common word processing font whenever possible, such as Time or Times New Roman); we will handle the final formatting, and the less formatting there is in the submission, the better;
5. For material in non-Roman fonts (e.g. Cyrillic, Greek) or requiring special characters (such as Eastern European or Baltic languages), please use a Unicode font wherever possible; this should obviate most problems, but it is nonetheless prudent to include a PDF or scanned photocopy of your submission, showing how the text should appear;
6. Once the page layout of the submission is complete, a PDF proof copy will be forwarded to the author for final review. **Please be very careful to review the proof in detail to ensure that nothing has been lost in the process of preparing it for publication (missing italics are a common problem, for example). Note that minor differences between the proof copy and the final published copy may result from the final copy editing process at AMS Press.**

Lists

Please apply as little formatting as possible to lists, particularly long ones; simply place each list item in a separate paragraph, indicating whether the list items should be numbered, and if so, how (Arabic or small Roman numerals, etc.).

ABBREVIATIONS AND ACRONYMS

Abbreviations should generally be avoided except in footnotes and citations. Except for those in most common usage, acronyms should be introduced parenthetically following the first use of the term they designate:

Largely thanks to the Text Encoding Initiative (TEI), the use of the Standard Generalized Markup Language (SGML) is now widespread.

Abbreviations in frequent use include the following: cf., chap. (chaps.), ed. (eds.), e.g., esp., et al., etc., fol. (fols.), i.e., intro., l. (ll.), n. (nn.), pt. (pts.), rpt., sec. (secs.), ser., s.v., sig., trans., vol. (vols.). Note that i.e. and e.g. are always followed by a comma and that ed. (“edited by”) is used before editors’ names (regardless of whether there is only editor or many), while ed. or eds. (“editor,” “editors”) is used after them. For foliated works, please use “r” and “v” (not superscripted) to designate recto and verso.

NB: Ampersands (&) in citations (including those in footnotes) and in the list of works cited should be expanded to their equivalent in the language in which they appear; those appearing in quoted material may be left intact.

WORDS AND PHRASES IN LANGUAGES OTHER THAN ENGLISH

All words and short passages in foreign languages, other than those in most common use among readers of *Emblematica*, such as *pictura*, should be translated in square brackets, without quotation marks, immediately after the original language the first time they are used, e.g., *coram papam* [in the presence of the pope]. Subsequent quotations of passages already translated should omit the translation. Long passages should normally be translated in the text and quoted in the notes. Very long passages will be converted to appendices. In the notes, quotations in non-Roman alphabets should not be transliterated.

For quoted material in Latin, abbreviations and contractions should be spelled out and modern conventions followed for such letters as i/j, u/v, w/vv, etc. Use modern punctuation and capitalize proper names even when lowercased in the original.

Italics are not used for place names (S. Maria Gloriosa dei Frari), proper names (François I), or quotations in foreign languages that are longer than two words. Thus: *mamma mia* vs. “mamma mia carissima.” The technical terms *pictura*, *subscriptio* and *inscriptio* should be italicized, as should *impresa*; so should their plurals. Note that foreign words and expressions in common English use (e.g. *per se*, *dictum*, *savoir faire*) should be left in Roman type.

Non-Roman alphabets

Authors who include material in non-Roman alphabets, or whose texts use uncommon diacritics, should be particularly careful to employ a standard Unicode-compliant font. It may also be helpful to send a PDF or scanned photocopy so that the editorial board can check the text for accuracy. Quotes in non-Roman alphabets, even brief ones, should not normally be enclosed in quotation marks.

Place names

Emblematica uses English versions of place names whenever possible, e.g. Lyons, Antwerp, The Hague rather than Lyon, Anvers, Den Haag. In the case of volumes published simultaneously in more than one country, we use only the place of the publication of the edition consulted. Potentially ambiguous place names should be disambiguated, e.g. London (ON), Cambridge (MA).

SPELLING AND PUNCTUATION

Emblematica uses American (US) spelling and punctuation; its preferred reference dictionary is *Merriam-Webster’s Eleventh Collegiate*. Most notably, this means that:

1. “-our” words are spelled “-or” (honor, behavior); we use “-ize” rather than “-ise” (authorize, categorize, etc.); we use one “l” in some cases where UK usage has two (“traveling” vs. “travelling”); **please set your spelling checker to “US English”** to help minimize problems;
2. Double quotes (“ ”) are used for inline quoted material, titles of articles and the like;
3. Single quotes (‘ ’) are used for quoted material appearing within double quotes;
4. Punctuation appears *within* quotes rather than outside, as in UK and European usage. Note, however, that normal sentence punctuation follows parenthetical citations;
5. Authors may indicate an em-dash or en-dash using two hyphens (--) or one (-) respectively; please note that we do not leave space either before or after an em-dash.

Serial Commas

Emblematica uses the serial (or Oxford) comma to separate the second-to-last from the last item in a set of three or more.

While applied emblems have long been a staple of emblematic research beyond the book, these papers offer fresh perspectives contextualizing the emblematic decorations within the liturgical, medical, and political settings of heretofore little studied edifices.

Ellipsis

Ellipsis is rarely necessary at the beginning or end of a quotation (which is obviously a part of a whole) but is obligatory within the body of quoted material to indicate omission. Ellipsis points should be dots (periods or full stops) separated by non-breaking spaces (. . .). These spaces can be inserted in Microsoft Word by means of Ctrl-Shift-Spacebar. A period (full stop) plus a non-breaking space precedes an ellipsis at the end of a sentence (or lengthy title) or between sentences, even in cases where the conclusion of the first sentence is omitted (. . .). The “single character ellipsis” (...) should be avoided, as should full stops separated by ordinary spaces, which will break at the end of a line.

Numbers and dates

The numbers one through twenty are spelled out in the text except in dates, page numbers, and when used to refer to parts of books: “one chapter deals with” vs. “chapter 1 deals with.” Cardinal and ordinal numbers higher than twenty should appear as numerals. Note, however, that a number appearing at the beginning of a sentence should always be spelled out in full.

Inclusive numbers

1. If the first number is less than one hundred, the second number is cited in full: 1–2, 7–58, 93–194.
2. If the first number is one hundred or a multiple of one hundred, however, use all digits in the second number: 100–122, 400–737, 1500–1739.
3. If the first number is 101 through 109 (in multiples of one hundred), use only the digits that change in the second number: 104–8, 507–29, 1004–5.
4. If the first number is 110 through 199 (in multiples of one hundred), use a minimum of two digits in the second number, even if only one digit actually changes: 423–24, 510–57, 599–637, 1479–1516.

Note the use of en-dashes to indicate ranges; the en-dash can usually be inserted as a “special character” (process for doing this will vary according to the software version).

Dates

Dates should be written European style: “1 January 1400.” Numbers that identify centuries are spelled out; when used as an adjective, the century name should be hyphenated but not capitalized: “sixteenth-century art.” The Italian centuries’ names are capitalized, however: “Quattrocento,” “Cinquecento.”

Ordinal Numbers

Emblematica requests authors to write out “sixteenth” in preference to “16th.”

Capitalization

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that*, etc.). Articles (*a, an, the*) should appear as lowercase, as should coordinating conjunctions (*and, but*), and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are also lowercased.

Capitalization for languages other than English should follow generally accepted rules for the language in question.

Gender-specific language

Gender-specific language should be avoided in generic statements: use “Renaissance people” (not “Renaissance men”); “humanity” (not “mankind”); “ingenious authors will find elegant solutions to their problems” (not “an ingenious author will find elegant solutions to her problem”); and so on.

CITATIONS IN THE TEXT

Citations should normally be given in short form inline (inserted into the text), with the author’s name followed by a comma and the page number or numbers in parentheses; footnotes should be reserved for substantive comments. Where only one entry appears for the author in the list of works cited, the author’s name will suffice, together with whatever page reference is necessary. In cases where more than one entry appears, it will be necessary to disambiguate by adding a reference to the year of publication between the author’s name and the page number or numbers (see examples below).

One entry for an author, with or without page reference

Among the many other manifestations of the emblematic are the device, the *revers de médaille*, and hieroglyphics as they were understood in early modern Europe (Dieckmann, 31–61).

Originating from a Greek verb meaning to throw, to put in, or insert, the Latin “*emblema*” referred to a detachable ornament, a graft, a mosaic or other inlaid work (Miedema).

Multiple entries for an author

The word came down to the Renaissance through two “main streams of transmission,” as Denis Drysdall put it, one legal and the other, literary and rhetorical. In the legal tradition the word dates back to the *Digest* and generally referred to detachable ornaments on silverware as described in the legal documentation for the transfer of property by inheritance or sale. Likewise, it could refer to a container and its contents (Drysdall 2005, 300).

Multiple entries for an author for a single year

But Calvin did not make a blanket condemnation of painting: he recognized the value of secular art for pleasure and instruction, and did not condemn portraits, landscapes, and still-lives—precisely those kinds of painting that emerged, according to Stoichita, from the marginalia of medieval religious painting (Besançon, 257; Russell 2007a).

[Here, there are two entries for Russell for the year 2007 in the list of works cited, where the entries are similarly disambiguated. Note use of semicolon to separate multiple citations.]

NB: Because of the use of inline citations, *Emblematica* generally avoids terms such as *ibid.*, *op. cit.*, and *loc. cit.*

QUOTED MATERIAL*Emblem titles or mottoes (inscriptiones)*

Emblem mottoes (*inscriptiones*) originally in uppercase, regardless of language, should be converted to sentence case, should be enclosed in double quotes, and should follow normal capitalization rules for the language in question.

Prose quotation

Short prose quotations (of less than a sentence, or less than a couple of lines) should be inserted inline into the text, enclosed in double quotes. Longer prose quotations should be inserted as a separate paragraph, with no enclosing quotation marks.

Verse quotation

Short verse quotations (1-2 lines) should be inserted inline, enclosed in double quotes and with lines separated by a solidus with a space on either side of it (/); breaks between stanzas can be indicated by a double solidus (//). Longer verse quotations should be inserted as separate lines, with each line followed by a paragraph return.

Extensive quotation of secondary sources

Extended quotation of secondary sources should normally be avoided. Where it is unavoidable (for example, in a case where you wish to make use of a translation that is not your own for a lengthy text in a language other than English), you should be careful to ensure that you do not exceed the limits normally allowed by applicable copyright legislation. In many cases, this will mean checking the rules both for the United States of America and for the country where the translation was published. If the amount of quoted material is large, you will need to obtain authorization from the copyright holder. Please consult the Editors in Chief in cases of uncertainty.

THE LIST OF WORKS CITED

NB: The list of works cited should be preceded by the words “Works Cited” on a separate line, flush left. Works should be listed alphabetically by author. *Emblematica* uses word-by-word alphabetization for the list of works cited. In other words, compound names are treated as if they were composed of separate words rather than as a single unit. **When more than one work by an author is listed, the works should appear in chronological order, with the earliest listed first, and subsequent entries preceded by five underscores, a full stop (period) and a space** (see an example below under “Multiple entries for an author”). If the author is unknown, list by title. List primary and secondary sources together in a single list. Format for citations in the list should

respect the following examples (see above under “inclusive numbers” for the format of numbers designating a range of pages):

Articles in journals

Journals with both volume and issue numbers

Stallybrass, Peter, Roger Chartier, J. Franklin Mowery, and Heather Wolfe. “Hamlet’s Tables and the Technologies of Writing in Renaissance England.” *Shakespeare Quarterly* 55:4 (2004): 379–419.

Journals with volume numbers only

Adams, Alison. “Les *Emblemes ou devises chrestiennes* de Georgette de Montenay: Edition de 1567.” *Bibliothèque d’Humanisme et Renaissance* 62 (2000): 637–39.

Journals without volume numbers

Caton, Mary Anne. “‘Fables and fruit-trenchers teach as much’: English Banqueting Trenchers, c. 1585–1662.” *The Magazine Antiques* (June 2006): 112–18.

Article with multiple authors

Daly, Peter M., and Mary V. Silcox. “William Marshall’s Emblems (1650) Rediscovered.” *English Literary Renaissance* 19 (1989): 346–74.

Monographs, edited volumes, editions, and translations

NB: *Emblematica* cites only place and date of publication (not publisher).

Single-authored volume

Manning, John. *The Emblem*. London, 2002.

Volume with more than one author

Graham, Victor E., and W. McAllister Johnson. *The Paris Entries of Charles IX and Elisabeth of Austria. 1571*. Toronto, 1974.

Volume with many authors or editors

Delft, M. van et al., eds. *Wonderland. De wereld van het kinderboek*. Zwolle, 2002.

Volume with no author

Emblemata Sacra. Emblem Books from the Maurits Sabbe Library, Katholieke Universiteit Leuven. Catalog of the exhibition at the Francis A. Drexel Library, St. Joseph’s University. Philadelphia, 2006.

A work in a series

Bryant, Lawrence M. *The King and the City in the Parisian Royal Entry Ceremony: Politics, Ritual, and Art in the Renaissance*. Travaux d’humanisme et Renaissance 216. Geneva, 1986.

A translation

Alciato, Andrea. *Emblemata Lyons, 1550*. Trans. Betty I. Knott. Aldershot, 1996.

A work with an introduction

Barker, Nicolas and David Quentin. *The Library of Thomas Tresham and Thomas Brudenell*. Intro. John Martin Robinson. London, 2006.

Edited volume

McFarlane, I. D., ed. *Entry of Henri II into Paris, 1549 (The)*. Medieval and Renaissance Texts and Studies 7. Binghamton (NY), 1982.

A work in more than one volume

Briquet, C. M. *Les Filigranes*. 4 vols. Amsterdam, 1968.

Section of an edited volume

Russell, Daniel. “Emblématique et anamorphose.” In *Le Point de vue de l’emblème*, ed. Paulette Choné. Dijon, 2001. Pp. 9–28.

Section of a volume with multiple editors

Russell, Daniel. “Emblematic Discourse in Renaissance French Royal Entries.” In *French Ceremonial Entries in the Sixteenth Century. Event, Image, Text*, ed. Nicolas Russell and Hélène Visentin. Toronto, 2007. Pp. 55–72.

Section of a book appearing in its own right elsewhere in the list of works cited

Winn, Mary Beth. “(Re)-sonner les *Matines*: Martial d’Auvergne’s Texts in Books of Hours.” In Armstrong and Quainton, pp. 73–94.

A reprint edition

Whitney, Geoffrey. *A Choice of Emblemes*. Intro. John Manning. 1586; rpt. Aldershot, 1989.

An edition other than the first

Stoichita, Victor I. *L’instauration du tableau*, 2nd ed. Geneva, 1999.

Turner, R.C. *Plas Mawr Conwy*. 1997. Revised ed. Cardiff, 2008.

A thesis or dissertation

Lukic, A. “*The offices of dewtie and frendship are alwaies to bee fauored*”: *Amity and Patronage in Geoffrey Whitney’s A Choice of Emblemes*. Unpublished PhD thesis. University of Strathclyde, 2006.

OTHER*Multiple entries for a given author*

NB: Introduce second and subsequent entries with five underscores (_____) and a full stop followed by a space (for single authors).

Coustau, Pierre. *Pegma*. Lyons, 1555.

_____. *Le Pegme*. Trans. Lanteaume de Romieu. Lyons, 1560.

In cases where entries for a single author are followed by an entry for the same author as the first in a series of authors, please repeat the author’s name rather than using underscores:

Adams, Alison. "The Role of the Translator in Sixteenth-Century Alciato Translations." *Bibliothèque d'Humanisme et Renaissance* 52 (1990): 369–83.

_____. *Webs of Allusion. French Protestant Emblem Books of the Sixteenth Century*. Geneva, 2003.

Adams, Alison, Stephen Rawles, and Alison Saunders. *A Bibliography of French Emblem Books of the Sixteenth and Seventeenth Centuries*. Travaux d'humanisme et Renaissance. 2 vols. Geneva, 1999–2002.

Disambiguation of place names

Kilroy, Gerard. *Edmund Campion: Memory and Transcription*. Burlington (VT), 2005.

Place or date of publication known but not appearing in the work

Persons, Robert. *The First Booke of the Christian Exercise, appertaying to resolution*. [Rouen], 1582.

Place or date of publication not known

Steinmejer, Johannes Bernhard. *Eheu! In Svecia adsunt angusta. Die XXVI Julii A. MDCXCIII. Regina mortua est Augustissima Ulrica Eleonora. . . .* Stockholm, [n.d.].

David, Johannes [?]. *Typus Occasionis In Quo Receptate Commoda, Neglectae Vero Incommoda, Personata Schemate Proponuntur*. [n.p., n.d.].

Citation of plates

De Angelis, Maria A. "Emblems and Devices on a Ceiling in the Château of Dampierre-sur-Boutonne." *Journal of the Warburg and Courtauld Institutes* 46 (1983): 221–88; pl. 32–35.

Pseudonymous works

Fulcanelli (pseud.). *Les demeures philosophales et le symbolisme hermétique dans ses rapports avec l'art sacré et l'ésotérisme du Grand Oeuvre*. 1930; rpt. Paris, 1965.

Online materials

Luyken, Jan. *Jesus en de ziel*. Amsterdam, 1685. Also available online through the Emblem Project Utrecht at <http://emblems.let.uu.nl/lu1685front.html>.

Alphen, H. van. *Kleine Gedigten voor Kinderen*, ed. P.J. Buijnsters. Amsterdam, 1998. <http://dbnl.nl/titels/titel.php?id=alph002klei01>.

NB: Please ensure that all “hyperlinks” are removed prior to submission (note that the URLs above are plain text, not links). How to do this: *Microsoft Word is set by default to insert hyperlinks; to remove them, right-click (or, for Mac users, command-click) on the link, select “Edit hyperlink” and then “Remove hyperlink”.*

Alphabetization for languages other than English

Alphabetization should follow the normal rules for the language of the work cited. For example, the following order is normal for Swedish, with the “A ring” being alphabetized following the other letters:

Sjöberg, Axel. *David Klöcker Ehrenstrahl*. Malmö, 1947.

Snickare, Mårten. *Enväldets riter: kungliga fester och ceremonier i gestaltning av Nicodemus Tessin den yngre*. Stockholm, 1999.

Steinmejer, Johannes Bernhard. *Eheu! In Svecia adsunt angusta. Die XXVI Julii A. MDCXCIII. Regina mortua est Augustissima Ulrica Eleonora. . . .* Stockholm, [n.d.].
Åberg, Alf. "Ulrika Eleonora." *Svensk män och kvinnor biografisk uppslagsbok*. Vol. 8. Stockholm, 1955.

Version 3, Revised November 2017 by Mara R. Wade, Editor in Chief, based on document created by David Graham.
Version 4, Revised January 2023 by Pedro Germano Leal and Tamar Cholcman, Editors in Chief