

## **AUTHOR GUIDELINES**

### **1) General**

**Length:** The preferred length of the research article is between 20,000 and 50,000 characters (including endnotes and spaces). In exceptional cases, we accept shorter or more comprehensive articles or articles with appendices. Research notes should not exceed 15,000 characters.

**Formatting:** Please use as little formatting as possible. We strongly prefer plain standard text without any special formatting.

**Structure:** The title page must include all of the following information:

- Title
- Full name(s) of the author(s)
- Affiliation(s)
- Email address(es)

**References:** Notes should be placed at the end of the relevant sentence (after the full stop). Please use your software's built-in endnotes feature. Endnotes should be numbered consecutively in Arabic numerals (1, 2, 3, ...). For bibliographic references not included in this style sheet, please refer to the current Chicago Manual of Style.

**Language:** The Belvedere Research Journal uses American English (e.g. analyze, honor). Gender-neutral language is encouraged. When possible, the plural form should be used as opposed to the gendered pronouns "he" or "she". If impossible, refer to "he or she" as opposed to only "he". For spellings of words, place names and cities, follow Merriam Webster's Dictionary. For names and dates of artists, use the Union List of Artists' Names.

### **2) Formatting**

Please use Times New Roman at 12 pt. with 1.5 spacing.

Do not use special formatting (no indents, tabs, blank lines between paragraphs, predefined line spacings, bold, underlines etc.).

Do not use automatic numbering or bullet points.

Sub-headings should not be numbered.

Do not use automatic hyphenation and do not manually hyphenate words at the end of lines.

To emphasize words, use [emphasis added], not italics.

Use serial comma (e.g. music, philosophy, education, and psychology).

Use an en dash (–, ALT + 0150) with spaces on both sides to indicate an abrupt change in thought or an interpolation.

No space before and after the slash sign (e.g. Cologne/Munich).

**a) Foreign Names and Terminology**

Follow upper- and lower-case usage in the original language for foreign terms.

The spelling of personal names follows that of their country of origin. However, please use established English spelling whenever applicable (e.g. names of artists, significant historical figures). Habsburg Emperors and Empresses are generally Anglicized.

German noble ranks and titles (e.g. Fürst, Graf, Kaiser etc.) are translated into English if possible. If not, use the German term followed by an English description in brackets.

If museums or institutions have official English names on their websites, then use the English version. If not, use the name in the original language with the English translation following in square brackets (e.g. Západočeská galerie v Plzni [West Bohemian Gallery in Pilsen]). The English translation is used only once, at the first mention.

Use the original name of printed media and translate it into English in square brackets (e.g. Arbeiterzeitung [The Workers' Newspapers]).

Geographical names are used in their English version (e.g. Milan, Vienna, Munich, Prague, Zurich).

Please ensure that historical name changes are considered in their temporal contexts (e.g. St. Petersburg up until 1915 and after 1992, Petrograd from 1915 to 1924, Leningrad from 1924 to 1992).

For less well-known names (especially place names from the Habsburg Empire), use the modern name, followed by the historical or German name in brackets [(e.g. Liberec (Reichenberg))].

Transliterate names from languages with non-Latin alphabets (e.g. Russian, Hebrew).

For titles of royalty, use "of" (e.g. Maximilian Joseph of Austria-Este), for titles of nobility retain "von" (e.g. Marie Luise von Plessen).

Do not translate foreign language titles if that is how the work is best known (e.g. Manet's *Déjeuner sur l'herbe*).

Refer to portraits as Portrait of Emilie Flöge, not Emilie Flöge.

**b) Italicization and Capitalization**

Capitalize (except for short prepositions, articles, and/or etc.): all headings, all art styles, and movements (e.g. Surrealist, Impressionist, Cubism).

Italicize: technical terms and foreign language terms that have not been integrated into the English language. Where possible, keep the use of italics to a minimum.

Capitalize and italicize: titles of exhibitions, artworks, artists' groups, printed media, plays.

Do not italicize: names of buildings, institutions, prizes and awards, movements and epochs (isms), specialist terminology commonly used in art and art history and words that have

been adopted into English (e.g. cour d'honneur, donjon, sfumato, trompe l'oeil, fin de siècle).

### c) Hyphenation

Keep the use of hyphens to a minimum (e.g. guidebook, printmaking, metalworker, cooperate, coordinate, halfway).

Use hyphens in compound adjectives that precede the noun they modify (eighteenth-century porcelain, blue-green ink).

### d) Dates and Numerals

Spell "one" to "twelve" in full, from "13" upwards as Arabic numerals.

If the sentence includes a series of numbers, then numerals must be used in each instance (e.g. "The works were found at the depths of 5, 9, and 29 cm").

Use en dashes (–; ALT + 0150) without spaces, not hyphens (-), for date ranges and page numbers (e.g. 1870–1920, pp. 5–13).

Use comma as the thousand's separator and full stop as the decimal separator (e.g. 4,598,000; 1.5 spacing).

Use the metric system.

Capitalize currencies (e.g. 10 Guilders, 50 Crowns, 80 Guineas).

Page numbers: p. 10; pp. 15–23.

Use full page ranges (e.g. pp. 105–106, not pp. 105ff).

Dates follow the US style: January 18, 1795.

Months are always written out (e.g. September 12, 1711). If the day is relevant: Sunday, October 14, 2012.

Decades: 1530s, 1920s.

Centuries are spelled out in lower-case (e.g. nineteenth century, seventeenth- and eighteenth-century art).

Use CE and BCE rather than AD and BC.

### e) Abbreviations

Use a space after the paragraph mark (e.g. § 5).

Abbreviations should generally be avoided in the text body. Please always use complete titles of journals, names of archives, institutions etc.

- c.
- auct. cat.
- b. (born); d. (died)

- cat. no./cat. nos.
- cf.
- ed./eds.
- e.g.
- et al.
- exh. cat.
- fig./figs.
- i.e.
- inv. no./inv. nos.
- no./nos.
- St. (Saint)
- tab./tabs.
- vol./vols.

### 3) References

All references should be provided in endnotes. Endnotes should not be used for discussion, i.e. the argument should be developed in the main body of the text.

Each endnote should follow immediately after a punctuation mark, preferably at the end of a sentence.

Each note and bibliographic reference ends with a full stop.

Several bibliographic references in one note are separated by a semicolon.

If more than one author or place of publication is listed, separate them with a slash without spaces on either side (e.g. London/New York 2001).

Use full first names of authors. Use initials only if names are unknown or not listed in their publications.

Capitalize the titles of English publications.

Always use the exact page range (e.g. pp. 363–364, not pp. 363–64 or p. 363f.).

Separate page numbers by en dashes (pp. 1–3, not pp. 1-3).

Mark titles from the same author published in the same year using lowercase “a”, “b”, etc. (e.g. Schwarz 2002a, Schwarz 2002b).

Give a full reference (see below) when citing a source for the first time.

- For subsequent citations, use the following short form: Last name Year of publication, Page Range (see note X) [e.g. Pollan 2006, pp. 65–67 (see note 5)].
- Use “Ibid.” when citing the same source in two consecutive endnotes.

**a) Books**One Author/Editor

- Michael Pollan, *The Omnivore's Dilemma. A Natural History of Four Meals*, New York (NY) 2006, pp. 99–100.
- Paul Gauguin, *Lettres à sa femme et à ses amis* (ed. by Maurice Malingue), Paris 1946, p. 70.
- Penelope Murray (ed.), *Genius. The History of an Idea*, Oxford 1989.

Two and More Authors/Editors

- Kurt Woisetschläger/Peter Krenn, *Alte steirische Herrlichkeiten. 800 Jahre Kunst in der Steiermark*, Graz 1973.
- Edward Bispham/Thomas Harrison/Brian A. Sparkes (eds.), *The Edinburgh Companion to Ancient Greece and Rome*, Edinburgh 2006.
- Hal Foster et al., *Art Since 1900. Modernism, Antimodernism and Postmodernism*, London 2004.

Exhibition Catalogs

If no editor is available, begin with the catalogue's title.

If you refer only to a short catalog entry, cite the catalog, and put the name of the author after the catalog number in brackets.

Separate exhibition locations with a semicolon.

- Marianne L. Teuber, "Formvorstellungen und Kubismus oder Pablo Picasso und William James", in: Siegfried Gohr (ed.), *Kubismus. Künstler-Themen-Werke* (exh. cat., Josef-Haubrich-Kunsthalle, Cologne), Cologne 1982, p. 26.
- Michael Tooby (ed.), *The True North. Canadian Landscape Painting, 1896–1939* (exh. cat., Barbican Art Gallery, London), London 1991.
- Balthasar Neumann. *Leben und Werk. Gedächtnisschau zum 200. Todestage* (exh. cat., Mainfränkisches Museum, Würzburg), Würzburg 1953.
- Agnes Husslein-Arco/Marie Louise von Plessen (eds.), *Prinz Eugen. Feldherr Philosoph und Kunstfreund* (exh. cat., Belvedere, Vienna), Vienna 2010, p. 178, Cat. Nr. III. 54 (Georg Lechner).

Auction Catalogues

- *Illustrated Catalogue of the Artistic Property of the Well-Known House of Cottier and Company of New York* (auct. cat., American Art Galleries, New York 1913), n.p., lot 830.

**b) Articles**Journal Article

- Adolf Hölzel, "Über Formen und Massenvertheilung im Bilde", in: *Ver Sacrum*, 4/15 (1901), pp. 243–254.

Article in an Anthology

- Robert Suckale, "Der Maler Johannes Siebenbürger als Vermittler Nürnberger Kunst nach Ostmitteleuropa", in: Evelin Wetter (ed.), *Die Länder der böhmischen*

Krone und ihre Nachbarn zur Zeit der Jagiellonenkönige (1471–1526), Ostfildern 2004, pp. 363–384.

#### Newspaper Article with Author Abbreviation

- “Das Achtzigtausend-Gulden Bild”, in: Die Presse, May 11, 1873, p. 5 (author abbreviation H. R.)

#### Book Review

- Eileen John, Review of Art, Emotion and Ethics, by Berys Gaut, in: British Journal of Aesthetics, 49 (2009), pp. 185–188.

### c) Archival Documents

From the most specific to the more general, i.e. cite the title of the document, date, manuscript locator (number, box, etc.), followed by the name of the repository and location.

- Letter from Martin Haberditzl to the Austrian Ministry of Culture and Education, April 14, 1928, Nr. 214/1928, Belvedere Archive, Vienna.

### d) Digital Sources

Digital sources should be cited like printed sources. In addition, please include the DOI or URL and the date of access (in parentheses) at the end of the citation. Use URL only if no DOI is available.

- Barbara Schedl, “Von der ‘Abmeßung Sanct Stefans Thurm’. Der hohe Turm des Wiener Stephansdomes im 16. Jahrhundert”, in: RIHA Journal, 11 (2020), DOI: <https://doi.org/10.11588/riha.2020.0.75955> (accessed on April 28, 2020).

## 4) Quotations

Set quotes in quotation marks, not italics.

Use English quotation marks (“”) rather than German („“) or French («»).

Use double quotation marks for all quotes, for emphasis and when introducing unusual terminology (“scare quotes”).

Use single quotation only for a quotation within a quotation.

Quotes of three lines and longer should be indented in a separate paragraph.

According to American typographical rules, punctuation is included inside the quotation marks (e.g.: Alfred Roller belonged to the “Secessionist camp,” along with Josef Hoffmann and Koloman Moser).

The original spelling is given preference in quotations.

Omissions within a quote are indicated by an ellipsis in square brackets: [...]. Do not place an ellipsis before the first word of a quotation or after the last word, even if material has been omitted. The first word after an ellipsis is capitalized if it begins a new grammatical sentence.

Additions are included in square brackets: [author's note].

When quoting, use italics only for words italicized in the original text. If authors wish to stress a particular word or phrase in the quoted passage, add [emphasis added].

Quotations that are not in English should be translated unless the meaning of the quotation is lost. Include the original text in quotation marks in the endnote.

Include "My translation" in the relevant endnote. If you are responsible for most of the translations in your text, add the following sentence in the first relevant note: "Unless otherwise indicated, all translations from primary and secondary sources are my own."

## 5) Illustrations

The authors are responsible for obtaining the copyrights. Images can only be used if the author copyright is obtained.

Include images with captions in the manuscript. In addition, provide them as separate files and use the author's name and figure numbers as file names (e.g. Mustermann01.jpg). Include the extra "0" in the numbering of the file names for figures 1 to 9, so that they appear in the correct, ascending numerical order.

Please deliver the image files in .jpg with 96/72 ppi, in RGB, and the size of 1,200–1,920 pixels.

Please include references to all illustrations in the main text (Fig. 1, Fig. 2, etc.). If possible, place the reference at the end of the relevant sentence. Do not use "and" between multiple figure numbers (e.g. Figs. 2, 5).

For a list of institutions and platforms offering public domain images, visit [mus.er.me.ku](http://mus.er.me.ku).

### a) Captions

Fig. X: Artist's name (first name + last name), Title (in italics), year, technique/materials, dimensions (height × width × depth in cm/mm). Name of collection, City of collection, Other collection information such as "gift of ...", Inventory number (copyright or credit-line information in brackets).

Measurements are given in cm with a decimal point rather than comma (e.g. 10.2 × 30.7 cm).

Capitalize all words in work titles (except short prepositions, articles, and/or etc.).

Use numerals for centuries (i.e. second quarter of the 20th century).

If the author is unknown, give the title first.

Each caption ends with a full stop.

Captions may differ depending on which data are relevant, available, or requested by the rights holder.

- **Painting:** Franz Anton Maulbertsch, *Stoning of St. Stephen*, c. 1782–1783, oil on canvas, 35 × 20 cm. Belvedere, Vienna, Inv. No. 3194 (© Belvedere, Vienna).
- **Architecture:** Adolf Loos, *Looshaus (Detail)*, 1909–1912, Vienna (© author).
- **Performance:** Oskar Schlemmer, *Scene from Slat Dance*, 1927. Oskar Schlemmer Archiv, Staatsgalerie Stuttgart (© Tut Schlemmer).
- **Video:** Still from Linda Montano, *Mitchell's Death*, 1978, 22 min. 30 sec., b/w, sound (© Video Data Bank, Chicago).

## **b) Copyright Issues**

Please be aware that both artworks and photographs of artworks may be under copyright.

It is the author's responsibility to obtain written permission to reproduce copyright-protected material in their article.

Any costs incurred for the article, including photography and permissions, are to be paid by the author.

Due to the open access policy of the Belvedere Research Journal, it is necessary to obtain all image rights in perpetuity.

Due to the location of the journal's server, the German Copyright Act (Urheberrechtsgesetz, UrhG) applies. Therefore, copyright protection for a work of art expires 70 years after the death of the artist; and copyright protection for photographs of two-dimensional works of art expires 50 years after the photograph's publication. If the photograph is of a tri-dimensional work such as a sculpture or architecture, the photograph counts as a work of art in its own right; hence the copyright protection expires only 70 years after the death of the photographer.