

AUTHOR GUIDELINES

Status as of November 2023.

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. Discoveries 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: To ensure anonymity in the review process, personal information must be removed from the manuscript (for steps on how to do this, visit <https://support.microsoft.com/en-au/office/help-protect-your-privacy-252a47ec-1b31-4fd0-8450-e66d6c2de950>).

Please submit a separate title page that contains the following information: Title; Full name(s) of author(s); ORCID Number; Current E-Mail Address; Short biography; Affiliation(s); Email address(es). The brief biography shall include your name, location, professional role(s), research interests and projects, and a home page, if desired.

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" or "they" 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 em dash (–, ALT + 0151) to indicate an abrupt change in thought or an interpolation.

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), currencies.

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, 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: 10; 15–23. Use full page ranges (e.g. 105–106, not 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.

- b. (born); d. (died)
- ca.
- cat. no. / cat. nos.
- ed. / eds.
- e.g.
- et al.
- fig. / figs.

- i.e.
- inv. no. / inv. nos.
- Mrs. / Mr. / Dr.
- no. / nos.
- St.
- 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 (e.g. Nolte 1986; Blecking 1994.).

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. Use a colon (:) to separate the title and subtitle.

Use the abbreviation for the state if the city of publication might be confused with another city of the same name (e.g., Cambridge, MA: Harvard University Press; Ithaca, NY: Cornell University Press), but: Cambridge: Cambridge University Press).

Always use the exact page range (e.g. 363–364, not 363–64 or 363f.). Separate page numbers by en dashes (1–3, not 1-3). When citing a specific page range in an article, please format it as follows: “... in *Journal*/Issue (Year): Full page range, Specific page range.”

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 no.) [e.g. Pollan 2006, 65–67 (see note 5)].
- Franz Gratl, “Musik am Hof Erzherzog Ferdinands II. im Netzwerk dynastischer Beziehungen,” in Haag and Sandbichler 2017 (see note 3): 61–66, 61.

a) Book

One Author / Editor

- Erich Egg, *Die Hofkirche in Innsbruck: Das Grabdenkmal Kaiser Maximilians I. und die Silberne Kapelle* (Innsbruck: Tyrolia Verlag, 1974).
- Nathaniel Parker Willis, *Pencilings by the Way: Written During some Years of Residence and Travel in Europe* (London: Henry G. Bohn, York Street, Covent, 1846), 163.
- Penelope Murray, ed., *Genius: The History of an Idea* (Oxford: Basil Blackwell, 1989).
- Paul Gauguin, *Lettres à sa femme et à ses amis*, ed. Maurice Malingue (Paris: Grasset, 1946), 70.

Two and More Authors / Editors

- Kurt Woisetschläger and Peter Krenn, *Alte steirische Herrlichkeiten: 800 Jahre Kunst in der Steiermark* (Graz: Verlag Styria, 1973).
- Brian A. Sparkes, Edward Bispham, and Thomas Harrison, eds., *The Edinburgh Companion to Ancient Greece and Rome* (Edinburgh: Edinburgh University Press, 2006).

Volumes

- August Schaeffer, *Die Kaiserliche Gemälde-Galerie in Wien*, vol. 3, *Moderne Meister* (Vienna: Löwy, 1897).
- Ludwig Hevesi, *Österreichische Kunst im 19. Jahrhundert*, vol. 1, *1800–1848* (Leipzig: Seemann, 1903), 21–22.
- Georg Tinkhauser, *Topographisch-historisch-statistische Beschreibung der Diözese Brixen: Mit besonderer Berücksichtigung der Kulturgeschichte und der noch vorhandenen Kunst- und Baudenkmale aus der Vorzeit*, vol. 2 (Brixen: Weger, 1879).
- Johanna Felmayer, “Silberne Kapelle,” in *Die Kunstdenkmäler der Stadt Innsbruck*, ed. Johanna Felmayer, vol. 3, *Die Hofbauten*, Österreichische Kunsttopographie 47 (Vienna: Schroll, 1986): 427–448.

Series

- Rosilie Hernández, *Immaculate Conceptions: The Power of the Religious Imagination in Early Modern Spain*, Toronto Iberic 42 (Toronto: University of Toronto Press, 2019), 24–30.
- Leo Andergassen and Lukas Madersbacher, eds., *Geschichte als Gegenwart: Festschrift für Magdalena Hörmann-Weingartner*, Schlern-Schriften 352 (Innsbruck: Universitätsverlag Wagner, 2010).
- Andrew Barker and Leo A. Lensing, eds., *Peter Altenberg: Rezept die Welt zu sehen. Kritische Essays, Briefe an Karl Kraus, Dokumente zur Rezeption, Titelregister der Bücher*, Untersuchungen zur österreichischen Literatur des 20. Jahrhunderts 11, ed. Wendelin Schmidt-Dengler (Vienna: Braumüller, 1995), 103.

Exhibition Catalogs

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

Separate exhibition locations with a semicolon.

- Michael Tooby, ed., *The True North: Canadian Landscape Painting, 1896–1939*, exh. cat., Barbican Art Gallery, London (London: Lund Humphries, 1991).
- Sabine Haag and Veronika Sandbichler, eds., *Ferdinand II: 450 Jahre Tiroler Landesfürst – Jubiläumsausstellung*, exh. cat., Ambras Castle, Innsbruck, June 15–October 8, 2017, Waldstein Riding School, Prague, November 3, 2017–February 25, 2018 (Innsbruck: Haymon, 2017), 77–87, 221–293.
- *Balthasar Neumann. Leben und Werk. Gedächtnisschau zum 200. Todestage*, exh. cat., Mainfränkisches Museum, Würzburg (Würzburg: Stürtz, 1953).
- Rainer Slotta and Christoph Bartels, *Meisterwerke bergbaulicher Kunst vom 13. bis 19. Jahrhundert*, exh. cat., Cappenberg Castle, Cappenberg, September 6–November 4, 1990, Veröffentlichungen aus dem Deutschen Bergbau-Museum Bochum 48 (Bochum: Bergbau-Museum, 1990), 97.

- Stephanie Auer, “Klimts Spätwerk. Die Emanzipation der Farbe,” in *Klimt inspired by Van Gogh, Rodin, Matisse...*, ed. Stella Rollig, Markus Fellingner, Emilie E. S. Gordenker, and Edwin Becker, exh. cat., Van Gogh Museum, Amsterdam, October 7, 2022–January 8, 2023, Belvedere, Vienna, February 3–May 29, 2023 (Munich: Hirmer, 2023): 198–222, 202.
- Sabine Grabner, “Joseph Rebell als Direktor der kaiserlichen Gemäldegalerie,” in *Joseph Rebell. Im Licht des Südens*, ed. Sabine Grabner and Stella Rollig, exh. cat., Belvedere, Vienna, June 15–November 13, 2022 (Cologne: Buchhandlung Walther König): 139–155, 155, footnote 95.

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, lot 830.
- *Deutsche und Österreichische Malerei und Zeichnungen des 19. Jahrhunderts*, auct. cat., Sotheby's, Munich 1991, 42, lot 46.

b) Journal Article

- Hans Posse, “Die Rekonstruktion der Venus mit dem Cupido von Giorgione,” *Jahrbuch der Preussischen Kunstsammlungen* 52 (1931): 29–35, 32.
- Manfred Hauke, “Die Lauretanische Litanei: Systematische Aspekte Marianischer Volksfrömmigkeit,” *Sedes Sapientiae: Mariologisches Jahrbuch* 15, no. 2 (2011): 56–88, 58.
- Adolf Hölzel, “Über Formen und Massenvertheilung im Bilde,” *Ver Sacrum* 4, no. 5 (1901): 243–254.
- Susanne Partsch, “Die ‘rote Hilde’. Ein bisher unentdecktes Modell von Gustav Klimt,” *Belvedere: Zeitschrift für bildende Kunst Sonderband Gustav Klimt* (2008): 64–73.

c) Chapter or Other Part of an Edited Book

- Robert Suckale, “Der Maler Johannes Siebenbürger als Vermittler Nürnberger Kunst nach Ostmitteleuropa,” in *Die Länder der böhmischen Krone und ihre Nachbarn zur Zeit der Jagiellonenkönige (1471–1526)*, ed. Evelin Wetter (Ostfildern: Thorbecke, 2004), 363–384.
- Volumes: Otto Stegmüller, “Canisius, Petrus,” in *Lexikon der Marienkunde*, ed. Konrad Algermissen, Ludwig Böer, Georg Englhart, Carl Feckes, Michael Schmaus, and Julius Tyciak, vol. 1, *Aachen bis Elisabeth* (Regensburg: Friedrich Pustet, 1967): 1052–1054.
- Series: Erich Egg, “Die Baumeister der Damenstiftskirche zu Hall,” in *Beiträge zur Kultur- und Kunstgeschichte Tirols*, ed. Nikolaus Grass, Schlern-Schriften 167 (Innsbruck: Universitätsverlag Wagner, 1962): 143–148.

d) News or Magazine Article

- “Das Achtzigtausend-Gulden Bild,” *Die Presse*, May 11, 1873: 5.
- Mike Royko, “Next Time, Dan, Take Aim at Arnold,” *Chicago Tribune*, September 23, 1992.
- “Über die Kunst-Ausstellung zu Wien im Jahre 1828,” *L'Eco. Giornale di Scienze, Lettere, Arti, Commercio e Teatri*, October 10, 1828: 485–486, 485.

e) Book Review

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

- David Kamp, “Deconstructing Dinner,” review of *The Omnivore’s Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, April 23, 2006, Sunday Book Review, <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

f) Unpublished Documents

Conservation Report

- Stefanie Jahn and Ana Stefaner, “Untersuchung des Gemäldes ‘Venus, auf dem Ruhebett schlafend’, 1826, von Johann Baptist Lampi d. J.” (conservation report, Belvedere, Vienna, 2022).

Thesis or Dissertation

- Katharina Steinhauser, “Die Hundsgräfin: Emilie Kraus von Wolfsberg (1785–1845). Biographie und Rezeption” (MA diss., Paris Lodron University of Salzburg, 2018).
- Sophia Rochmes, “Color’s Absence: The Visual Language of Grisaille in Burgundian Manuscripts” (PhD diss., University of California, 2015), 50–79.

Archival Documents

Cite the document title and date first, then the repository name and location, followed by the manuscript locator (number, box, etc.) from the most general to the most specific. Please do not use abbreviations of repository names.

- Letter from Martin Haberditzl to the Austrian Ministry of Culture and Education, April 14, 1928, in Belvedere Archive, Vienna, no. 214/1928.
- Presidential Decree to Joseph Rebel, May 10, 1828, in Austrian State Archives, Vienna, Hof- und Staatsarchiv, Oberstkämmereramt-B, no. 818/1828
- Letter from Anton Ort to Mathiaß zu Österreich, n. d. [after 1595], in Tiroler Landesarchiv, Innsbruck, KS III 21.59.

g) Digital Sources

Digital sources should be cited like printed sources. In addition, please include the DOI or URL 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,” *RIHA Journal* 11 (2020), <https://doi.org/10.11588/riha.2020.0.75955>.
- David von Schönherr, “Urkunden und Regesten aus dem k. k. Statthaltereiarchiv in Innsbruck [3],” *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* 14 (1893): LXXI–CCXIII, CLXXI, regest 10707, <https://doi.org/10.11588/diglit.5885.15>.
- Oxford English Dictionary, s.v. “Seraphim | Seraphin, n.” (November 2018), <https://doi.org/10.1093/OED/4377271610>.
- Leopold Ettlinger, “Diana,” in *Reallexikon zur Deutschen Kunstgeschichte*, vol. 3, *Buchpult–Dill*, ed. Ernst Gall and Ludwig Heinrich Heydenreich (Munich: Beck, 1954): 1429–1437, <https://www.rdklabor.de/wiki/Diana>.
- Jean Marie Courtès, “The Theme of ‘Ethiopia’ and ‘Ethiopians’ in Patristic Literature,” in *The Image of the Black in Western Art*, vol. 2, *From the Early Christian Era to the “Age of Discovery”*, part 1, *From the Demonic Threat to the Incarnation of Sainthood*, ed. David Bindmann and Henry Louis Gates, Jr. (Cambridge, MA: Harvard University Press, 2010): 199–214, <https://doi.org/10.37862/aaeportal.00139.009>.

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 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.: The novella almost perfectly illustrates the idea of “state patriotism,” as Pieter Judson postulates it in his history of the “liberal empire” Habsburg).

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 BRJ manages the acquisition of image rights and provides authors of accepted manuscripts with a limited budget for this.

Include images with captions in the manuscript.

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.

a) Captions

Fig. 1: 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). Always use the exact date range (e.g. 1782–1783, not 1782–83).

If the author is unknown, give the title first.

Each caption ends with a full stop.

When referencing an object in endnotes, include full captions whenever possible.

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. 3 194 (Photo: Belvedere, Vienna).
- Architecture: Adolf Loos, *Looshaus* (Detail), 1909–1912, Vienna (Photo: author).
- Performance: Oskar Schlemmer, Scene from *Slat Dance*, 1927. Archive Oskar Schlemmer, Staatsgalerie Stuttgart (Photo: Tut Schlemmer).
- Video: Still from Linda Montano, *Mitchell's Death*, 1978, 22 min. 30 sec., b/w, sound (Photo: Video Data Bank, Chicago).