

## STYLE SHEET

### A) GENERAL

- **Length:** Preferred article length is between 20,000 and 50,000 characters (including footnotes and spaces). In exceptional cases, we also accept shorter or more comprehensive articles, or articles including appendices.
- **Headings:** RIHA Journal accepts two levels of subheadings.
- **References:** Notes and bibliographic references should be given in footnotes. Please use your software's built-in footnotes feature. Footnotes should be numbered consecutively in Arabic numerals (1, 2, 3, ...).
- **Illustrations:** The number of illustrations should not exceed 15 per article. If you wish to include media other than images (e.g., audio or video files), please contact the Managing Editor at the Zentralinstitut für Kunstgeschichte in Munich.

### B) FORMATTING OF MANUSCRIPTS

- Texts should be saved as WORD documents (\*.doc).
- Do not use your software's automatic hyphenation feature, and do not manually hyphenate words at the end of lines.
- To emphasize words, use *italics*.  
Use *italics* also for foreign language terms, and for titles (of, e.g., works of art or exhibitions).
- Use straight quotation marks (""") instead of curled (""", „“) or French («») quotation marks.
- Do not use underlines and bold letters.
- Do not include additional blank lines between paragraphs.
- Use dashes (–), not hyphens (-), for indicating time spans, e.g., 1870–1920 (not: 1870-1920).

**Please use as little formatting as possible!** We strongly prefer plain standard text without any extras. It suffices to mark subheadings and longer quotes.

## C) REFERENCES

- All references should be given in footnotes.
- Give full information (see below) when citing a source for the first time.  
For subsequent appearances, use the following short form:  
last name of author (year of publication in parentheses), page number(s).  
E.g.: Frey (1995), 65.  
Do not use "op. cit." or "ibid."
- Do not use "f.," "ff.," "seq.," or "seqq." but give the exact range of pages (page spread).  
Do not abbreviate page numbers: Give page spreads as, e.g., 111-119 (not: 111-9).  
Separate page numbers by hyphens (-), not by dashes (–): 1-3 (not: 1–3).
- For bibliographic terminology, please use the language of your article:

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
ed./eds.	éd.	Hg.	a cura di	ed.
ed.	éd.	hg. v.	ed.	ed.
trans.	trad.	übers.	trad.	trad.
vol./vols.	vol.	Bd./Bde.	vol./voll.	vol.

### Books

- **One Author/Editor**  
Julia Frey, *Toulouse-Lautrec. A Life*, New York, NY 1994, 396.  
Honoré de Balzac, *Gillette or The Unknown Masterpiece*, trans. Anthony Rudolf, London 1988, 11-12.  
Penelope Murray, ed., *Genius. The History of an Idea*, Oxford 1989.
- **Two Authors/Editors**  
Svetlana Alpers and Michael Baxandall, *Tiepolo and the Pictorial Intelligence*, New Haven 1994, 32.  
Salim Kemal and Ivan Gaskell, eds., *The Language of Art History*, Cambridge, MA 1991.
- **Three Authors/Editors**  
Raymond Klibansky, Erwin Panofsky and Fritz Saxl, *Saturn und Melancholie. Studien zur Geschichte der Naturphilosophie und Medizin, der Religion und der Kunst*, trans. Christa

Buschendorf, 4th ed., Frankfurt am Main 2001.

Edward Bispham, Thomas Harrison and Brian A. Sparkes, eds., *The Edinburgh Companion to Ancient Greece and Rome*, Edinburgh 2006.

- **Four or More Authors/Editors**

Hal Foster et al., *Art Since 1900. Modernism, Antimodernism and Postmodernism*, London 2004.

Karlheinz Barck et al., eds., *Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden*, Stuttgart 2000-2005.

- **Monographs in Series**

Luisa Gallio, Frank Löbbecke and Matthias Untermann, eds., *Das Haus "Zum roten Basler Stab" (Salzstraße 20) in Freiburg im Breisgau*, Stuttgart 2002 (= *Forschungen und Berichte der Archäologie des Mittelalters in Baden-Württemberg*, 25).

- **Exhibition Catalogues**

Include the abbreviation "exh. cat." / "Ausst.kat." / "cat. exp." / "cat. mostra" between title and place, separated by commas. If no editor name is available, begin with the catalogue's title.

Michael Tooby, ed., *The true North: Canadian Landscape Painting, 1896-1939*, exh. cat., London 1991.

*Balthasar Neumann. Leben und Werk. Gedächtnisschau zum 200. Todestage*, Ausst.kat., Würzburg 1953.

## Articles

- **Journal Article**

Labelle Prussin, "Judaic Threads in the West African Tapestry: No More Forever?", in: *The Art Bulletin* 88 (2006), 328-353: 350.

- **Article in an Anthology**

Richard Shiff, "Cézanne's Physicality. The Politics of Touch", in: *The Language of Art History*, ed. Salim Kemal and Ivan Gaskell, Cambridge, Mass. 1991, 129-180.

Ernst Müller, "Mythisch, Mythos, Mythologie", in: *Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden*, hg. v. Karlheinz Barck et al., Bd. 4, Stuttgart 2002, 309-346.

- **Book Review**

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

## Digital Sources

Basically, digital sources should be cited like printed sources; in addition, please add the DOI or URL, and the date of access (in parentheses) at the end of the citation. E.g.:

Therese Dolan, "En garde. Manet's Portrait of Emilie Ambre in the Role of Bizet's *Carmen*", in: *Nineteenth-Century Art Worldwide* 5, no. 1 (Spring 2006), <http://www.19thc-artworldwide.org/spring06/174-en-garde-manets-portrait-of-emilie-ambre-in-the-role-of-bizets-carmen> (accessed April 28, 2020).

Rachel E. Perry, "Painting in Danger: Jean Dubuffet's *Hautes Pâtes*", *RIHA Journal* 0221, [30 August 2019], URL: <https://www.riha-journal.org/articles/2019/0221-perry> (accessed March 9, 2020).

## D) QUOTATIONS

- **Formatting:** Quotations longer than three lines should be set as a separate paragraph.
- **Ellipses and Interpolations:** Any modifications by the author (such as interpolations, ellipses, use of Capital instead of small letters, etc.) must be in square brackets [ ].

Ellipses are indicated by three dots in square brackets [...].

When dropping or interpolating words or phrases within a sentence, leave a space before and after the square brackets. Example: According to Cavell, "[t]he task of the modern artist [...] is to find something he can be sincere and serious in [...]."

- **"Emphasis added":** When an emphasis is your addition, and not in the original, please indicate [emphasis added] at the end of the reference.
- **Translations:** Include "my translation" in the relevant note, or, if you are responsible for most of the translations in your text, add at the head of the notes: "Unless otherwise indicated, translations are mine".

Quotations that are not in English, French, German, Italian, or Spanish (that is, in one of RIHA Journal's languages of publication) should be translated into the language of your article, unless the significance of the quotation will be lost. The original text may be included in a note.

## E) ILLUSTRATIONS

### Format and Delivery

- The image files should preferably be JPEGs (\*.jpg) with 72 dpi and a maximum length of 700 pixels for landscape format resp. a maximum height of 700 pixels for portrait format.
- Please include references to the illustrations in the main text (Fig. 1, Fig. 2, etc.).
- Please insert the intended illustrations (with captions!) into your manuscript.

- In addition, please deliver the image files also separately, numbered according to the intended sequence of illustrations in the text.

## Captions

- Captions should include, in the following order:  
**1 Artist, title (in *italics*), date, medium/support, metric dimensions. Name of collection, city of collection, other collection information such as "gift of ...," accession number (copyright or credit-line information in parentheses)**

There is no terminal period, unless the basic caption information is followed by a descriptive sentence.

- Credit lines should include all elements specified in the letter(s) of permission from the rights holder, institution, and/or photographer. Captions must distinguish clearly between a copyright in an artwork and a copyright in a photograph of an artwork (where the artwork may or may not be in the public domain). A copyright notice and/or the © symbol should only be included when requested by a lender.
- If you use a scan from, e.g., a catalogue, this must also be clearly indicated, and the exact reference, including the page number, must be given (such as "Reprod. from: ..., p. x").
- RIHA Journal is aware that captions may diverge, depending on which data are relevant, available, or requested by the rights holder.

- **Exemplary Captions - Architecture**

1 Parthenon, Athens, east frieze, detail (photograph provided by the author)

- **Exemplary Captions - Paintings, Drawings, Sculptures, Photographs, Installations**

2 Sandro Botticelli, *Primavera*, ca. 1482, tempera on panel, 2.03 x 3.15 m. Galleria degli Uffizi, Florence (photograph provided by Scala / Art Resource, NY)

3 Roman sarcophagus, *Death of Meleager*, 3rd century CE, detail. Musée du Louvre, Paris (photograph © James Smith, Rome)

4 Tsuchida Bakusen (1887–1936), *Hair (Kami)*, 1911, hanging scroll, ink and colors on silk, 80 x 85.5 cm. Kyoto City University of Arts, University Art Museum (photograph © Kyoto City University of Arts, University Art Museum)

5 Albrecht Dürer, *Mocking of Christ*, woodcut with verses by Benedict I Cheldonius, title page of *Passio domine nostri Jesu ...* (the Large Passion), Nuremberg, 1511. British Museum, London (photograph © the British Museum)

6 Alfred Stieglitz, *Equivalent*, 1925-27, gelatin silver print, 11.7 x 9.2 cm. The Museum of Modern Art, New York, anonymous gift (© 2009 Estate of Alfred Stieglitz / Artists Rights Society (ARS), New York)

7 Bruce Nauman, *Clown Torture*, 1987, four color video monitors, four speakers, four laserdisc players, two video projectors, four laser discs (color, sound). Lannon Foundation, Los Angeles (photograph © 2001, The Art Institute Chicago)

- **Exemplary Captions - Performance Art**

8 Oskar Schlemmer, scene from *Slat Dance*, 1927. Oskar Schlemmer Archiv, Staatsgalerie Stuttgart (photograph provided by Tut Schlemmer)

- **Exemplary Captions - Video Art**

9 Still from Linda Montano, *Mitchell's Death*, 1978, 22 min. 30 sec., b/w, sound. Video Data Bank, Chicago

## Copyright Issues

- Please be aware that both works of art and photographs of works of art may be under copyright.
- Due to the location of the journal's server, the German Copyright Act (*Urheberrechtsgesetz, UrhG*) applies. This includes, e.g., that copyright protection for a work of art expires 70 years after the death of the artist. 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 copyright protection expires only 70 years after the death of the photographer.
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