

Author Guidelines for «kritische berichte. Journal for Art History and Cultural Studies»

We would like to thank the authors for their cooperation and ask them to observe the following binding instructions in order to facilitate editorial work and thus contribute to the successful printing of their texts themselves.

Text document

Texts are only accepted as Word documents. The text file name must be that of the author («Schmidt.doc»). The number of characters includes spaces and annotations. The document should contain the following elements: name and address of the author; title (and subtitle) of the contribution; continuous text without formatting (except italics); any subheadings; automatic annotations; numbered captions; numbered image citations. The editors reserve the right to make editorial changes and to reject the manuscript.

Before printing, authors will normally receive a galley proof by e-mail as a PDF file. Correction requests must be entered in a PDF document or a paper printout and returned promptly by e-mail to the responsible editor. The editors of the journal reserve the right to alter the text layout as they deem necessary.

Orthography

On first mention of a person in the text, always state their first name. Local conventions are retained (e.g. American and British English). Capitalisation is used for English language titles. No short-forms (e.g. “don’t”) should appear in the text. Numbers up to twelve and tens up to a thousand («forty», «three hundred») should be written out, except in the case of centuries («in the 11th century »). Decades should be expressed consistently as either the «sixties» «1960s» or «60s». Numbers in digits, like dates and page references, are always written out («1939–1945», «pp. 119–130»), whereas months are named («on 11 September 2001»).

Emphases

Emphasis is only given in italics. This applies also to the titles of works of art, exhibitions, projects, books and magazines as well as the names of products, but not of companies, organisations, institutions, parties, artist groups, localities or buildings. Expressions and borrowings from foreign languages are not italicised («quid pro quo»), whereas foreign words are always italicised and used in their modern form («the *storia*»). This also applies to titles and subtitles. Punctuation and annotation marks after italics must also be italicised. Only if the entire content of a bracketed or quoted text is in italics must the brackets and double French quotation marks also be italicised.

Quotations

Only verbatim quotations are placed between double French quotation marks (not in italics) («Abc»). The source of each quotation must be indicated in an annotation. Only if the quotation includes a whole sentence is the last punctuation mark placed within the closing quotation marks («...in its entirety.»).

Quotations that contain more than four lines must be indented and written without inverted commas. Single inverted commas, on the other hand, apply only to the reference to a term, for ironic purposes or to establish authorial distance («the government announced its ‹progress›») and to quotations within a quotation. Your own additions within a quotation are placed between square brackets («[id est]»), and omissions are additionally marked by three dots in square brackets («[...]»).

Annotations

References are placed exclusively in annotations (neither in the text nor in a list of references). Each citation must contain a reference to the source. References from secondary sources are not permitted (with a few, well-founded exceptions, e. g. the primary source is not available). Annotation symbols in Arabic numerals are superscripted (without brackets) and always appear after the punctuation marks and without spaces («will be.»³). No more than one annotation should be inserted per sentence, none at all after titles and subtitles. Each annotation begins with a space and a capital letter and ends with a full stop. Proper names are always written in full and follow the Oxford Dictionary of Art. The title and subtitle of a publication are usually separated by a full stop. The indication of several publishing and event locations (separated by slashes), series and original editions is optional. Reprints are cited as if they were original editions. If the same title is repeated immediately, «Ibid.» is used. If an article was published in a book already mentioned, a shortened reference can be made to the shelf mark («in: Borsook/Gioffredi 1986 (as Note 4), p. 35–56»). When referring to a title, the surnames of the authors or editors (maximum two separated by a slash, then «et al.») and the year of publication (no short titles) are included; this is followed in brackets by the reference to the first mention of the title in the annotations («Brieger/Meiss et al. 1969 (as Note 3), Vol. 2, p. 67»). If several pages are referred to, the first and last pages must be indicated («pp. 35–48»). The long dash is used for 'from to' («A–Z», «p. 1–9») and for sentence insets (with a space before and after each). References to illustrations in the text must be placed in round brackets («(Fig. 3)»). When referring to online resources, the URL must be marked as a hyperlink in the Word document. Any bibliographic examples with corresponding reference in brackets follow.

Books

When first mentioned:

Dirk Baecker, *Form und Formen der Kommunikation*, Frankfurt am Main 2005, p. 265–266.

Every further mention: Baecker 2005

Peter Brieger, Millard Meiss a. Charles S. Singleton, *Illuminated Manuscripts of the Divine Comedy*, 2 Vols., Princeton 1969 (Bollingen series, Vol. 81), Vol. 2, p. 67. (Brieger/Meiss et al. 1969)

Le Corbusier (Charles-Édouard Jeanneret), *Vers une architecture*, 2. Ed., Paris 1995 (Paris 1923). (Le Corbusier 1995)

Daniel Buren, *Les écrits (1965–1990)*, ed. by Jean-Marc Poinot a. Marc Sanchez, 3 Vols., Bordeaux 1991. (Buren 1991)

Visual Theory. Painting and Interpretation, ed. by Norman Bryson, Michael Ann Holly a. Keith Moxey, Cambridge 1991. (Bryson/Holly et al. 1991)

Arnold Van Gennep, *I riti di passaggio*, ed. by Francesco Remoti, Turin 1981 (series scientifica, Vol. 220) (Arnold Van Gennep, *Les rites de passage. Étude systématique des rites*, Paris 1909). (Van Gennep 1981)

Michelangelo e la Sistina. La tecnica, il restauro, il mito, ed. by Fabrizio Mancinelli et al., Rom 1990, exh. cat., Vatican City, Musei Vaticani, Rome 1990. (Mancinelli et al. 1990)

Tecnica e stile. Esempi di pittura murale del Rinascimento italiano, ed. by Eve Borsook a. Fiorella Superbi Gioffredi, 2 Vols., Milan 1986 (Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Vol. 9), conference proceedings Florence, Harvard University Center for Italian Studies, Villa I Tatti, 1983. (Borsook/Gioffredi 1986)

Articles

Gabriele Beckmann, Frauenporträts in Leipzig, in: *Archiv für Frauenforschung*, 1978, Vol. 14, No. 2, p. 1534–1588, here p. 1542. (Beckmann 1978)

Jacques Derrida, Signature événement contexte, in: *ibid.*, *Marges de la philosophie*, Paris 1972 (Collection «critique»), p. 365–393. (Derrida 1972)

Douglas A. Vakoch, «Towards India». Interstellare Botschaften; in: *All Design. Leben im schwerelosen Raum*, ed. by Erika Keil, Basel 2001, p. 148–263, exh. cat., Zürich, Museum für Gestaltung, 2001. (Vakoch 2001)

Car August Böttiger, Versuch, Kunstwerke zweckmäßig zusammenzustellen, in: *Zeitung für die elegante Welt*, 24 April 1809, No. 81, p. 641–644. (Böttiger 1809)

Patrick Michel, Quelques aspects du marché de l'art à Paris dans la 2^e moitié du XVIII^e siècle: collectionneurs, ventes publiques et marchands, in: *Kunstsammeln und Geschmack im 18. Jahrhundert*, ed. by Michael North, Berlin 2002 (Aufklärung und Europa, Vol. 8), p. 25–46, conference proceedings, University of Greifswald, 2000. (Michel 2002)

Online Resources

References to online resources should include the following information in the following order:

- author (the person or organisation responsible for the site)
- date / year of publication (date created or last updated)
- URL / Internet address (as hyperlink to ensure that the URL is included without a line-break)
- accessed day month year (the date you viewed the site)

e.g.:

When first mentioned:

RELAX, website, 2003, <http://www.relax-studios.ch>, last accessed on 1 January 2005.

Every further mention: RELAX 2003

Other Formats

Museum in ζmotion?, ed. by Wouter Davidts, PDF/CD-ROM, Sittard/Maastricht/Ghent 2006, Tagungskaten Sittard, Museum Het Domein/Maastricht, Jan van Eyck Academie, 2004. (Davidts 2004)

Platon, *Ausgewählte Werke. Deutsch von Schleiermacher*, ed. by Heinrich Conrad, CD-ROM, Berlin 1998 (Literatur im Kontext auf CD-ROM, Vol. 4) (Platon, *Ausgewählte Werke*, ed. by Friedrich Schleiermacher, 5 Vols., Munich 1919). (Platon 1998)

Esther-Beatrice von Bruchhausen, *Das Zeichen im Kostümball – Marianne und Germania in der politischen Ikonographie*, PDF/Dissertation, Martin-Luther-University Halle-Wittenberg 2000, <http://sundoc.bibliothek.uni-halle.de/diss-online/00/01H066/prom.pdfHH>, last accessed on 1 April 2005. (Bruchhausen 2000)

Virginie Spenlé, Tagungsbericht: Museen und fürstliche Sammlungen im 18. Jahrhundert, Herzog Anton Ulrich-Museums Braunschweig, 3–5 March 2004, in: *H-Museum*, Mailing list, <http://www.h-museum.netHH>, last accessed on 26 March 2004. (Spenlé 2004)

Stanley Kubrick, *2001: A Space Odyssey*, Film/DVD-ROM, 143:00, 2001 (1968), here 120:15. (Kubrick 2001)

Pierre de la Rue, *Soubz ce tumbel*, Text by Jean Lemaire de Belges, recording 1999, 5:00, in: *The A-la-mi-re Manuscripts. Flemish Polyphonic Treasures for Charles V. Josquin Desprez, Pierre de la Rue, Adrian Willaert*, interpreted by Capilla Flamenca, CD-ROM, 62:05, 1999. (Rue 1999)

Paride de Grassi, *Diarium (Ceremoniale tempore Iulii papae II. Tomus II 1506)*, 1504–1506, manuscript, Vatican City, Biblioteca Apostolica Vaticana, Codice chigiano L I 17. (Grassi 1504–1506)

Anonymus, *[Dekoration Program]*, 1570s, manuscript, Vatican City, Biblioteca Apostolica Vaticana, Codice vaticano latino 7031, Folio 277 R.-278 R. (Anonymus 1570s)

Illustrations

No colour images are printed. Images must be supplied with a resolution of at least 15 cm and 300 dpi. The image files must be named in accordance with the list of illustrations («1_Schmidt.tif»).

The captions must be written according to the following model: «Artist's name, title, year/centenary, material/technology, dimensions, city, building/institution, room (if necessary), inventory number, page/folio, other details» or «Architect's name, work, year/centenary, city/location, form of representation (e. g. plan, draft, foto etc.)/realised/not realised, other details». The picture credits have the form «Figure number: Source» and provide clear information on the source («Buren 1991 (as in Note 3), p. 12, Fig. 3.»); vague information such as «Author's archive» is not permitted. In the list of illustrations or in the file name, information can be given about the importance and format of the illustrations («important/large», «unimportant/small»), «alternative/facultative»).

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