



## MITTEILUNGEN DES KUNSTHISTORISCHEN INSTITUTES IN FLORENZ

### Editorial Guidelines

Proposals in German, Italian, English, French, or Spanish may be submitted at any time electronically to [s.vitali@khi.fi.it](mailto:s.vitali@khi.fi.it) or by post to the editorial office. In any case postal submissions must include a digital copy of the article (word document, \*.doc, *not* PDF). At this stage illustrations can be sent as low resolution digital copies which should be inserted in a single PDF or word file together with their captions.

Articles should not exceed 80,000 characters (including spaces and footnotes; i.e. approx. 13,000 words) and 30 illustrations. Longer contributions will only be accepted as exceptions. Shorter notices should not exceed 25,000 characters (including spaces and footnotes; i.e. approx. 3250 words) and 8 illustrations. As a rule, the footnotes should not account for more than 50% of the entire text (in terms of word count).

In order to ensure the anonymity of the double blind peer-review process, main text and footnotes must not contain any references that permit the identification of the author; if necessary, they can be introduced after acceptance for publication.

Once an article has been accepted for publication the author should submit, together with the final text revised according to any requests made by the editorial board, the corresponding high quality illustrations as analogue photographs or digital high resolution images. The author will first receive a proofread word file of the text (with corrections left visible). The editorial office also reserves the right to edit the articles in terms of style. The author will then receive the galley proofs in order to correct misprints and errors, and at this point substantial changes are no longer possible. The layout proofs including illustrations will only be submitted to the author in exceptional cases.

#### TEXT LAYOUT

The submitted manuscript should already contain captions, photo credits and the author's full address (including telephone numbers and e-mail). In addition, an English summary of about 1000 to 1500 characters (150 to 250 words) is required for articles. Acknowledgments, remarks on the genesis of the article, and the like should not be located in the first footnote but in a separate annotation at the end of the text.

- **Text layout:** Times, 12 point font size, 1.5 line spacing (for footnotes: 10 point font size and single line spacing); left-aligned (no justification), no hyphenation, no indentions, no tab stops or other formatting; consecutive pagination. On the right, the margin for corrections should be at least 3 cm.
- **Illustration references** should be within the text in brackets: (Fig. 1).
- **Spelling:** both British and American English are accepted; please state explicitly which spelling you are using.
- **Spelling of names:** artists' names should be spelled according to the *Allgemeines Künstlerlexikon* (as far as published) or, in other cases, the *Thieme-Becker*; the names of other

historical persons should be spelled according to the *Dizionario biografico degli italiani* (as far as published) or the *Encyclopedia Britannica*. Exception: Anglicized names such as Raphael, Titian etc.

- **Abbreviations** should be avoided in the main text. Names of authors should always be written out in full.
- **Titles of works or books** should be emphasized in *italics* (not quotation marks).

Michelangelo made his *Pietà* in 1499.

Vasari's *Vite* were first published in 1550.

- **Words in foreign languages** should also be in *italics*, except for those included in the Oxford English Dictionary (e.g. *magnificenza*, *ab antiquo*; but: de facto, cinquecento).
- Special **emphasis** on one or several words can also be marked in *italics* (“not because, but *although* he...”)
- **Quotations**, also in foreign languages, should be written in normal font style (not in italics) and placed in quotation marks (“...”). Quotations within quotations should be marked with single quotation marks (he wrote that “the painter had spoken of ‘talking hands’ while showing him the pictures”).
- **Improper terms** or expressions from which authors wish to distance themselves, and words which are mentioned as such, can be marked with single quotation marks (‘...’).

Federico Zuccari ‘inherited’ the commission for the painting of the Florentine dome from Giorgio Vasari.

The ‘third Reich’

The term ‘Baroque’ has its origins in the 18<sup>th</sup> century.

- **Numbers** up to twenty – except for measurements, dates and page numbers – should be written out as words.
- **Year dates, page numbers** etc. should be written out as numerals (1966–1970, pp. 324–328; *not* 1966–70, pp. 324–28). Two consecutive years can be indicated in abbreviated form: “around 1756/57”.
- **Within parentheses** please use square brackets: (see Panofsky 1927 [note 15], p. 12).
- **Page numbers and years** should be **separated by an en dash** (not a hyphen): pp. 27–52 (shortcut in Word for Windows: ctrl + num-).

## Quotations

The **literal quotation** should maintain the spelling of the source. An obvious fault within the quotation can be marked with [*sic*].

A quotation should always be made from the **primary source**. The use of **secondary sources**, e.g. when the primary source is difficult to access or no longer extant, should be noted in the footnote through the addition of “quoted from”. If the quotation is in translation, this too should be stated in the note. If the source is in Italian, German, English, French, or Spanish, quotations in the original language are preferable.

**Additions** to the original should be marked with square brackets and should be explained if necessary: [... author’s note]. Likewise, **emphasis** of single words or parts of a quotation should be marked as such in square brackets [author’s italics] or in the corresponding note. **Omissions** should be indicated by three dots in square brackets: [...].

See below for the editing of documents in the appendix.

## FOOTNOTES

Notes should be inserted electronically (not manually) as footnotes (not endnotes) and should be as concise as possible. Short digressions in the notes are only acceptable if they are necessary for the validation (or falsification) of an argument but would produce a disturbing interruption of the reasoning in the main text. In the case of excessively long notes, the editorial office reserves the right to propose cuts.

Where a reference marker coincides with a punctuation mark, the reference marker should follow the punctuation mark, unless the note applies to a specific term:

While the mosaic in the apsis cannot be precisely dated,<sup>4</sup> there is no doubt that the mosaics in the transept originate from around 1243.<sup>5</sup>

This motif can be dubbed a *Pathosformel*<sup>6</sup>.

References to a source within the footnotes (i.e. notes to the footnotes) should be separated by parentheses from the main text of the footnote, not by a semicolon or full stop.

Within the footnotes common abbreviations such as “e.g.”, “i.e.” or “et al.” (see also the list of abbreviations below) can be used.

### Bibliographical references in the footnotes

#### Basic rules

- **Names** of authors and editors must be spelled out in full (including the first name); middle names can be indicated by an initial.
- **Several authors** and **exhibition or publishing places** should be separated by slashes without spaces. If there are **more than three names or places** only the first one should be written out and followed by *et al.*
- Reference to a name that has just been mentioned: *idem/eadem*.
- **Series titles** are not usually given, with the exception of corpus works with differing authors (e.g. the commented volumes of the *Illustrated Bartsch* or the catalogues of the collection of the Département des Arts Graphiques of the Louvre).
- **Places of publication and conferences** should be indicated in the language of the article.
- **Titles** of independent publications and journals should be put in *italics*, those of articles in quotations marks.
- **Main titles and subtitles** should be separated by a colon, other elements by commas.
- The **volume number** of a periodical or a publication consisting of several volumes should be indicated in Roman numerals. It is not necessary to indicate the total number of volumes of the publication.
- The **issue number** of a periodical must only be indicated (in Arabic numerals) for journals whose pagination restarts with every single issue (e.g. *Paragone*, *Revue de l'art*).
- The organizing institution of **exhibition catalogues** and **conference proceedings** must not be mentioned. The place and year of the event should only be listed if they differ from the place or year of publication of the book.
- For **academic writings without an ISBN number** the type of text (dissertation, master's thesis etc.), the university location and, if necessary (i.e. for cities with several universities), the name of the university must be indicated.
- **Translators** must only be mentioned in the case of literary works.

- **Page numbers** of articles should always be indicated, even if the reference is to a single page only (pp. 328–359: 330). If the note refers to two following pages it must be indicated by “p. 405f.” (not: pp. 405–406); in the case of more than two pages the first and last must be indicated: “pp. 498–512” (not: pp. 498ff.).
- For **second references** to an already cited work please only mention the last name of the author (several authors separated by slashes) or – in the case of publications with editors – a short title (in *italics*), followed by a reference to the note where the full reference is found. Only in case of ambiguity (if the footnote in question mentions more than one publication by the same author) the date of publication must be added.

Kris/Kurz (note 1), pp. 25–41.

*Raffael und die Folgen* (note 3), p. 137.

Panofsky 1927 (note 15), p. 154.

- **Reference** to a text that has just been mentioned: “*ibidem*, p. 42” or (if the page number is identical) “*ibidem*”.
- In the case of later editions, the **edition of a book** is indicated by a superscript Arabic number before the year of publication.
- For **online publications**, in addition to the author, title and context, the URN and URL (the current address of the site where the text is published) as well as the last access to the site should be given.

## Examples

### Monographs

Werner Jacobsen, *Die Maler von Florenz zu Beginn der Renaissance*, Munich/Berlin 2001.

(Later editions, without additions)

Hans Belting, *Bild und Kult: Eine Geschichte des Bildes vor dem Zeitalter der Kunst*, Munich <sup>5</sup>2000 (<sup>1</sup>1984).

(Revised or enlarged editions)

Reinhold Röhricht, *Bibliotheca Geographica Palaestinae: Chronologisches Verzeichnis der von 333 bis 1878 verfassten Literatur über das Heilige Land mit dem Versuch einer Kartographie*, 2nd, rev. and enl. ed., introd. by David Amiran, Jerusalem 1963 (first ed. Berlin 1890).

(Reprints, facsimiles)

Dominic Colnaghi, *Florentine Painters from the 13th to the 15th Centuries*, ed. by Hans Jungbluth and Doris Wright, New York 1983 (reprint of the ed. Florence 1929).

William Lithgow, *Discourse of a Peregrination in Europe, Asia and Affricke*, Amsterdam 1971 (facsimile of the ed. London 1614).

(Theses and dissertations without ISBN number)

Dale Kinney, *S. Maria in Trastevere from Its Founding to 1215*, PhD diss. New York University 1975, Ann Arbor 1977.

Peter Schiller, *Sapiens dominabitur astris: Studien über den Zusammenhang von Architektur und Himmelskunde bei Andrea Palladio*, PhD diss. Freiburg 1985.

### Miscellanies (conference proceedings, Festschriften etc.)

*Der Künstler über sich in seinem Werk: Internationales Symposium der Bibliotheca Hertziana*, conference proceedings Rome 1989, ed. by Matthias Winner, Weinheim 1992.

*Ars et scriptura: Festschrift für Rudolf Preimesberger zum 65. Geburtstag*, ed. by Hannah Baader et al., Berlin 2001.

### Exhibition catalogues

(if the exhibition and publication place are identical)

*Bronzino: pittore e poeta alla corte dei Medici*, exh. cat., ed. by Carlo Falciani/Antonio Natali, Florence 2010.

*Mostra dei Carracci: catalogo critico dei disegni*, exh. cat., ed. by Denis Mahon, 2nd, rev. and enl. ed., Bologna 1963 (1956).

(if the exhibition and publication place are not identical)

*Da Jacopo della Quercia a Donatello: le arti a Siena nel primo Rinascimento*, exh. cat. Siena 2010, ed. by Max Seidel, Florence 2010.

(sales exhibition in commercial gallery:)

*Mostra di dipinti dal XIV al XVIII secolo*, exh. cat. Finarte, Milano 1972, pp. 16f., no. 6.

(single catalogue entry, if signed)

Alessandro Marchi, in: *Il Trecento adriatico: Paolo Veneziano e la pittura tra Oriente e Occidente*, exh. cat. Rimini 2002, ed. by Francesca Flores d'Arcais/Giovanna Gentili, Milan 2002, pp. 166f., no. 31.

### Auction catalogues

*Important Old Master Pictures*, auction cat. Christie's, London, 11 December 1984, pp. 92f., no. 45.

### Articles in periodicals, miscellanies or encyclopedias

David Summers, "Michelangelo on Architecture", in: *The Art Bulletin*, LIV (1972), pp. 146–157.

Carlo Ginzburg, "Tiziano, Ovidio e i codici della figurazione erotica del Cinquecento", in: *Paragone*, XXIX (1978), 339, pp. 3–24.

Salvatore Settis, "Continuità, distanza, conoscenza: tre usi dell'antico", in: *Memoria dell'antico nell'arte italiana*, ed. by *idem*, Turin 1984–1986, III, pp. 375–486.

Miklós Boskovits, s.v. Giotto di Bondone, in: *Dizionario Biografico degli Italiani*, LV, Rome 2000, pp. 401–423.

### Newspaper articles

Valeska von Rosen, "Der Stratege des Hässlichen: Die kalkulierten Regelverstöße im Spätwerk von Caravaggio", in: *Neue Zürcher Zeitung*, 27/28 November 2004, p. 65.

### Online publications

Susan Tipton, “Diplomatie und Zeremoniell in Botschafterbildern von Carlevarijs und Canaletto”, in: *RIHA Journal*, 0008 (1 October 2010), URN: nbn:de:101:1-201010062457, URL: <http://www.riha-journal.org/articles/2010/tipton-diplomatie-und-zeremoniell> (accessed on 9 July 2012).

#### Unpublished sources and archival documents

Carlo Cesare Malvasia, *Scritti originali del Conte Carlo Cesare Malvasia spettanti alla sua Felsina Pittrice*, Bologna, Biblioteca Comunale dell’Archiginnasio, Ms. B. 16.

Firenze, Archivio di Stato, Quaderno del Bene, no. 74, fol. 51r, 57v.

#### Classical primary sources (in the case of translations)

*Plutarch’s Lives*, III: *Pericles and Fabius Maximus*, Greek and English, trans. by Bernadotte Perrin, London 1958.

Plutarch, *Le vite di Demetrio e di Antonio*, ed. by Luigi Santi Amantini, Carlo Carena and Mario Manfredini, Milan 1995.

#### Classical primary sources, without indication of an edition

Gen. 5,23

Matt. 7,19–21

Vergil, *Eclogae*, 10,69

Torquato Tasso, *La Gerusalemme liberata*, II, 123–131

#### **Abbreviations (in the footnotes)**

ca.	circa	introd.	introduced
cat.	catalogue, catalogue no.	inv.	inventory number
cent.	century	ms.	manuscript
cf.	<i>confer</i>	n. d.	no date of publication
chap.	chapter	n. p.	no place of publication/no publisher/no page number
cit.	cited		
e.g.	<i>exempli gratia</i> / for example	no.	number
ed. by	edited by	n. s.	new series
ed.	edition, editor	pl.	plate
<i>et al.</i>	<i>et alii</i>	r	<i>recto</i>
etc.	et cetera	s. v.	<i>sub vocem</i>
f.	following	trans.	translated
fig.	figure	v	<i>verso</i>
fol.	folio	vol./vols.	volume, volumes
i.e.	<i>id est</i> / that is		

NB: “San”, “Santa”, “Santo” and centuries (“eighteenth century”) are generally *not* abbreviated.

Names or titles (e.g. of archives, libraries etc.) which are mentioned frequently in the notes can also be abbreviated. The abbreviations must then be listed separately at the end of the text (e.g. ASV = Archivio Segreto Vaticano; DBI = Dizionario Biografico degli Italiani).

## ILLUSTRATIONS

As a rule, only **original photographs** should be used, i.e. high quality paper prints, transparencies or digital photographs (at least 300 dpi, preferably supplied as TIFF files). Scans from books are only acceptable in exceptional cases. The size of the digital files (width at 300 dpi, not on the screen) should as a minimum correspond to the size (width) they are to be printed at. Paper prints must be labelled with the corresponding illustration number on the back, digital images with the name of the author and the illustration number (e.g. Panofsky\_fig07).

The **number of illustrations** should be functional to the argument of the article. The editor might propose to omit non-essential illustrations but also to add images, if they appear necessary for the understanding of the text.

**Colour illustrations** are possible depending on the quality of the images and the subject matter of the article, but they cannot be guaranteed. Digital photographs intended to be reproduced in colour should be accompanied by a professional paper print to be used as a reference for colour matching.

We recommend indicating the desired size (e.g. full page, half page etc.) and specific requests (e.g. the placing of two illustrations side by side, colour reproduction etc.) for every single illustration.

Obtaining **permission for reproduction** from the copyright holder is the author's responsibility (please indicate that the *Mitteilungen* is a scientific journal with worldwide distribution and a print run of 920 copies).

**Captions** should conform to the following format: Artist, object. Location, if necessary museum, inventory number (only in the case of drawings).

### Examples

#### Artist known:

Donatello, Marzocco. Florence, Bargello.

#### Artist unknown:

Satyr and Muse, Relief of the Ara Grimani. Venice, Museo Archeologico.

#### Buildings:

Mantua, Palazzo del Tè, eastern court front.

### Photo credits

Photo credits should conform to the following format:

Réunion des Musées Nationaux, Paris: Figs. 1, 7, 14. – Alinari (Anderson), Florence: Figs. 2, 5.

## APPENDIX

New documents can be published in the appendix. If necessary the appendix can be accompanied by footnotes. The text of the document should appear in roman type, with all specifications or additional remarks by the editor in *italics*.

We recommend adapting capitalization, the use of accents and, if necessary, punctuation to the modern orthography. For better readability conventional and unproblematic abbreviations should be written out without marking (except for common formulae such as “Sig.” [for “Signor”] or “S.A. Ill.” [“Sua Altezza Illustrissima”]), and other abbreviations should be in round parentheses. If the abbreviated part of the word cannot be reconstructed, it can be replaced by an ellipsis in round parentheses (...). Omissions, integrations and comments by the author must be marked by square brackets.

If the publication of a document requires other criteria (e.g. a more detailed set of brackets for the critical edition of a text), these should be made explicit in an introduction to the appendix.

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