

# Zeitschrift für Kunstgeschichte

Journal of Art History  
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Rivista di Storia dell'Arte

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## Guidelines for Authors

The *Zeitschrift für Kunstgeschichte*, founded in 1932 in Berlin, is one of the leading international journals of art history. Its quarterly issues contain articles, shorter notices (“Miszellen”), and book reviews. With the first issue of 2023, the *Zeitschrift für Kunstgeschichte* marked the transfer of its digital version to gold open access by means of the “subscribe to open” model based on the continuation of existing subscriptions to the print edition. We publish original contributions in German, English, French and Italian. We do not publish translations of texts that are in print or that have been previously published. Editors and reviewers expect that manuscripts are exclusively submitted to the *Zeitschrift für Kunstgeschichte*. For suggestions or proposals for theme issues please contact the managing editor.

Submissions that pass a first assessment of suitability will be sent to specialist readers for a double-blind peer review. Authors may be required to revise their articles based on these reviews. In the case of a positive assessment, the final draft will be subject to thorough copy editing. Once revisions are accepted, authors receive two sets of galley proofs.

Authors planning to submit texts in **French or Italian** are kindly requested to follow these guidelines as well, adapting them as needed to conform to the respective conventions regarding quotation marks, bibliographical references etc.

### 1. Submissions

Please submit your article or review as a MS Word file via email attachment. **Make sure your submission conforms to these guidelines**, especially in regard to formatting. Articles should fall within the range of 35,000 to 110,000 characters, including footnotes and spaces; shorter notices between 20,000 and 35,000 characters; and reviews between 12,000 and 20,000 characters (divide by six for respective word counts). Keep all image files separate. Submissions should comprise:

- a first page with your name, your address, and a **short biographical note** of up to 500 characters, including spaces, that begins with your name (same language as your text proper)
- the **actual text with footnotes**, conforming to these guidelines, and purged from all information that would give away the author's identity (i.e., references to “my paper in ...” etc.)
- an **English-language abstract** of 600 to 800 characters, including spaces
- three to six English-language **keywords**
- the **image captions**
- the **photo credits**
- your **preferences concerning the size of the images** when reproduced
- your **image files** transmitted via a file-sharing service

## 2. Layout

- Use 12-point font and 1.5 spacing for the body text
- Use 10-point font and single spacing for footnotes
- Number all pages save the cover page
- No hyphenation
- Do not justify right margin
- Do not use headers or footers

## 3. Text

- Use double quotation marks for quotes, and single quotation marks for quotes within a quote, for ironic emphasis, and for words you wish to highlight
- Quotes in German, French and Italian can be translated in the accompanying footnote
- Other foreign-language quotes should be translated in the accompanying footnote if not directly translated in the text
- Use *italics* for foreign-language terms as well as for titles of artworks and publications
- Do not abbreviate first names
- Use the en dash without spacing between numbers: “1789–1799”, “figs. 14–17”
- Avoid abbreviations other than the most common in the text
- No quotations preceding the text, no appendices following it

## 4. Footnotes

- Use MS Word’s automated footnote function
- Use superscript Arabic numerals for footnote reference numbers
- Place footnote reference numbers after punctuation, and preferably at the end of sentences
- Footnotes should be comprehensible in and of themselves, and end with a period
- Use the following abbreviations in the footnotes: cat. = catalogue number; cf. = compare/confer; col. = column; coll. = collection; ed., eds. = editor/edited, editors; exh. cat. = exhibition catalogue; fig., figs. = figure, figures; n. = note; pl. = plate; pt. = part; trans. = translated; vol./vols. = volume, volumes

## 5. Bibliographical references

- All references should appear **in full form upon first citation**, and **subsequently in short form**
- First references of articles must include page numbers: 36–55, here 37
- Give page numbers without abbreviations such as “p.” or “pp.”
- **Books:** Rudolf and Margot Wittkower, *Born under Saturn: The Character and Conduct of Artists. A Documented History from Antiquity to the French Revolution*, London 1963
- **Exhibition catalogues:** *Helene Schjerfbeck: Reflections* (exh. cat. Tokyo, The University Art Museum, Tokyo University of the Arts), ed. by Naoki Sato and Anna-Maria von Bonsdorff, Tokyo 2015 [for references of catalogue entries, add page number, catalogue number, and author]
- **Articles in journals:** Alison McNeil Kettering, Ter Borch’s Ladies in Satin, in: *Art History* 16, 1993, 95–124
- **Articles in books:** John J. Curley, Gerhard Richter’s Cold War Vision, in: Christiane Mehring, Jeanne Anne Nugent, and Jon L. Seydl (eds.), *Gerhard Richter: Early Work, 1951–1972*, Los Angeles 2010, 11–35

- **Online publications:** Paolo Coen, “Moi, je suis un révolutionnaire corrigé”: François Cacaault et le marché de l’art a Rome, in: Blandine Chavanne, Chantal Georgel, and H elene Rousteau-Chambon (eds.), *La Collection Cacaault: Italie–Nantes, 1810–2010*, Paris 2016, URL: <https://inha.revues.org/6999> (last access 24 February 2020)
- **Short references** should adhere to this formulation: Wittkower 1963 (as in note 15), 144; Crow 1995 (as in note 2), 35–37.
- For **consecutive references** use “ibid.”

## 6. Images

- Within the body text, **references to images** should adhere to these examples: (fig. 1), (figs. 3–4)
- In the text as well as in footnotes and captions, **dimensions** should be stated this way: 98 × 67.6 cm
- **Image captions** should be formatted as follows: Henri-Pierre Danloux, *Admiral Adam Duncan, 1st Viscount of Camperdown*, 1798, oil on canvas, 268 × 194.3 cm. Edinburgh, Scottish National Portrait Gallery
- **Images** are reproduced in black-and-white and colour. Colour pages will be allocated according to best use. The minimum resolution is 300 dpi; the shortest side of an image should be no less than 800 pixels, and more for larger reproductions. Please indicate the recommended size of your reproductions (1/4, 1/2, 3/4, 1 page). We reserve the right to change image sizes if necessary, and not to reproduce image files unsuitable for reproduction if not replaced in time
- It is the responsibility of the author both to provide the images and to secure the **permission** to reproduce them in print and in the digital open access version. The latter is published under a Creative Commons BY-NC-ND licence, i.e., neither texts nor illustrations may be changed in any way, and their commercial use is prohibited. Images scanned from books are considered legitimate under German law as long as the source is properly referenced
- Please adhere to this example for image credits in a separate paragraph after the text:  
1 Jakov V. Bruk und Lidija I. Iovleva (eds.), *Zhivopis’ XVIII veka*, Moscow 1998 (Gosudarstvennaia Tre’tiakovskaia Galereia: Katalog sobraniia, seriia Zhivopis’ XVIII–XX vekov, 2), 130. – 2, 17  sterreichische Galerie Belvedere. – 3, 12–14, 18   Hamburger Kunsthalle / bpk (foto: Elke Walford)

## 7. Typesetting and print

Once a submission has been reviewed, revised, and accepted, extensive alterations of texts and rearrangements of illustrations are no longer possible. Authors will receive two galley proofs as PDF documents, and are requested to check for misspellings and similar errors within two weeks. Please use Acrobat Reader’s commenting tools for highlighting, deletions, and comments, and make sure return dates are met. If we do not receive your permission to print within the agreed time, we reserve the right to pull, or to publish, your contribution regardless.

(updated February 2023)