

## RIHA Journal Style Guide

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**Please note:** The following sections only offer basic suggestions and examples for the most common cases. For types of sources not covered by them, please follow the given examples as closely as possible or contact your local editor for advice.

### 1 References

- All references should be given in notes. Give full information when citing a source for the first time. For subsequent appearances, use a short form: last name of author, title (without subtitle), page number(s) (e.g., Frey, Toulouse-Lautrec, 65).
- Do not use "op. cit." or "ibid."
- Do not use "f."/"ff." or "seq."/"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 places of publication, use the geographic names as given in the cited source.
- However, for bibliographic terminology, use the language of your article. Depending on the language of your article, please use the following abbreviations:

English	French	German	Italian	Spanish
ed./eds.	éd.	Hg.	ed.	ed.
ed.	éd.	hg.	ed.	ed.
trans.	trad.	übers.	trad.	trad.
vol./vols.	vol.	Bd./Bde.	vol.	vol.

#### 1.1 Books

##### 1.1.1 One Author/Editor

1. Julia Frey, *Toulouse-Lautrec. A Life*, New York 1994, 396.

2. Honoré de Balzac, *Gillette or The Unknown Masterpiece*, trans. Anthony Rudolf, London 1988, 11-12.
3. Penelope Murray, ed., *Genius. The History of an Idea*, Oxford 1989.

#### 1.1.2 Two Authors/Editors

4. Svetlana Alpers and Michael Baxandall, *Tiepolo and the Pictorial Intelligence*, New Haven 1994, 32.
5. Salim Kemal and Ivan Gaskell, eds., *The Language of Art History*, Cambridge 1991.

#### 1.1.3 Three Authors/Editors

6. 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.
7. Edward Bispham, Thomas Harrison and Brian A. Sparkes, eds., *The Edinburgh Companion to Ancient Greece and Rome*, Edinburgh 2006.

#### 1.1.4 Four or More Authors/Editors

8. Hal Foster et al., *Art Since 1900. Modernism, Antimodernism and Postmodernism*, London 2004.
9. Karlheinz Barck et al., eds., *Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden*, Stuttgart 2000-2005.

#### 1.1.5 Exhibition Catalogues

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

10. Michael Tooby, ed., *The true North: Canadian landscape painting, 1896-1939*, exh. cat., London 1991.
11. *Balthasar Neumann. Leben und Werk. Gedächtnisschau zum 200. Todestage*, Ausst.kat., Würzburg 1953.

### 1.2 Articles

#### 1.1.6 Journal Article

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

#### 1.1.7 Article in an Anthology

13. Richard Shiff, "Cézanne's Physicality. The Politics of Touch," in: *The Language of Art History*, ed. Salim Kemal and Ivan Gaskell, Cambridge 1991, 129-180.
14. Ernst Müller, "Mythisch, Mythos, Mythologie," in: *Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden*, ed. Karlheinz Barck et al., vol. 4, Stuttgart 2002, 309-346.

#### 1.1.8 Book Review

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

### 1.3 Electronic Sources

Basically, electronic sources should be cited like printed sources; in addition, include the URL and the date of access (in parentheses) at the end of the citation. If available, between the journal name and the URL also include the date of publication [in square brackets].

16. Therese Dolan, "En garde. Manet's Portrait of Emilie Ambre in the Role of Bizet's Carmen," in: *Nineteenth-Century Art Worldwide* 5 (2006), [http://www.19thc-artworldwide.org/spring\\_06/articles/dola.shtml](http://www.19thc-artworldwide.org/spring_06/articles/dola.shtml) (accessed 22 June 2009).
17. William Vaughan, "History of Art in the Digital Age. Problems and Possibilities," in: *zeitenblicke* 2 (2003), Nr. 1 [8 May 2003], <http://www.zeitenblicke.historicum.net/2003/01/vaughan/index.html> (accessed 22 June 2009).

## 2 Captions

Captions should include, in the following order:

- Figure number (without period)
- Artist
- Title* (in italics)
- Date
- Medium/support
- Metric dimensions (meters, centimeters)
- Name of collection
- City of collection
- Other collection information such as "gift of . . . ," accession number, etc.
- Copyright or credit-line information (in parentheses)

Artist, title, date, medium, and dimensions are separated by commas, and these elements are followed by a period. Collection, city, and credit lines follow, separated by commas. After this, in parentheses come all copyright and photograph credit lines. There is no terminal period, unless the basic caption information is followed by a descriptive sentence.

In addition, captions 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.

RIHA Journal is aware that captions may diverge, depending on which data are relevant, available, or requested by the rights holder.

Samples:

### 2.1 Paintings, Drawings, Sculptures, Installations

1 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)

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

3 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

4 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)

5 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)

6 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)

## 2.2 Architecture

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

8 Cathedral of Ste-Marie, Oloron-Ste-Marie, west portal (photograph provided by the author)

## 2.3 Performance Art

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

## 2.4 Video Art

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

## 3 Quotations

- Quotations longer than 3 lines should be set as a separate paragraph.
- "Emphasis added," included at the end of the reference, indicates that an emphasis is your addition, and not in the original.

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 [...]."

Own 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 in non-CIHA languages (i.e., quotations which are not in English, French, German, Italian, or Spanish) 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.

## 4 Dates

- Concerning date formats, RIHA Journal takes into account national peculiarities while aiming at avoiding ambiguities. I.e., depending on the language of your article, give dates as in the following example (e.g., when citing online sources):

English	French	German	Italian	Spanish
7 January 2003	7 janvier 2003	7. Januar 2003	7 gennaio 2003	7 enero 2003

- Use hyphens (-), not dashes (–), for indicating time spans, e.g., 1870-1920 (not: 1870–1920).