



Style Guide for RJBH and Monographs in our Series

Text Formatting

- Please submit your text without images nor automatic links/cross references.
- The preference is for British spelling over American spelling. For example; colour (not color), realise (not realize), catalogue (not catalog), centre (not center), etc.
- Quotations should be placed in double quotation marks (“...”). Periods (i.e., full stops) and commas follow the closing quotation mark (i.e., “...”. or “...”, ...). Text passages cited only partially must include ellipsis points in square brackets [...].
- Within quotations, omission points [...] are used only in the case of incomplete sentences or omissions between sentences.
- A differentiation is made between double and single quotation marks. Double quotation marks are for quotations while single quotation marks are to be used exclusively for either a quote within a quote or to indicate a (possibly ironic) distance to the use of the term they enclose in the sense of ‘so-called’ (i.e., ‘scare quotes’).
- For both double and single quotation marks, the curly variety are to be used – and not the straight variety.
- Footnote reference numbers are always placed at the end of the sentence and after the punctuation mark unless there are sound reasons justifying their placement elsewhere within the sentence (e.g., after individual items in a list).
- The Oxford comma (comma placed before “and” or “or” in a list of three or more items) is to be used.
- Square brackets should only be used with ellipsis points [...], for noting an author’s added emphasis as [emphasis added] or [italics added], inserted bibliographic information such as [n.d.], [n.p.], [anon.], and for the rare cases of parentheses within parentheses.
- Italics are used for titles of printed works, music, and artworks (italics already included in the title are then placed in roman type). If the title of the illustration is simply a description of the object illustrated, the caption is not set in italics: bust of Saint Benno, design for San Giovanni dei Fiorentini, etc.
- Beyond this, italics are used in the text only for foreign-language terms that are not generally in use, and for which there is no English equivalent, or for those that are to retain their foreign-language meaning: *memoria*, *disegno*, *decorum*, *repraesentatio*. In contrast: en miniature, de facto. Nor are italics used for English or foreign-language measurements, weights or currencies: scudo, palmo, etc.
- The spelling of artists’ names follows the Getty ULAN (or DBI).
- The names of churches and chapels, etc., are to be spelled out completely: Santo Spirito (not S. Spirito).
- Numbers are connected with an en dash (key combination: ctrl and minus sign from the number pad): 1860–1898 (not 1860-1898). Please give complete ranges of years and pages at every mention: 1860–1898, pp. 123–125 (not 1860–98, pp. 123–25).
- Dates are written according to the format: day month year (e.g., 11 April 2025).
- Centuries can be written with the number and then a non-superscripted “st”, “nd”, “rd”, or “th”. (For example, “the 21st century” or “the 8th and 9th centuries”.) Please note the standard rule prescribing a hyphen for adjectival use (e.g., “20th-century art”).

- Subheadings within the article use headline-style capitalisation (essentially everything capitalised except articles [the, a, an], prepositions, and the conjunctions “and”, “but”, “for”, “or”, and “nor”).
- Do not use em dashes; where a parenthetical remark is inserted into a sentence, use an en dash with a space on either side (e.g., “She said – and I heard her quite clearly – that she would meet me at ten”.)

Notes

- Bibliographic references should be indicated with a short title: Last name of the author, or a shortened title (in italics, for example for an exhibition catalogue), followed by the year (not italics) without a comma. The page number is added after a comma (please do not use “op. cit.”, “loc. cit.”, or “ibid.”). In the short title of works with multiple authors, the authors’ names are separated by a slash.
- Items in a list of several consecutive bibliographic citations are separated by semicolons (Papini 1998; Zannoni 2002). Several articles by the same author in the same year must be clearly distinguished from each other by the addition of lower-case letters – beginning with “a” for the first article alphabetized by title (Eco 1997a).
- Indicate page numbers as follows: pp. 412–416 (not pp. 412ff.), and also pp. 405–406 (not p. 405f.)
- For references to illustrations or notes in other works, always indicate the page number as well: Müller 1985 (note 3), p. 5, fig. 7.
- For new editions of historical works the year of the first edition should be given in the short title in parentheses: Panofsky (1920) 2014.
- For classical authors or Bible passages, always indicate both chapter and verse.

Example

⁵ Müller/Meier 2004, pp. 220–224; *Kunst und Repräsentation am Dresdner Hof* 1996, pp. 25–28; Heilmann 1970.

Archival Sources

- Name of the archive (abbreviation), name of the collection, shelfmark of the series, archival item. The item identifiers (shelfmarks, etc.) remain in the language of the archive and are not translated.

Examples

ASC, Sacchetti, carteggio XI, no. 28.

BAV, Vat. lat. 18, fols. 196r–197v.

- Abbreviations of archives are added to a list of abbreviations.

Example

ASC = Archivio Storico Capitolino, Rome

ASR = Archivio di Stato, Rome

Bibliography

The short titles cited in the notes of the manuscript are given with full details in the bibliography, in which the short title is listed first, followed by the complete bibliographic information.

Monographs

- First name Last name, *Title*, place year.
- Additional bibliographic information is to be given in English: ed., trans.
- For works with up to three authors, all are named (two authors: “name of first author” and “name of second author”; for three authors: “name of first author”, “name of second author”, and “name of third author” [N.B.: Oxford comma in this case]); for more than three authors, the first author is listed in full and then “et al.” should be added.; in the short title, the authors’ names are separated by a slash; if the authors are more than three, only the first author’s last name is cited, followed by “et al.” and the year of publication.
- The place of publication is indicated with its English name, with multiple places only the first one is listed, followed by “et al.”
- If a later edition of a work is cited, the year of the first edition as well as the year of publication of the edition used should be given: Maurizio Fagiolo dell’Arco, *La festa barocca*, 1st ed. 1977–1978, Rome 1997.
- For multivolume works, the complete number of volumes is listed before the place of publication, the citation of the volume referenced, however, follows the place and year of publication (always use arabic numerals for volume numbers; vol. 3, the individual volume titles are not set in italics).
- Series and series-like indications are given in parentheses after the year of publication but before the concluding period.

Examples

Colzi 1999

Francesco Colzi, *Il debito pubblico del Campidoglio. Finanza comunale e circolazione dei titoli a Roma fra Cinque e Seicento*, Naples 1999.

Curcio/Zampa 1994

Giovanna Curcio and Paola Zampa, “Il Porto di Civitavecchia dal XV al VIII secolo”, in *Sopra i porti di mare*, ed. Giorgio Simoncini, 4 vols., Florence 1993–1997, vol. 4: Lo stato pontificio, 1994, pp. 159–232.

Delumeau 1957–1959

Jean Delumeau, *Vie économique et sociale de Rome dans la seconde moitié du XVI^e siècle*, 2 vols., Paris 1957–1959, vol. 2, 1959.

Robertson 2008

Clare Robertson, *The Invention of Annibale Carracci*, Cinisello Balsamo 2008 (Studi della Bibliotheca Hertziana 4).

Vasari (1550) 1986
Giorgio Vasari, *Le Vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri* (1550), ed. Luciano Bellosi and Aldo Rossi, Turin 1986.

Edited Works

Exhibition Catalogues

- *Title* (exhibition catalogue place), ed. First name Last name, place of publication year.
- If the exhibition was shown at different venues, the places should be separated with a slash.

Examples

In una maniera propria 2008

In una maniera propria. Die Zeichnungen des Giovanni Baglione aus der Sammlung der Kunstakademie im Museum Kunst Palast Düsseldorf (exhibition catalogue Düsseldorf), ed. Sonja Brink, Munich et al. 2008.

Caravaggio e i suoi 1995

Caravaggio e i suoi. Percorsi caravaggeschi in Palazzo Barberini (exhibition catalogue Rome/Naples), ed. Claudio Strinati and Rossella Vodret, Naples 1999.

Conference Proceedings

- *Title* (conference proceedings, place year), ed. First name Last Name, place of publication year.

Example

Sankt Peter in Rom 2008

Sankt Peter in Rom 1506–2006 (conference proceedings, Bonn 2006), ed. Georg Satzinger and Sebastian Schütze, Munich 2008.

Articles

Articles in Edited Volumes

- First name Last name, “Title”, in *Title of Edited Volume*, ed. First name Last name, place year, pp. xx-xx.
- Do not use a colon after “in”.

Example

Fantoni 2003

Marcello Fantoni, “Arte, mercato dell'arte e cultura italiana tra Rinascimento e antico regime”, in *The Art Market in Italy. 15th–17th Centuries* (conference proceedings, Florence 2000), ed. Marcello Fantoni, Louisa C. Matthew, and Sara F. Matthews-Grieco, Modena 2003, pp. 9–13.

Articles in Periodicals

- First name Last name, “Title”, *Periodical*, volume number (year), pp. xx-xx.

- Do not use “in” before the name of the periodical.
- Indicate volume numbers with arabic numerals.
- Only indicate the issue number if the pagination begins again with each issue (*Paragone*, *Antichità viva*, etc.): in these cases, it directly follows the volume number, separated by a comma.
- The abbreviation p. or pp. is placed before the page number(s). Always cite the first and last page of an article (not pp. 3ff.).

Example

Sickel 2005

Lothar Sickel, “Pordenone, Annibale Carracci and the Last Will of Claudio Scotti”, *The Burlington Magazine*, 147 (2005), pp. 742–745.

Palmer 1991

Rodney Palmer, “A Palace Built: a Church Destroyed. San Lorenzo in Damaso Beneath the Cancelleria”, *Apollo*, 134, 355 (1991), pp. 176–182.

Reviews

- Reviews are identified with the phrase “review of”.

Examples

Bass 2013

Marisa Bass, review of “Rom zeichnen. Maarten van Heemskerck 1532–1536/37, ed. Tatjana Bartsch and Peter Seiler, Berlin 2012”, *Renaissance Quarterly*, 66 (2013), 4, pp. 1373–1375.

Mazzoncini 2021

Carlotta Mazzoncini, review of “Philine Helas, ‘... per Roma l’acqua sua spandendo’. Giuliano Dati’s *Diluvio del 1495* and the Representation of the Flood in Word and Image, *Römisches Jahrbuch der Bibliotheca Hertziana* 43 (2017–2018) [2020], pp. 99–126”, *Roma nel Rinascimento*, 37 (2021), p. 169.

Entries in Reference Works

- First name Last name, “Title”, in *Title*, volume, place year, pp. xx–xx or col. xx–xx.
- If abbreviations are used for the titles of reference works, a separate list of abbreviations must be provided.
- Volumes should be designated with arabic numerals followed by the title of the relevant volume, when applicable. For single volumes published in several books, indicate the book number after a slash: vol. 3/2.
- For multivolume editorial projects not yet completed, the indication “ff.” after the year of publication is permitted.

Examples

Cuppini 1969

Maria Teresa Cuppini, “L’arte gotica a Verona nei secoli XIV–XV”, in *Verona e il suo territorio*, vol. 3/2, Verona 1969, pp. 211–366.

Hibbard 1967

Howard Hibbard, “Bernini, Pietro”, in DBI, vol. 9, Rome 1967, URL: [https://www.treccani.it/enciclopedia/pietro-bernini_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/pietro-bernini_(Dizionario-Biografico)/) (accessed 12.05.2025)

DBI

Dizionario Biografico degli Italiani, ed. Istituto della Enciclopedia Italiana, Rome 1960–2020.

Other Guidelines

Web Pages

- Entries from online sources and sites must contain the URL of the source page as well as the date of the last consultation in the format dd.mm.yyyy (accessed 04.12.2024).

Example

Strack 2014

Georg Strack, review of “Tobias Daniels, Diplomatie, politische Rede und juristische Praxis im 15. Jahrhundert. Der gelehrte Rat Johannes Hofmann von Lieser, Göttingen 2013”, *Sehepunkte*, 14, 12 (2014), URL: <http://www.sehepunkte.de/2014/12/23532.html> (accessed 24.07.2024).

Digital Publications

- Entries from digital publications must contain the DOI.

Example

Federici 2023

Angelica Federici, “Visualizing Medieval Rome. The Basilica of Sant’Agnese fuori le mura”, in *Visualizing Complexities. Practices and Heuristics of Digital Models in Art History*, ed. Nicola Camerlenghi, Tanja Michalsky, and Elisabetta Scirocco, 2023 (Hertziana Studies in Art History 2), DOI: 10.48431/hsah.0204.

Anonymous Texts

- If the author of an article is unknown, this is made clear with [Anon.]. Similarly when the place and/or date of publication are missing, use [n.p], [n.d.], or [n.p., n.d.].
- For [Anon.], a short title for the text should be chosen. In the bibliography, the article is then listed alphabetically according to the first letter of the short title.

Example

Osservazioncelle 1818

[Anon.], "Osservazioncelle sulle osservazioni del conte Girolamo Antonio Dandolo, veneziano, sui quattro cavalli della Basilica di S. Marco in Venezia", *Biblioteca Italiana*, 9 (1818), pp. 266–269.

Unpublished Theses or Dissertations

- First name Last name, *Title*, type of thesis, University, year. If possible, add after the year separated by a comma: URL (accessed dd.mm.yyyy).

Examples

Johnson 2010

Norman Scott Johnson, *Franciscan Passions: Mission to the Muslims, Desire for Martyrdom, and Intuitional Identity in the Later Middle Ages*, PhD thesis, University of Chicago, 2010.

Saggiomo 2022

Mariano Saggiomo, *Le chiese gentilizie napoletane di età moderna. Per la ricostruzione storica di un fenomeno dimenticato*, PhD thesis, University of Naples Federico II, 2022, URL: <http://www.fedoa.unina.it/14586/> (accesso 27.05.2024).

Illustrations

Images

- Necessary images appropriate for reproduction should be included with contributions (min. 300 dpi preferably TIFF format). Scans or photographs from books or photographs are only accepted in exceptional cases.
- Digital photograph files should be labeled with the illustration number, name of the author, name of the artist and an additional short title describing the illustration. (Ex.: 01_Müller_Borromini.tiff).
- Images should not be cropped, but rather submitted in their original size. Any image details are to be marked in separate files (PowerPoint or Word, or on a copy of an analogue photograph).
- Authors are responsible for respecting pertinent copyrights, and for obtaining images and necessary permissions for reproduction (for a scholarly publication with fewer than 500 copies).

Captions

- First name Last name, object or *title*, date, technique, measurements. Place, institution (photo creator of the photograph or rightsholder of the image).

- If, as an exception, the image is taken from a book, the corresponding bibliographic citation or short title with page and illustration numbers should be given instead of the image rightsholder.
- The figure numbers in the text are continuous (please not 1a, 1b, etc.). Place figure numbers within parentheses: (fig. 15), (fig. 15–17). For a separate section with plates at the end of the volume use (pl. 1), (pl. 2) to refer to the individual illustrations among the plates. The captions in the plate section have the same format as for the figures.
- In addition to the separate list of captions, please inform the editorial office of the desired size of the figures: 1 column (= ¼ page), 2 columns (= ½ page), full page, and their placement on a page with another figure, if applicable (for example: fig. 2 & fig. 3 --> comparison).

Examples

Agostino Carracci, design for a system of decoration (detail), ca. 1590, pen with brown ink, wash, and traces of red chalk, 244 x 213 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi (photo Gabinetto Fotografico del Polo Museale Fiorentino)

Venice, Palazzo Ducale, Sala del Maggior Consiglio, frieze containing the portraits of the doges with brackets connected to the ceiling framework (photo Matteo De Fina, courtesy Fondazione Musei Civici di Venezia)

Jacques Jonghelinck, *Mars*, 1570, bronze. Madrid, Palacio Real, see Jestaz 1985, pl. 67

Libro delle nuove e strane e meravigliose cose, Verona, ca. 1360–1380, ink on paper, 274 × 193 mm. Vatican City, Biblioteca Apostolica Vaticana, ms. Urb. Lat.1013, fol. 10r (photo Biblioteca Apostolica Vaticana)

Abbreviations

annot.	annotated
anon.	anonymous / no author
ca.	circa
cat.	catalogue number
cf.	compare
chap.	chapter
col.	column
coll.	collection (in notes only)
comp.	compiled
crit.	critical
ed.	edition / editor / edited by
e.g.	for example (exempli gratia)
esp.	especially
et al.	et alia
etc.	and so forth (et cetera)
fig. / figs.	figure / figures
fol. / fols.	folio / folios
i.e.	that is (id est)
intro.	introduction
inv.	inventory number
MS	manuscript
n. / nn.	note / notes
n.d.	no date
n.p.	no place
n.s.	new series
no. / nos.	number / numbers
p. / pp.	page / pages
pl.	plate
r	recto
rev.	revised by
suppl.	supplement
trans.	translated by
v	verso
vol.	volume
vols.	volumes
yr.	year