

Stylesheet for the publication series of the CRC 1391, University of Tübingen:
'Different Aesthetics – Coordinates' and 'Different Aesthetics – Studies' (De Gruyter)
Long version for editors and authors of monographs
Last updated: 4 December 2023

[Table of contents](#)

If you have further questions or would like to talk through details (as author or editor), please contact the CRC's editorial team (this usually applies for series A, after consultation also for series B):

CRC – editorial team: usually: Susanne Borgards (German volumes); e-mail: susanne.borgards@sfb1391.uni-tuebingen.de; Marisa Irawan (English volumes; e-mail: marisa-sofia.irawan@uni-tuebingen.de).

CRC – funding requests: Thalia Vollstedt, scientific coordinator of the CRC 1391 (e-mail: thalia.vollstedt@uni-tuebingen.de).

0. Details concerning the 'Different Aesthetics' series

- The standard length is about 300–350 pages in print (one printed page = 3,200 characters incl. spaces) incl. images (max. 40 images in colour).
- The volumes are published as print editions as well as electronic editions (PDF and epub) by the publishing house De Gruyter and are therefore available online worldwide. The e-books (for Open Access Gold) are to be licensed under the Creative Commons licenses CC BY-NC-ND 4.0 or CC BY 4.0 or CC BY-SA 4.0.
- Print run: 160 (Open Access Gold) or 220 copies ('green way' – Open Access 24 months or for contributions in collective volumes 12 months after the print edition)
- The publication languages of the series are English and German possibly also French and Italian. Anthologies may also contain articles in several languages. However, monographs and individual articles for the volumes of the CRC series are usually only published in one language (i.e. no double versions in German and in English).

Reference to DFG funding

For the documentation in the CRC's progress report, it is of utmost importance that all publications that originate from the work of the CRC and its individual projects and that are therefore financed by the CRC include a reference to the funding of the CRC / the individual projects by the DFG (German Research Foundation). Without this reference, the publication may not be recognised as a CRC publication. The following wording is mandatory:

- "Gefördert durch die Deutsche Forschungsgemeinschaft (DFG) – SFB 1391 – Projektnr. 405662736."

In non-German publications, the funding reference can also be translated into the publication language, e.g. into English:

- “Funded by the Deutsche Forschungsgemeinschaft (DFG, German Research Foundation) – CRC 1391 – Project-ID 405662736.”

This obligation concerns a) monographs (usually in the imprint), b) articles published in anthologies and journals outside of the CRC (e.g. in a footnote or endnote) as well as in individual publications by the CRC (e.g. Special Lectures), c) anthologies edited by members of the CRC (in the imprint; in this case, please include the reference additionally in every single contribution by CRC members in the following form: The work on this contribution was carried out within the framework of the sub-project [No. of the sub-project: “Title of the sub-project”] of the Collaborative Research Centre 1391 *Different Aesthetics*, funded by the German Research Foundation (DFG)).

1. Handing in your manuscript

Please reduce the formatting in the manuscript to the bare minimum. The publisher will professionally typeset the text, including two correction phases, technical copyediting, and the creation of an index. The different parts of the manuscript must be easy to identify (headings, main text, indented quotations, footnotes, images, bibliography, etc.). All details concerning the set (type area, font and size, hyphenation, alignment, etc.) are taken care of by a professional typesetter.

Please prepare your document in such a way that the editing and production departments will be able to work with it easily:

- Only use common word processing programmes (Word for Windows or Mac, Open Office or Libre Office).
- Please name your files in a way which makes them easy to identify (in the form: author’s name_(short) title.docx).
- Choose a font and font size which is easy to read and openly available (e.g. Arial or Times New Roman, 11pt or 12pt).
- Please delete all comments, tracked changes and highlighting in colour.
- Please deactivate automatic hyphenation.
- Gender-sensitive language: The CRC supports the representation of factual gender diversity in language. Please use neutral expressions as far as possible, especially when employing pronouns.

If you are preparing a monograph which consists of individual chapters, insert all chapters into a single file and arrange the individual contributions in your preferred order. Please also insert a title page and a table of contents into the same file.

If you are publishing an anthology with several authors, the contributions can be submitted to the CRC / editorial team individually, but completely equipped with all parts such as text, bibliography and, if applicable, illustrations. Please insert the individual author’s name directly above the title of their contribution or chapter. Please provide a separate table of contents indicating the order of the contributions.

Please provide every author involved with these guidelines, i.e. with the separate short version or if requested with this long version.

2. Notes on tables and images

The publishing house will gladly provide you with more detailed guidelines concerning tables and images. If you would like to include images in your book or your article, please discuss this in advance with the editors and / or the editorial team who will inform the publisher.

Beside the suggestions below in ch. 5, please take note of the following points in particular:

- Please send only images for which you have the copyright, which can be used copyright-free or for which you have clarified or acquired the rights (before submitting the manuscript, all authors are responsible for obtaining the rights of use for the parts of their articles which have been published before, including images and tables). The editorial team will be happy to provide you with forms for obtaining permission to reproduce. Authors must advance the fees for reprint permissions. Depending on its financial situation, the CRC endeavours to at least partly reimburse authors if discussed in advance.
- Please send images and text separately, i.e. do not place the images directly within the text, but always submit them as separate files. The placement, colour, and size of the illustrations are indicated within the text in double square brackets: [[Fig. 1: The sun; colour; full page]], [[Fig. 2: The moon; b/w; half page – opposite Fig. 3]] etc. The references for the images are given as picture captions and in the form of a separate list of figures (see below ch. 5).
- Name image files after the file of the corresponding text:
name of the author_(short) title_ fig1.jpg.
- Make all images available to the editors as soon as possible – in a digital format and edited – for a quality check. Make sure in advance that the images have a printable resolution (at least 300 dpi in the final printing size). Cut-outs are provided by the typesetters; the desired cut-out template should be supplied in a separate sample image (in addition to the respective image file).
 - o Halftone images: scan with 300 dpi
 - o Line illustrations: scan with at least 1,200 dpi
 - o Sizes: when scanning, enter the approximate size of the later print in the book (template 1:1, zoom in or out).
 - o If monochrome printing is used, images in colour have to be converted into greyscale images. This is normally done by the editorial team or by the publisher.
 - o Data should be provided as TIFF or JPEG files (with the printed versions attached).
- The dpi value and the size of scans can easily be found out with image editors such as 'Irfanview'. After having loaded the image you wish to check, select Image/Information. You can then type in 300 × 300 dpi and the programme will calculate the size of image this would result in. The programme 'Irfanview' is available for free on <http://www.irfanview.de>. If you have any more questions, you are welcome to contact the editorial team beforehand.

3. General formatting guidelines

3.1. Abstracts and Keywords

The contributions to anthologies of the SFB series should have an English abstract (150 to 200 words) at the beginning.

The authors are asked to formulate four to eight English-language keywords that name the main topics and terms of the contribution as well as the authors and work titles covered. The keywords are placed after the abstracts, before the articles, formatted in up-style and separated by commas.

3.2. Headings

We suggest that you give a larger, consistent font size to headings, using the same font as in the main text (e.g. main text Arial 11 pt, all headings Arial 14 pt).

We recommend that you assign numbers to all headings as this makes the text easier to read and to reference. Please number the headings with Arabic numerals: 1., 2., 3., etc., for main chapters and 1.1., 1.2., 1.3., etc., for subheadings. You may activate automatic numbering of headings in your word processing programme.

Please make sure that the numbering of the individual chapters or contributions is consistent, especially when you are dealing with a work with several contributors.

Headings end without a full stop.

3.3. Footnotes

Please use your word processor's footnote management feature. Do not insert footnotes manually.

For every new main chapter or new article, please start counting the footnotes from 1 again.

The text in footnotes is concluded with a full stop.

Please do not add footnotes to a heading.

Please include acknowledgements in the footnote apparatus (e.g. in the first note).

References to other parts of the book can be placed in the main text or in the footnotes and should be restricted to chapters or sub-chapters within the same monograph or to other articles (or sub-chapters within these articles) within the same anthology. References to individual pages or footnotes within your own contribution (e.g. see p. 216; see note 13) should only be given if absolutely necessary, preferably by using the cross-reference function of Word (tab "References"); they have to be highlighted using a blockade █ and will be resolved in a later typeset version of the text when the page numbering is certain.

3.4. Numbers and data

For number ranges and periods of time, please always write out all digits, e.g. 3421–3426 (not 3421–6); Clara Schumann (1819–1896); Diet of Nuremberg (1522/1523).

For ease of reading, please group numbers with four or more digits using a comma between groups of hundreds: 5,500 copies.

Please write dates consistently in British (3 October 2023) format, e.g. when giving dates of last access.

For centuries, use numerals: 18th century.

Spell decades by adding -s: the 1990s.

3.5. Hyphens and dashes, slash, space

Please be aware of the difference between hyphens '-' and long dashes '–' (key combination: Ctrl+- on the numeric keyboard [Windows] or Alt+- [Mac]).

To set apart parentheses – for example like this – please use the long dash with a space before and after the dash; the dashes should be fixed to the parenthesis (not the text preceding / following it) by non-breaking spaces (Ctrl+Shift+Spacebar).

For numbers and time periods, use the long stroke without a space: 1971–1988, pp. 12–14.

Please insert a space in front of and after slashes '/' if they occur between two words (before / after, Müller / Meier). Only the space in front of the slash should be a non-breaking one (Ctrl+Shift+Spacebar).

If a slash separates numbers, it does not need spaces (1995/1996).

Abbreviations such as 'i.e.', 'e.g.' etc., and the "f." after a page number (p. 10f.) should be written without a space as the typesetter will add extra narrow spaces.

There should be no comma after these abbreviations.

3.6. Indentation

To indent text, please use the tab key on your keyboard, not spaces (the tabulator key is located on the left of the letter 'Q').

3.7. Highlighting

Italic writing serves to indicate source titles (titles of plays, poems, novels, films, newspapers, magazines, paintings, buildings, and other works of art) as well as expressions in foreign languages.

Foreign language terms from languages with non-Latin alphabets which are not part of quotations should not be set in italics, but (especially in interdisciplinary anthologies) supplemented with a transcription, e.g. 'The Greek term βίος (*bios*) means 'life'.'

Titles of all secondary texts, if mentioned in the main text, are enclosed in double quotation marks.

Please use German quotation marks „“ (not guillemets « »), but adapt them to the language of the contribution (for English text please use “ ”).

Please use italics only sparsely. Use other forms of typographical emphasis such as underlining, **bold text**, l e t t e r - s p a c i n g , CAPITAL LETTERS or SMALL CAPS only if required by the quoted text.

Highlighted words / passages in quotations that are not highlighted in the original should always be marked with an abbreviation of the author's name in square brackets: [italics: N.N.], [italics: N.N. / X.Y.]. Highlighting in the original is given a corresponding addition [italics in the original].

Single quotation marks can be used (sparsely) to emphasize that one is using terms in a metalinguistic way: You are doing research on the topic of 'aesthetics'.

Titles of CRCs are italicised: CRC *Different Aesthetics*.

3.8. Spelling

English volumes are spelled in British English. Contributions spelled in American English will be changed to British English, if necessary.

Please use a serial comma (Oxford comma) in a series of three or more terms.

The table of contents, headings, keywords, and bibliographical entries are formatted in Up Style.

4. Bibliographical information

4.1. General information

As author or editor, we kindly ask you to employ the rules for bibliographical references as given below in a consistent manner, using a uniform citation style.

4.2. Quotations

Quotations from primary texts in classical and older languages (up to approx. 1500) with a Latin alphabet are set in italics; quotations from primary texts in classical and older languages with a non-Latin alphabet (e.g. Arabic, Greek, Hebrew) are set recte without quotation marks. Quotes from primary texts in modern languages (from approx. 1500 on) and secondary texts are enclosed in "double quotation marks" and remain generally recte or as in the original. Quotes within quotations are marked by 'single quotation marks', unless they are to be found within an indented quotation (in that case they are put in double quotation marks as well).

Longer quotations (more than 3 lines) should be indented as a separate block and are then to be set in regular font respectively without quotation marks. In longer quotes of verse each verse begins in a new line (unless the quotation exceeds about 30-40 verses, in that case the individual verses can be separated by a slash ' / ' – with a non-breaking space before and a simple space after the slash – and not by starting a new line). You do not need to use a smaller font size or insert blank lines before and after block quotations. Please do not indent the text line by line but select the entire paragraph and then use the tab key.

Indicate omissions using square brackets containing three dots [...].

If you wish to omit one or two letters (for example if you want to change the case), use two square brackets without dots: The original "The red book's title was..." becomes: The "red book[]"

If you are omitting an entire line or several lines in a text in verse, insert '[...]' as an individual line.

Indicate your own changes and comments to the original text with square brackets as well. If necessary, i.e. if your changes could be confused with amendments made by the editor, also add your initials: "[His] Akzent"; "Your [i.e. Mary's, M.M.] decision"; *Sensus* [of the passage

Hor. ars 342, J.S.] *est [autem]: senes grauitate carminis et dictionis pondere delectantur, iuuenes austeram et grauiam non amant.*¹

In specific cases or when editing a text the use of other types of brackets (e.g. angle brackets <>) is also permitted.

Primary and secondary literature are given different types of short titles, see ch. 4.2.1. and 4.2.2.; the detailed bibliographic data are recorded in the bibliography at the end of the article or monograph.

4.2.1. Quotations from primary texts (name and short title)

Quotations from primary texts are normally documented in a footnote. The references then usually include the author's name and a short version of the title (or only a short title if the text is anonymous, please do not use the addition "anonymous" in this case) as well as the book, chapter, page number or verse. Please place the footnote reference marks at the end of quotations, after the punctuation mark.

References for primary texts which are cited more often can be given directly in the main text using (sigla or common short title and) page or verse numbers. The sigla must be explained either (e.g. in articles) in a footnote when first citing the respective primary text, in the bibliography ('S.th. = Thomas Aquinas: Summa theologiae...), or (e.g. in monographs) in a list of sigla. For common short titles, reference can also be made to appropriate reference works (e.g. DNP, TLL); they can also be resolved in the bibliography.

Bible passages should be cited with abbreviations according to the Loccum Guidelines or according to the edition used; the Bible edition must be listed under "primary literature".

Example 1 – a primary text which is quoted once or only a few times (the reference is given in a footnote using a short title):

Philosophorum scripturae, quasi luteus paries dealbatus, nitore eloquii foris pollutae, si quando veritatis praestendunt speciem, falsa admiscendo, quasi quodam colore superducto, lutum erroris operiunt.²

Example 2 – a text which is quoted more often (the reference is given in round brackets after the quotation, in this case using a siglum, although this is optional):

Ist zwîvel herzen nâchgebûr,
daz muoz der sêle werden sûr.
gesmæhet unde gezieret
ist, swâ sich parrieret
unverzaget mannes muot,
als agelstern varwe tuot.
(Pz. 1,1–6)

¹ Ps.-Acro Hor. ars 342.

² Hugo: Didascalicon 4,1.

4.2.2. Quotations from secondary texts (name and year of publication)

In the main text, quotations from secondary texts are documented in footnotes immediately after the respective quotation. The footnote reference marks are usually placed after the punctuation marks,³ unless they refer to individual words⁴. The footnote gives the last name of the author or editor, the year of publication and the page number, e.g. “quote”.⁵

Indirect quotations are documented according to the common practice of your discipline, for example using ‘see’ or ‘cf.’. Though the style of reference can differ depending on the practices of the respective discipline, it must be consistent throughout the whole article / monograph.

The short citation style for secondary texts used in the footnotes should have the following format:

- One author: Bouissac 1985; two or three authors: Smith / Jones 1995; Müller / Hofmann / Wagner 2010; in the case of more than three authors, only the first is named, the others are referenced with ‘et al.’: Ameka et al. 2006. In the bibliography, however, please list all authors and editors (up to max. six).
- If several publications are referenced, please separate them with a semicolon; if several publications by the same author are referenced, the author’s name is repeated each time: Bouissac 1985; Bouissac 1987; Deakin 1993. In the case of several publications by the same author from the same year, please distinguish them from each other by using lower-case letters: Bouissac 1987a; Bouissac 1987b; Bouissac 1994. Sorting is in ascending order from the oldest to the most recent publication.
- Differentiations within the same reference to a publication (several page numbers) are indicated by a comma / conjunction: cf. Meier 1995, pp. 21–23, 26 and 29.
- When specifying your reference (e.g. page numbers, verses), please distinguish between ‘vol.’, ‘p.’, ‘col.’, ‘fol.’,⁶ ‘v.’ (if it is customary or needed for clarification, you can also use ‘lib.’, ‘c.’, ‘art.’), etc., and always insert non-breaking spaces after ‘vol.’, ‘p.’, etc. (in Word: Ctrl-shift-space)
- For page numbers, volume and book numbers, etc., normally use Arabic numerals. If, for example, Roman numerals are used for the preface and Arabic numerals for the main text in one volume, Roman numerals must be used to reference the preface.
- Citing a whole chapter: Auer 2007, ch. 3; if you want to give the title of the chapter, put it in double quotation marks: Auer 2007, ch. 3: “Analysen”.
- Indicating reprints or the year of first publication, e.g. if this diverges a lot: Goodman 1990 [1978], p. 73.
- Indicating longer passages: Hockett 1964, pp. 140–145.
- A page which immediately follows another page is referenced using ‘f.’. Otherwise, always indicate the entire page ranges – avoid using ‘ff.’.
- Please always give the short title instead of putting down ‘ibid.’, ‘op. cit.’, etc.

³ Such as this footnote and note 5.

⁴ Or terms.

⁵ Müller 2005, p. 21.

⁶ Please use ‘fol.’ as an abbreviation for ‘folio’-pages (not ‘f.’). To distinguish between recto- and verso-pages, please add a superscript letter ‘r’ or ‘v’ to the page number, e.g. fol. 3^r, fol. 114^v.

- If you are quoting collective volumes, anthologies, etc. which have an editor, do not include 'ed.' in the short citation format.
- When referring to states of the US as places of printing, please use the USPS-abbreviations: Cambridge, MA (not Cambridge, Mass.).

4.3. Translations of quotations

In monographs and anthologies within one discipline, quotations from primary and secondary texts may be translated or left untranslated, depending on the discipline's convention.

Your own translation of a short quotation (from a primary text) is provided in single quotation marks after the original quotation. A quoted translation of a short quotation (from a primary text) is provided in double quotation marks. In both cases, enclose the translation in round brackets: "les enfants de la guerre" ('the children of war'); *dulcis* ('sweet'); *Vrowe* ("Herrin").⁷

Your own or a quoted translation of an indented quotation from a primary text is indented and put in the main text after one blank line underneath the quotation from the primary text.

When giving your first own translation of a primary text you should indicate in a footnote that 'All translations are by me, N.N. [author's initials], unless stated otherwise.'

Cited translations of primary texts are usually referenced in a footnote by using a short title of the cited edition and / or giving the translator's name plus publication year, though adaptations to your discipline's common practices are possible (e.g. "If doubt is near neighbour to the heart"⁸). If you are citing a given translation more than once, you can indicate on occasion of its first citation in a footnote that you will further on be citing this same translation, for example giving only page numbers directly in the main text.⁹

Quotations from secondary texts can be translated in the main text or in a footnote; the reference is always made in a footnote. The original text should be cited as well (e.g. in the footnote).

In interdisciplinary anthologies, citations from primary texts in ancient languages (e.g. Greek, Hebrew, Latin, Middle High German, etc.) should be translated into the language of the respective contribution. Early modern citations are generally exempt from this requirement, provided they are relatively comprehensible.

In the case of German contributions in interdisciplinary anthologies, quotations from secondary texts in German and English remain untranslated. Quotations from secondary texts in more uncommon languages are translated into German.

In the case of English contributions in interdisciplinary anthologies, all quotations from secondary texts, including German and French, should be translated into English.

In the case of foreign-language non-English contributions in interdisciplinary anthologies quotations from secondary texts in more uncommon languages should be translated into the language of the contribution.

⁷ Trans. Tervooren 2003, p. 99. It is also possible to use any of the reference variants given in the following footnotes.

⁸ Trans.: Wolfram: *Parzival*, p. 3. OR: Trans.: Edwards 2004, p. 3. OR: Wolfram: *Parzival* (trans. Edwards 2004, p. 3).

⁹ E.g.: I will be citing the following translation of Wolfram of Eschenbach's *Parzival* directly in the main text giving only page numbers: Wolfram: *Parzival*, OR Edwards 2004, OR Wolfram: *Parzival* (trans. Edwards 2004).

For translated quotations the following rules apply:

If no authoritative or suitable translation exists, authors are asked to provide their own translations of primary and secondary texts. Yet it is recommended to rather not using any translation than using an inaccurate one (especially in the case of poetic primary texts).

The full reference for a quoted translation is provided in the bibliography.

4.4. Bibliography

The bibliography is a list sorted alphabetically by last name. If no author's name is known for a source text, please do not add "Anonymous" or "Unknown", but sort the corresponding entry according to the main title (e.g. the *Nibelungenlied* appears under 'N'). If you are using several works by the same author, put them in the order of their year of publication (in ascending order, i.e. first name the oldest title and lastly give the most recent one); further contributions by this author with co-authorship follow the entries with sole authorship, again in ascending order by year of publication. If several works by the same author were published in the same year, please arrange them alphabetically, add letters to the years of publication (1980a; 1980b) and use the same sigla in the footnotes.

Places of printing and metadata such as 'ed.', 'commented by', etc., are normally given in the language of the volume or contribution from the CRC's series (i.e. 'Rom' instead of 'Roma' if the publication language is German; 'Venice' instead of 'Venezia' if the publication language is English, etc.). The names of authors of primary texts or artists can be used in the form which is customary (or possibly standardized) in the respective discipline or language (Alanus ab Insulis / Alanus von Lille / Alain of Lille).

4.4.1. Primary literature (resp. sources)

4.4.1.1. Manuscripts

Manuscripts are sorted alphabetically or by their sigla and are referenced by giving:

- a) if it is known, the name of the author and a clear title
- b) the library and the current place of storage
- c) the library signature as well as
- d) if known, the place and time of origin (in brackets).
- e) Any further information that is needed to find or identify the text (such as former places of storage, bound manuscripts, etc.) is given at the end in square brackets.
- f) If a digitalized version was used, give the DOI at the end of the reference, or if there is none, give the URN or URL instead (including the date of last access in brackets behind the DOI, URN or URL [see ch. 3.4 above]).

C = Große Heidelberger Liederhandschrift (Codex Manesse). Heidelberg University Library, Cod. Pal. germ. 848 (Zürich, ca. 1300 to 1340). DOI: <https://doi.org/10.11588/diglit.2222> (last accessed: 16 June 2020).

4.4.1.2. Early prints

Early prints are referenced by giving:

- a) the name of the author and the title (if the title is overly long, abbreviate it by inserting '[...]'),
- b) the place of printing and the name of the printer (if known) as well as the year of publication,
- c) at the very least the library signature of the version you are using, ideally the GW, VD16 or VD17 number (in brackets).
- d) Any further information that is needed to find or identify the text (such as former places of storage, bound manuscripts, etc.) is given at the end in square brackets.
- e) If a digitalized version was used, give the DOI at the end of the reference, or if there is none, give the URN or URL instead (including the date of last access in brackets behind the DOI, URN or URL).

Historia = Historia by D. Johann Fausten, Frankfurt am Main: Johann Spies, 1587 (VD16 F 642).

4.4.1.3. Independently edited (or translated) source texts

KvF KJ = Konrad von Fußesbrunnen: Die Kindheit Jesu. Critical edition, ed. by Hans Fromm and Klaus Grubmüller, Berlin / New York 1973.

Scholia Vindobonensia ad Horatii artem poeticam, ed. by Joseph Zechmeister, Vienna 1877.

4.4.1.4. Non-independently edited source texts

Alanus ab Insulis: Liber in distinctionibus dictionum theologialium, in: Patrologia Latina, ed. by Jean-Jacques Migne, 221 vols., Paris 1844–1865, vol. 210, col. 685–1012.

Herder: Wirkung der Dichtkunst = Herder, Johann Gottfried: Über die Wirkung der Dichtkunst auf die Sitten der Völker in alten und neuen Zeiten [1777/1778], in: Johann Gottfried Herder: Werke, ed. by Günter Arnold et al., 10 vols., Frankfurt am Main 1985–2000, vol. 4: Schriften zu Philosophie, Literatur, Kunst und Altertum 1774–1787, ed. by Jürgen Brummack and Martin Bollacher, Frankfurt am Main 1994 (Bibliothek deutscher Klassiker 105), pp. 149–214.

Lukian. somn. = Lukianos: Somnium, in: Lukian von Samosata: Die Hauptwerke. Griechisch und deutsch, ed. and tr. by Karl Mras, 2. ed., Munich 1980 (Tusculum-Bücherei), pp. 6–21.

4.4.2. Secondary literature

4.4.2.1. Monograph

Pollan 2006 = Pollan, Michael: The Omnivore's Dilemma. A Natural History of Four Meals, New York 2006.

Dörrie / Baltes 1990 = Dörrie, Heinrich / Baltes, Matthias: Der Platonismus in der Antike. Grundlagen – System – Entwicklung, started by Heinrich Dörrie, continued by Matthias Baltes in co-operation with Friedhelm Mann, 7 vols., Stuttgart-Bad Cannstatt 1987–2008, vol. 2: Der hellenistische Rahmen des kaiserzeitlichen Platonismus. Bausteine 36–72. Text, Übersetzung, Kommentar, Stuttgart-Bad Cannstatt 1990.

Goodman 1990 [1978] = Goodman, Nelson: Weisen der Welterzeugung, tr. by Max Looser, Frankfurt am Main 1990 (suhrkamp taschenbuch wissenschaft 863) [possibly: first engl. Indianapolis / Cambridge, IN 1978].

Hübner 2003 = Hübner, Gert: Erzählform im höfischen Roman. Studien zur Fokalisierung im *Eneas*, im *Iwein* und im *Tristan*, Tübingen / Basel 2003 (Bibliotheca Germanica 44).

4.4.2.2. Journal article

Bagchi 1996 = Bagchi, Alaknanda: Conflicting Nationalisms. The Voice of the Subaltern in Mahasweta Devi's *Bashai Tudu*, in: *Tulsa Studies in Women's Literature* 15.1 (1996), pp. 41–50.

Fredborg 2015 = Fredborg, Karin Margareta: Sowing Virtue. Commentaries on Horace's Epistles from the Eleventh and Twelfth Centuries, in: *The Journal of Medieval Latin* 25 (2015), pp. 197–244. DOI: <https://doi.org/10.1484/J.JML.5.109445> (last accessed: 24 November 2023).

Jaeger 2016 = Jaeger, C. Stephen: Ernst Robert Curtius. A Medievalist's Contempt for the Middle Ages, in: *Viator* 47.2 (2016), pp. 367–379.

4.4.2.3. Anthology

Bußmann et al. 2005 = Bußmann, Britta / Hausmann, Albrecht / Kreft, Annelie / Logemann, Cornelia (eds.): Übertragungen. Formen und Konzepte von Reproduktion in Mittelalter und Früher Neuzeit, Berlin / New York 2005 (Trends in Medieval Philology 5).

4.4.2.4. Article in an anthology

Blumenberg 1969 = Blumenberg, Hans: Wirklichkeitsbegriff und Möglichkeit des Romans, in: Hans Robert Jauß (ed.): *Nachahmung und Illusion. Kolloquium Gießen Juni 1963. Vorlagen und Verhandlungen*, 2nd, rev. ed., Munich 1969 (Poetik und Hermeneutik 1), pp. 9–27.

4.4.2.5. Encyclopaedia

HWPPh 1971–2007 = Ritter, Joachim / Gründer, Karlfried / Gabriel, Gottfried (eds.): *Historisches Wörterbuch der Philosophie*, 13 vols., Darmstadt 1971–2007.

RAC 1950– = *Reallexikon für Antike und Christentum. Sachwörterbuch zur Auseinandersetzung des Christentums mit der antiken Welt*, ed. by Theodor Klauser et al., 30 vols. [ongoing], Stuttgart 1950–.

Depending on your discipline's common practice, you may include and sort encyclopaedias in your bibliography in a variant format (e.g. it is possible to first give the editor's name and then the encyclopaedia's title, or the other way around). In the case of ongoing encyclopaedia projects, the starting year is preceded by a long dash (RAC 1950–).

4.4.2.6. Article in an encyclopaedia

Klopsch 1997 = Klopsch, Paul: Vergil im MA I. Lateinische Literatur, in: *Lexikon des Mittelalters*, 10 vols., ed. by Norbert Angermann, Robert Auty and Robert-Henri Bautier,

Munich / Zürich 1980–1999 [study edition Stuttgart / Weimar 1999], vol. 8: Stadt (Byzantinisches Reich) bis Werl, Munich 1997 [1999], col. 1523–1526.

Depending on what is common practice in your discipline, the information given about the editor(s) may vary, you could, for example, also give the editor of the respective volume rather than the overall editor, etc.

Depending on the discipline, encyclopaedia articles can be referenced as separate bibliographic entries according to the short title format “Author Year” and bibliographed accordingly in full in each case (Klopsch 1997), but reference can also be made to the encyclopaedia and the corresponding passage (here: LexMA 1980–1999, vol. 8, cols. 1523–1526). In the second case, a suitable or customary short title as well as the publication date of the encyclopaedia should be given.

4.4.2.7. Catalogue

Plotzek et al. 2001 = Plotzek, Joachim / Winnekes, Katharina / Kraus, Stefan / Surmann, Ulrike (eds.): *Ars vivendi – ars moriendi*. Die Kunst zu leben – Die Kunst zu sterben. Die Handschriftensammlung Renate König. 34 der schönsten Andachtsbücher des Mittelalters aus der wohl bedeutendsten Sammlung in deutschem Privatbesitz. Katalog zur Ausstellung im Erzbischöflichen Diözesanmuseum Köln, Munich 2001.

4.4.2.8. Festschrift

Haustein / Steinmetz 2002 = Haustein, Jens / Steinmetz, Ralf-Hennig (eds.): Studien zu Frauenlob und Heinrich von Mügeln. Festschrift für Karl Stackmann zum 80. Geburtstag, Fribourg 2002 (Scrinium Friburgense. Veröffentlichungen des Mediävistischen Instituts der Universität Freiburg Schweiz 15).

4.4.2.9. Proceedings

Reiter / Alex / Zervanou 2016 = Reiter, Nils / Alex, Beatrice / Zervanou, Kalliopi A. (eds.): Proceedings of the 10th SIGHUM Workshop on Language Technology for Cultural Heritage, Social Sciences, and Humanities, Berlin, Germany: Association for Computational Linguistics, August 2016.

4.4.2.10. Genuine online article (e.g. blog entry)

Please provide as much information as possible, preferably the DOI, alternatively also the URN or URL. Do not highlight links by using underlining or a different colour. Give the date of last access.

Blog entry as primary text:

Herbst 2004– = Herbst, Alban Nikolai: *Die Dschungel. Anderswelt*, Weblog 2004–. URL: <http://albannikolaiherbst.twoday.net/> (last accessed: 14 March 2012).

Blog entry as secondary text:

Schonhardt 2017/2019 = Schonhardt, Michael: Zur Digitalisierung der Materialität mittelalterlicher Objekte. Ein Bericht aus der wissenschaftsgeschichtlichen Werkstatt, in: *Mittelalter. Interdisziplinäre Forschung und Rezeptionsgeschichte*, 7 September 2017

(updated 2 February 2019). URL: <http://mittelalter.hypotheses.org/10930> (last accessed: 20 March 2020).

Secondary text published online:

Bhabha 2011 = Bhabha, Homi K.: *Our Neighbours, Ourselves. Contemporary Reflections on Survival*, Berlin / New York 2011. DOI: <https://doi.org/10.1515/9783110262445>. URL: <http://www.degruyter.com/view/product/177770> (last accessed: 14 February 2012).

4.4.2.11. Database

MHDBDB 1992– = *Mittelhochdeutsche Begriffsdatenbank (MHDBDB)*. University of Salzburg. Interdisciplinary Center for Medieval and Early Modern Studies, coordination: Katharina Zepezauer-Wachauer, 1992–. URL: <http://www.mhdbdb.sbg.ac.at> (last accessed: 11 June 2019).

If you refer to the results of a database search, please provide in a footnote all information that is necessary for third parties to reproduce the database search. This includes all search terms or search commands, any placeholders used, and the date of the search, e.g.: ‘On 19 January 2021, I searched for “[search term]” with MHDBDB 1992–.’

4.4.2.12. University publications

Rex 1998 = Rex, Hannelore: *Die lateinische Agrarliteratur von den Anfängen bis zur frühen Neuzeit*, PhD diss., Wuppertal 1998. URL: <http://elpub.bib.uni-wuppertal.de/edocs/dokumente/fb04/diss2001/rex> (last accessed: 11 April 2022).

5. Images

Images are numbered consecutively in the manuscript. The sources are given in the picture captions (see 5.1.) and in a list of figures (see 5.2.).

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author’s name_(short) title_ fig1_the moon

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...

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...

[[Fig. 2: The Moon; b/w; half page – opposite Fig. 3]]

...

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Fig. 2. Arma Christi, in: Prayer Book of Bonne of Luxembourg, Paris, before 1349, fol. 331^r, New York, Metropolitan Museum, The Cloisters Collection, signature: 69.86.

Fig. 3. Philip Galle after Pieter Bruegel the Elder: The Death of the Virgin, 1574, copper engraving, 31 x 41,8 cm, Rijksmuseum, Amsterdam, Rijksprentenkabinet, inv.-no.: RP-P-1879-A-2888.

Fig. 4. Pieter Bruegel the Elder: The Death of the Virgin, c. 1564, oil (grisaille) on panel, 37 x 55,5 cm, Banbury, Upton House, National Trust, inv.-no.: NT 446749.

Fig. 5. Rembrandt: The Death of the Virgin, 1639, etching and drypoint, 409 x 311 mm, Amsterdam, Rijksmuseum, Rijksprentenkabinet, inv.-no.: RP-P-OB-626.

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Fig. 1. © Bruges, Groeningemuseum.

Fig. 2. Joachim Plotzek / Katharina Winnekes / Stefan Kraus / Ulrike Surmann (eds.): *Ars vivendi – ars moriendi*. Die Kunst zu leben – Die Kunst zu sterben. Die Handschriftensammlung Renate König. 34 der schönsten Andachtsbücher des Mittelalters aus der wohl bedeutendsten Sammlung in deutschem Privatbesitz. Katalog zur Ausstellung im Erzbischöflichen Diözesanmuseum Köln, Munich 2001, p. 571, fig. 34.

Fig. 3, 5. © Amsterdam, Rijksmuseum.

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In addition to the bibliography, please include additional indices in the following order if necessary:

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Biblical books are listed under works, biblical persons under names.

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Table of contents

0. Details concerning the 'Different Aesthetics' series.....	1
1. Handing in your manuscript	2
2. Notes on tables and images	3
3. General formatting guidelines	4
3.1. Abstracts and Keywords	4
3.2. Headings.....	4
3.3. Footnotes.....	4
3.4. Numbers and data	4
3.5. Hyphens and dashes, slash, space.....	5
3.6. Indentation	5
3.7. Highlighting	5
3.8. Spelling.....	6
4. Bibliographical information.....	6
4.1. General information	6
4.2. Quotations	6
4.2.1. Quotations from primary texts (name and short title)	7
4.2.2. Quotations from secondary texts (name and year of publication).....	8
4.3. Translations of quotations	9
4.4. Bibliography	10
4.4.1. Primary literature (resp. sources).....	10
4.4.1.1. Manuscripts.....	10
4.4.1.2. Early prints	11
4.4.1.3. Independently edited (or translated) source texts.....	11
4.4.1.4. Non-independently edited source texts	11
4.4.2. Secondary literature	11
4.4.2.1. Monograph.....	11
4.4.2.2. Journal article.....	12
4.4.2.3. Anthology	12
4.4.2.4. Article in an anthology	12
4.4.2.5. Encyclopaedia.....	12
4.4.2.6. Article in an encyclopaedia.....	12
4.4.2.7. Catalogue	13
4.4.2.8. Festschrift	13
4.4.2.9. Proceedings	13
4.4.2.10. Genuine online article (e.g. blog entry).....	13
4.4.2.11. Database	14
4.4.2.12. University publications	14

5. Images	14
5.1. Picture captions	15
5.2. List of figures	15
6. Lists.....	16
7. Index (editors / supported by the editors).....	16
8. Front matter.....	17
Table of contents.....	18