

Style sheet for *Zeitsprünge*

1. **Formal Aspects of the Contributions**

- Please do not format your essay, that is, avoid the use of hard hyphenations and templates (including titles, hard returns, line feeds and bold font). Use *italics* for emphasis and for works mentioned in the essay.
- Authors should use a gender-sensitive language. For essays written in German please use the asterisk *.
- Shorter quotations and quotations of single words are placed between “double inverted commas.” Single ‘inverted commas’ are used for emphasis and common ‘word coinages’, relativisation, irony, etc. Please use single quotations also for quotations within quotations and for direct speech within a quotation.
- Long quotations of more than four lines are indented.
- Mark paragraphs by using an empty space.
- Footnotes and other notes are indicated by superscript numbers without brackets. be They should be placed directly after the punctuation or final character of a sentence, if the note refers to the entire sentence. If the note refers to a single word or group of words, place the superscript directly afterward (and *before* any comma etc.).
- Citations to sources are mentioned only in the footnotes. Use “*ibid.*” for references to a work or title appearing immediately in the next footnote. If the same work or title is referenced in a later footnote, please refer to the first footnote in which the work or title is fully cited. For example:
 - ¹ Norbert Elias, *Über den Prozeß der Zivilisation*, 2. ed., Bern 1969.
 - ² *Ibid.* [Or: *Ibid.*, p. 173.]
 - ⁸ Elias (see note 1). [Or: Elias (see note 1), p. 75.]
- Page numbers as follows:
 - pp. 12-18.
 - p. 12 f.
 - p. 12 ff.
 - Where appropriate: B6^v, Aviii^{r-v}

2. Citations to printed sources

1. Edited volumes

- Lieschen Müller (ed.), *Der neue Mensch*, Frankfurt/M 1997.
→ for more than three editors please mention the first name and „et.al.“: Lieschen Müller et al. (eds.), *Der neue Mensch*, Frankfurt/M 1997.

2. Monographs

- Niklas Luhmann, *Gesellschaftsstruktur und Semantik*, vol. 3, Frankfurt/M 1989.
- Lewis Carrol, *Briefe an kleine Mädchen*, transl. by Klaus Reichert, Frankfurt/M 1972.
- Virginia Woolf, *Mrs Dalloway*, ed. By Klaus Reichert, Frankfurt/M 1996.

3. Old prints (before 1800)

- Johann Thomas Freig: *Quaestiones EQTINAI KAI ΔEIAINAI: seu Logicae et Ethicae*, Basel: Sebastian Henricpetri, 1574.
→ Author, printer and place of printing appear in standardised form; the title as in the original, however without original features such as italics and page alignment. Abbreviations and ligatures are dissolved. Exceedingly long titles (over two lines) are meaningfully abbreviated. Omissions are marked by [...].

4. Articles in edited volumes

- Jacques Le Brun, “Das Geständnis in Nonnenbiographien des 17. Jahrhunderts”, in: Alois Hahn u. Volker Knapp (eds.), *Selbstthematization und Selbstzeugnis. Bekenntnis und Geständnis*, Frankfurt/M 1987, pp. 115-124.
- Karl Mannheim, “Die Bedeutung der Konkurrenz”, in: id. (ed.), *Wissenssoziologie*, Berlin 1964.
- Anthony Giddens, “Modernism and postmodernism,” in: *A Reader to Postmodernism*, ed. by Patricia Waugh, London et al., 1992, pp. 6-22.

5. Articles in journals

- Ilja Mieck, “Die Bartholomäusnacht”, in: *Historische Zeitschrift* 216 (1973), pp. 73-110.
- Victoria von Flemming, “Gegenreformation oder Konfessionalisierung als Modernisierung?”, in: *Zeitsprünge* 1 (1997), pp. 423-439.

6. Internet sources

- Christoph Rolker, “Instabile Körper, instabile Texte: Straparolas Hermaphrodit”, in: *Männlich-weiblich-zwischen*, 14.04.2016, <https://intersex.hypotheses.org/2526> [15.03.2020].

2. Information about illustrations

- Please use high-resolution digital images (min. 300 dpi, preferably as TIFF-document or JPEG). Scans from books are also allowed. Edit the images accordingly to prepare them for publication.
- 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.
- Send the images as a separate file, that is, do not integrate the illustrations into the body of the text. Use place holders instead [ADD FIG. 3 HERE]
- Please indicate the desired size (full page, half page etc.) and, if applicable, any special requests for single images (e.g., the placing of two images side by side, colour reproduction etc.).
- Digital images must be labelled with the name of the author and the illustration number (e.g. Müller_fig3.tiff).
- The number of illustrations should be aligned with and appropriate for the content of the article. The editor might propose to eliminate non-essential illustrations or to add images, should they appear necessary for the understanding of the essay. Colour illustrations are possible depending on the quality of the images and the subject matter of the article, but they cannot be guaranteed.
- It is the author's responsibility to obtain permission for reproduction from the copyright holder (please indicate that *Zeitsprünge* is a scientific journal with worldwide distribution, a print run of 300 copies and an online edition (campus license)).
- Add the list of image captions and copyrights at the end of your article:
Fig. 1 – Caption – Copyright
- Captions should conform to the following format: Artist, object. Location, museum (if applicable).

Examples

- Known artist: Donatello, Marzocco. Florence, Bargello. (Add inventory number for drawings) © Alinari (Anderson), Florence.
- Unknown artist: Satyr and Muse, Relief of the Ara Grimani. Venice, Museo Archeologico. © Alinari (Anderson), Florenz
- Buildings: Mantua, Palazzo del Tè, eastern court front. © Alinari (Anderson), Florence.

Photo credits

Photo credits should conform to the following format:

- © Réunion des Musées Nationaux, Paris: Fig. 1
- © Alinari (Anderson), Florence: Fig. 2