

Guidelines for the Authors – principles and general information and forms of editorial notation

Effective from 1 June 2023

I. General principles

1. “Quart. Quarterly of the Institute of Art History at the University of Wrocław” is a scholarly journal on art history in its broadest sense, published regularly since 2006. The editors operate in accordance with the principles of the adopted editorial policy and ethical principles in line with the guidelines of the Code of Conduct of the Committee on Publication Ethics (COPE). Ethics (COPE). These can be found on the journal’s website. Authors and Reviewers are required to comply with them.
2. The magazine is published in March, June, September and December.
3. The original version of the journal is the paper version. Electronic versions of articles (in PDF format) are posted on the journal’s website within approximately one month after the publication of the paper version.
4. Articles in “Quart” are published under a “CC Attribution” licence – CC BY 4.0 DEED (international) – <https://creativecommons.org/licenses/by/4.0/deed.pl>.
5. The editors reserve the right to place articles in databases and digital libraries and to distribute them via other digital tools even long after the publication. Please bear this in mind especially when acquiring rights to illustrations (see section II.13).
6. Each scientific dissertation undergoes a review process according to the double blind review principle. A collective alphabetical list of Reviewers for the year is published in the last issue of the quarterly.
7. Due to the review process, the editorial work and the great interest in our journal, the waiting time for printing is between three months and a year. We kindly ask the Authors to be patient, especially during the holiday season.
8. The editors reserve the right to reject any text submitted for publication.
9. Each issue of “Quart” consists of:

Quart. Kwartalnik Instytutu Historii Sztuki Uniwersytetu Wrocławskiego
Quart. Quarterly of the Institute of Art History at the University of Wrocław

Institute of Art History UWr
36 Szewska St., 50-139 Wrocław
tel. (0048) 71 375 25 35
www.quart.uni.wroc.pl
quart@uwr.edu.pl

- a) dissertations related to the theme of the issue, which are submitted in response to a call for papers (published on the journal's website);
 - b) dissertations unrelated to the theme of the issue, but of particular scientific value;
 - c) book reviews and exhibitions (see points I.10b and II.6);
 - d) scientific polemics (if necessary).
10. We therefore accept for publication:
- a) previously unpublished scientific dissertations (approx. 40,000 characters with spaces, in Polish or English); for longer texts, please contact the editorial office in advance; please do not send texts already submitted for publication/review in other journals, collective volumes *etc.*
 - b) reviews of art exhibitions, as well as the latest and most relevant scientific publications (from the thematic area of our journal, approx. 15,000 – 25,000 characters, in Polish or English);
 - c) in the case of polemics, please contact the editors to determine the length and scope of the text.
11. In the case of articles of special interest, “Quart”, at its own expense and in consultation with the Author may commission the translation of the submitted article in Polish into English.
12. “Quart” does not charge any fees for the publication or submission of a text. At the same time we regret to inform you that we cannot provide Authors of submitted texts with a fee. After the publication of an issue of the journal with a given article, each Author receives three author's copies in settlement.
13. Publisher, Editorial address, contact details, circulation, ISSN:
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II. Rules for the preparation and formatting of texts

1. Please prepare and format texts according to the guidelines below and number the pages before submission – otherwise files will be returned.
2. Please send articles only in electronic format to: quart@uwr.edu.pl, in DOC or DOCX format. Please convert PDF, ODT or PAGES formats into DOC or DOCX format before sending.
3. Please also include a scan of the completed and signed author's statement (to be downloaded from the website). By signing the author's declaration, the Authors confirm that their texts do not infringe copyright, that their creation was in compliance with the law and good academic practice, that they are aware of the ethical principles observed by the editors of "Quart", and that they agree to have the article checked by an anti-plagiarism programme and to have it distributed in accordance with the principles of the licence mentioned in point I.4.
4. When submitting an article, please include your contact telephone number (preferably mobile) in the e-mail (for the editors' information only).
5. The name of the Author of the article should be supplemented with the so-called affiliation, i.e. information of the workplace or institution paying for the research. See example:

Jan Kowalski
University of Wrocław

6. In the case of a book review article, the article should be preceded by a bibliographic description of the item discussed, and references to it should be located in the text in round brackets – such as: "(pp. 20–21)".
7. The text should be complemented by 5–6 keywords, placed underneath it. See example:

Keywords

15th century painting, Dutch art, Robert Campin, *The Werl Triptych*

8. Keywords should be followed by a short bibliography (**up to 20 items**), covering the most important studies used in the content. Please arrange items alphabetically by author's surname or, in the case of collective works, by title. See example:

References

1. *Architektura współczesna w mieście zabytkowym*, Ed. **A. Zwierzchowski**, Wrocław 2000.
2. **Bennington Geoffrey**, *Complexity Without Contradiction in Architecture*, 'AA Files' 1987, No. 15.
3. **Bennington Geoffrey**, *Deconstruction and Postmodernism*, [in:] *Deconstruction. Omnibus Volume*, Ed. A. Papadakis, New York 1989.
4. **Burzyńska Anna**, *Dekonstrukcja i interpretacja*, Kraków 2001.

9. In the bibliography, please **do not indicate** the page ranges of the referenced articles/chapters (see sections II.8.3 and IV.10).
10. Please include a note about the Author after the bibliography. This should include the abbreviation of the degree/title, e-mail address, ORCID number, employment information and publications and research interests. Please note that along with your name they will be published in the quarterly journal and on the website. See examples:

Jan Kowalski, PhD, jan.kowalski@uwr.edu.pl, ORCID: 0000-0002-1825-0097

He works at the Institute of Art History, University of Wrocław. He is involved in ...
He has published, among others, ...

Anna Kowalska, MA, a.kowalska@gmail.com, ORCID: 0000-0002-1825-0097

Graduate of the Institute of Art History, University of Wrocław. Under the supervision of Professor ... she is preparing a dissertation on ... Research interests: ...

11. The article should be accompanied by an abstract in the language of the article, which should be inserted after the note about the Author. In the abstract, the name of the Author must be written without diacritical marks. Authors are requested to provide an internationally accepted version of their name. Please also note that due to the specific nature of journal databases, all diacritics will be omitted from the English version of the abstract.
12. The English translation of keywords, the note about the Author and the abstract is handled by the editors – please do not send translations made by yourself.
13. Approximately 10 illustrations can be added to each article. It is the responsibility of the Authors to first obtain the rights to publish the illustrations under the licence mentioned in section I.4. Please do not submit illustrations for which the rights are not certain.
14. Please include illustrations **directly in the article** with captions, constructed according to the template (please note the highlighting and punctuation used):

1. [full names of author(s)], [title] / [description], [year], [technique – material, tool], [format in centimetres]; [place of storage]. Photo: [author of the photograph] / Photo from: [source of the photograph].

See examples:

2. Nicolas Poussin, *Landscape with Nymphs and a Serpent*, ca. 1659, enamel, 118 × 179 cm; Musée Condé, Chantilly. Photo from: http://commons.wikimedia.org/wiki/File:Nicolas_Poussin_Paysage_avec_deux_nymphes_et_un_serpent_-_Google_Art_Project.jpg (access date: 8.12.2018)

3. Feliks Jan Szcześnie Morawski, *Portrait of children bent over a book*, 1867, enamel, 63 × 72.5 cm; Lviv Gallery of Art. Photo from: D. Szelest, *Lwowska Galeria Obrazów. Malarstwo polskie*, Warszawa 1990, fig. 39, p. 155

4. Andrea della Robbia, ciborium with central representation of St. Francis receiving the stigmata and with an image of the archangel Gabriel with Tobias, 1475, polychrome terracotta; Museum of Santa Croce. Photo: A. Krawczyk

15. For photographs whose authors are known, use the word “Photo:” followed by the initial of the photographer’s given name and their full name.

16. In the case of photographs whose authors are not known, use the notation “Photo by:” and accordingly:

a) **the exact link** if the illustration is collected from the Internet;

b) a bibliographic description of the item from which the illustration comes, together with **the exact page number**; in the case of unnumbered pages, they should be counted and written according to the formula: “p. XX un.”.

17. Do not end picture captions with a full stop.

18. Please add references to illustrations to your argument (with marks like: “[Fig. 1]”, “[Fig. 2]”).

19. Once the text has been accepted for printing, the illustrations must also be sent (by e-mail or, in the case of larger files, only via WeTransfer) in printable quality.

III. Forms of drafting records

1. Words and phrases in foreign languages (including Latin and Greek) should be written in italics. Explanations of word meanings – ‘in single curly quotes’. Author’s highlighting of significant words – bold type.

2. English quotations – in plain writing, “in double curly quotes”. Internal “in double and single curly quotes”.

3. Quotations from all foreign languages (including Latin and Greek) – “*in italics, in double curly quotes*”.
4. Enumerations – three-step numbering in order: Arabic numerals, lower case letters, en dash. After the digits full stop (followed by an upper case letter) and after the letters parenthesis (followed by a lower case letter). Commas or semi-colons between enumerations. A full stop at the end of an enumeration.
5. We use abbreviations: “etc.”, “ca.”, “m.in.”, “e.g.”, “i.e.”, as well as “c.”, but we write the full word “century” at the end of the sentence (e.g. “19th century.”).
6. Numbers 1–9 are written in words and higher numbers in digits.
7. Numbers from 1000 upwards – according to formulae: “3000”, “14,000”, “156,000”, “6 million”, “9 billion”.
8. We write the dates: 12 June 1982.
9. Exceptions to the above rule are access dates next to links, written in Arabic numerals with dots (see points II.14.2 and IV.19).
10. Centenary numbers are written in Arabic numerals with “th”, half-centenaries in words (e.g. “second half of the 19th c.”).
11. Decades are denoted by the initial year and “s” (“1970s”, “1890s”).
12. Names in the text should be preceded by the full name on first occurrence, and then only the surname. We do not use initials of first names in the main text (and in footnotes we do not use full names). We eliminate academic titles (except in the footnotes to dissertations).
13. We use en-dashes in the hyphen function.

IV. Footnotes

1. Traditional, bottom of page, Arabic numerals. We do not use the Harvard system (“author – year”).
2. Footnote references are placed before punctuation marks (in particular: **before a full stop** ending a sentence).
3. In footnotes we use **Latin** abbreviations (in italics): “*op. cit.*”, “*loc. cit.*”, “*et al.*”, full words: “*ibidem*”, “*idem*”, “*eadem*” (and **not** their English equivalents).
4. When paraphrasing someone’s thought, rather than quoting, and without mentioning the author’s name in the text, we use the word “see” (see). To indicate the need to compare, for example, two different editions or versions of a work, we use the abbreviation “cf.” (compare).

5. If a quotation (even without the author's name) or paraphrase appears in the text, but with the name of the creator of the thought, the abbreviations "see" and "cf." in footnotes are not necessary – in such cases, the bibliographic descriptions alone are sufficient.
6. The bibliographic description in a footnote begins with the initial of the author's first name (also when using the abbreviation "*op. cit.*") and the author's surname, both bolded. This is followed by the title – in italics. Then the initials of the first names and surname of the contributors (translator, author of the introduction or study, etc.) – in roman type, without bold. This is followed by the initials of the first name and surname of the editor – again in bold. The subsequent elements: place and year of publication, volume number (if there is a division) and page number, are written without any special typefaces. Example¹:

¹ **U. Eco**, *Sztuka i piękno w średniowieczu*, Transl. M. Olszewski, M. Zabłocka, Kraków 1997, p. 100.

7. Articles from collective publications are written according to the formula²:

² **M. Kowalska**, *Michel Foucault – teoretyk rozdartej historii i krytyk władzy*, [in:] *Filozofia XX wieku*, Ed. **Z. Kuderowicz**, Warszawa 2002, Vol. 2, p. 199.

8. If we cite a magazine, we give its title in double curly quotes in roman type, followed (immediately, without a comma) by the year of publication, then, after a comma, the number, and after another comma, the page. Example³:

³ **A. Chowański**, *The last panorama of the Republic*, "Odra" 1975, No. 5, p. 17.

We omit subtitles of journals and do not abbreviate their titles.

9. When citing a yearbook – unlike with other journals – we give the number first and then (in round brackets) the year. Example⁴:

⁴ **A. Król**, *Teofil Lenartowicz i rzeźbiarze florency drugiej połowy wieku XIX*, "Ikonotheka" Vol. 11 (1996).

10. When citing an entire chapter from a single author's work or a collective work, as well as an entire text published in a journal, **we omit the range of pages** on which the work appears. We mention it only when the footnote relates **just to a fragment** of such an article or chapter.

11. When a cited publication has more than three authors (or editors or other contributors), we use the abbreviation "[*et al.*"]". Example⁵:

⁵ *Kulturowe wizerunki przestrzeni domowych*, ed. **K. Kleczkowska** [*et al.*], Kraków 2017.

12. Missing place, year or place and year of issue are indicated by the abbreviations: “s.l.”, “s.a.”, “s.l.a.”.

13. We describe the exhibition catalogues according to the model⁶:

⁶ *Tadeusz Kalinowski 1909–1997. W stulecie urodzin* [exhibition cat.], Ed. **W. Makowiecki**, 4–29 December 2009, National Museum in Poznań – Arsenal City Gallery, Poznań 2009.

If the author of a study, introduction, concept, etc. appears instead of the editor – replace the abbreviation “Ed.” with another appropriate one.

14. Unpublished dissertations – as follows⁷:

⁷ **A. Gabiś**, *Koncepcje i rzeczywistość. Wrocławska architektura 1956–1970*, PhD thesis written under the supervision of Dr. habil. A. Zabłocka-Kos, University of Wrocław, Wrocław 2013.

15. Works in print – as follows⁸:

⁸ **J. Przybyło, S. Mirkut**, *Kraków przez uchylone drzwi. Stereoskopowy obraz miasta na zdjęciach z XIX i XX wieku*, in print.

16. When quoting letters, we specify first the sender, then the addressee, then the date of the letter and the source we are using (an edition of the correspondence, a manuscript collection with the relevant library reference, the inventory number of the archival item, etc.). Example⁹:

⁹ **T. Lenartowicz**, letter to J. I. Kraszewski, 6 January 1881, [in:] *Korespondencja. J. I. Kraszewski, T. Lenartowicz*, Ed. W. Danek, Wrocław 1963, p. 364.

17. When citing an interview, we consider the interviewer as the author. Example¹⁰:

¹⁰ **Cz. Skrobała**, *Wszystko jest bez znaczenia. Rozmowa ze Zdzisławem Beksińskim*, “*Życie Literackie*” 1987, No. 21.

18. If more than one work by a given author is cited **before a given footnote**, we repeat the initial of the first name and the surname in the footnote – in bold, followed by the title (or its fragment with an ellipsis) – in italics, and then only the volume number (if there is a division) and the page number. In this case we do not use the abbreviation “*op. cit.*”. Example¹¹:

¹¹ **U. Eco**, *Sztuka i piękno...*, p. 240.

19. When referring to the Internet, please provide information about the text, the address of the page, followed (in round brackets) by the access date written according to the guidelines in III.9. Example¹²:

¹² See **K. Niemira**, *Aukcje „dóbr” luksusowych*, [http://www.lazienki-krolewskie.pl/public/upload/download/Niemira%20Konrad%20-%20Aukcje%20sztuki\(2\).pdf](http://www.lazienki-krolewskie.pl/public/upload/download/Niemira%20Konrad%20-%20Aukcje%20sztuki(2).pdf) (access date: 7.12.2022).

20. When citing edition 2 or later, we provide this information along with any additions.

Example¹³:

¹³ **K. Stefański**, *Atlas architektury dawnej Łodzi*, wyd. 2, popr., uzup., Łódź 2008, p. 21.

21. The author of the translation is given in a footnote after the abbreviation “Transl.”, **not** “Trans.”.

22. We use English versions of abbreviations referring to contributors, e.g. editors and translators (“Ed.”, “Transl.”), as well as those referring to volumes and editions (“Ed.”, “Vol.”).

23. When citing two or more items in a footnote, they should be listed in chronological order and separated by a semicolon.

24. In the footnotes we do not give the titles of the series.