

# 21: INQUIRIES INTO ART, HISTORY, AND THE VISUAL

BEITRÄGE ZUR KUNSTGESCHICHTE  
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## Guidelines for Manuscripts

Please adapt your manuscript to the following instructions prior to submission, particularly in relation to formatting and citation style.

- Manuscripts should be submitted as doc. (Microsoft Word) via email to the editorial team at [21-inquiries@unibe.ch](mailto:21-inquiries@unibe.ch). Each submission should include:
  1. *The text and footnotes*
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### 1. Formatting

- text: standard fonts; 12 pt., 1.5 spacing
- footnotes: standard fonts; 10 pt., single spacing
- margins: left, right and top 2.5 cm, bottom 2 cm
- page numbers: lower right
- no automatic hyphenation; alignment of text to the left
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- no headers or footers

### 2. Running text

- For citations please use “these quotation marks”. For quotes within a quote etc. use ‘single quotation marks’.

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- Omissions in citations, or additions by the author should be indicated in square brackets: [...].
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- Please use a dash between dates, without spacing: 1848–1871. The same applies to page numbers: 24–37 (also in the footnotes).
- When using written out date format, make sure it is consistent with UK or US spelling: 30 January 2023 (UK) or January 30, 2023 (US).
- Please spell out all first names in the body of the text and in the notes rather than abbreviating.
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- Citations in English, German and French can be made in the original language. For any other language: please provide translations of citations in the footnotes.
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## 3. Notes

- Please use footnotes (no end notes).
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- Please use short titles (see examples below) for texts already cited in a previous footnote, and not references to previous notes (“as note #”).
- Use “Ibid.” to refer to titles cited in immediately preceding notes.
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- Please provide all names of authors and editors (avoid using “et al.”).
- Series titles need not be mentioned.
- Please include URLs or DOIs in the title of the work (see below for examples).

### 4.1. References: examples

#### *Monographs:*

- Ursula Frohne, *Maler und Millionäre – Erfolg als Inszenierung. Künstler in New York seit dem 19. Jahrhundert*, Dresden 2000, 25.
- Karen A. Lang, *Chaos and Cosmos. On the Image in Aesthetics and Art History*, Ithaca, NY 2006, 14–27.

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## *Edited volumes:*

- Gerhard Lutz and Rebecca Müller (eds.), *Die Bronze, der Tod und die Erinnerung. Das Grabmal des Wolfhardts von Roth im Augsburger Dom*, Passau 2020.

## *Journal articles:*

- Avinoam Shalem, Objects in Captivity. Preliminary Remarks on the Exhibiting and Making of Images of the Art of War, in: *Mitteilungen des Kunsthistorischen Institutes in Florenz* 60, 2018, 437–466, here 444.
- Karin Leonhard, Painted Gems. The Color Worlds of Portrait Miniature Painting in Sixteenth- and Seventeenth-Century Britain, in: *Early Science and Medicine* 20/4–6, 2015, 428–457 (November 2, 2022).

## *Contributions to edited volumes:*

- Beate Fricke, Ockham's Razor and Oresme's Armillary Sphere, in: Albrecht Koschorke (ed.), *Komplexität und Einfachheit*, Stuttgart 2017, 541–572.
- Michael F. Zimmermann, Introduction, in: id. (ed.), *Vision in Motion. Streams of Sensation and Configurations of Time*, Berlin/Zürich 2016, 11–40.

## *Exhibition catalogues:*

- *Léonard de Vinci* (exh. cat. Paris, Musée du Louvre), ed. by Louis Frank and Vincent Delieuvin, Paris 2019.
- *Byzantium and Islam. Age of Transition, 7th–9th century* (exh. cat. New York, Metropolitan Museum), ed. by Helen C. Evans with Brandie Ratliff, New Haven/London 2012.

## *Reviews:*

- Rebecca Müller, review of Elly Rachel Truitt, *Medieval Robots. Mechanism, Magic, Nature, and Art*, Philadelphia, PA 2015, in: *Kunstchronik* 70, 2017, 36–44.

## *Websites (incl. date of last access):*

- Nicolai Kölmel, [Review](#) zu Romedio Schmitz-Esser, Knut Görlich und Jochen Johrendt (Hg.), *Venedig als Bühne* (June 28, 2022).
- Hubertus Kohle, [Open Access rückt näher](#), September 21, 2018 (March 5, 2022).

## 4.2. Short titles: Examples

- Frohne, Maler und Millionäre, 33–35.
- Müller and Lutz, *Die Bronze, der Tod und die Erinnerung*, 28.
- Shalem, Objects, 439.
- Zimmermann, Introduction, 13.
- Byzantium and Islam, 24.

## 5. Illustrations

- *References to illustrations* are to be inserted in the body of the text in square brackets: [Fig. 1], [Fig. 2], [Fig. 3] etc.
- *Measurements and sizes of artworks* should be indicated like this: height × width (34.5 × 55.6 cm) in the text and in the notes; measurements are to be indicated in “cm”, for small objects in “mm”.
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118 × 193.2 mm at the best possible resolution. The quality standard of *21: Inquiries* stipulates a minimum resolution of 300dpi. The editors reserve the right not to publish illustrations of insufficient quality.

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Example: [Fig. #] Diego Velázquez, *Portrait of Juan Martínez Montañes*, ca. 1635, oil on canvas, 109 × 107 cm, Madrid, Museo del Prado © Museo del Prado, Madrid.

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Example: [Abb. 2] Gerard ter Borch, *Einzug des holländischen Gesandten Adriaen Pauw in Münster*, um 1646, Öl auf Leinwand, 100 × 161.5 cm, Münster, Stadtmuseum, in: *1648. Krieg und Frieden in Europa* (Ausst.-Kat. Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte in Münster und im Kulturgeschichtlichen Museum sowie in der Kunsthalle Domikanerkirche in Osnabrück), hg. von Klaus Bußmann und Heinz Schilling, Münster/Osnabrück 1998, 197.

The editors  
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