

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

BEITRÄGE ZUR KUNSTGESCHICHTE  
UND VISUELLEN KULTUR

## 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. Submissions should not exceed 60-70,000 characters (including spaces and footnotes). Reviews should not exceed 15,000 characters (including spaces).*
  2. *Image files and list of captions, including credits*
  3. *Abstract: please include an abstract in English (ca. 800 characters including spaces in one paragraph)*
  4. *Keywords: please provide at least three keywords summarizing the subject of your manuscript. (Abstract and keywords are included in the metadata of the article and serve to ensure it is found optimally by search engines).*
  5. *Author's bio: please provide a short biography to be published with the article (for examples see [previous issues](#) of the journal).*
  6. *Please include an email address which can be published in the journal, as well as your ORCID iD (if you have a profile).*
- We kindly ask you to use gender-sensitive language and spelling throughout the text.

*Please note:*

The author is responsible for the acquisition of the image rights (open access, unlimited rights, PDF, HTML, and XML format) for publication in *21: Inquiries into Art, History, and the Visual – Beiträge zur Kunstgeschichte und visuellen Kultur!* You may obtain a standard image request form from the editorial office.

### 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
- no automatic tabs with new paragraphs
- no headers or footers

### 2. Running text

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

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

BEITRÄGE ZUR KUNSTGESCHICHTE  
UND VISUELLEN KULTUR

- Omissions in citations, or additions by the author should be indicated in square brackets: [...].
- Abbreviations: Please try to avoid them in the text. In footnotes, abbreviations are permitted, such as: cat. = catalogue; cf. = compare / confer; col. = column; coll. = collection; ed. = editor / edited; eds. = editors; exh. = exhibition; exh. cat. = exhibition catalogue; fig. = figure; gal. = gallery; inv. = inventory (number); vol. = volume; vols. = volumes.
- 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.
- Emphases in the text, including titles (of books, journals, exhibitions etc.), as well as foreign words should be indicated either with quotation marks, or italics (“21: Inquiries” or *21: Inquiries*).
- 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.
- Please use subheadings to structure a longer text and number them with Roman numerals (I., II., III., ...)

## 3. Notes

- Please use footnotes (no end notes).
- Footnote numbers are to be placed within the text as superscripts, directly after a citation or after the final punctuation of a sentence.
- Notes should be comprehensible and end with a period (full stop).

## 4. References in notes

- 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.
- Editions should be indicated as a superscript before the year of publication: <sup>4</sup>2002.
- 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.

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

BEITRÄGE ZUR KUNSTGESCHICHTE  
UND VISUELLEN KULTUR

## *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”.
- *Image sizes*: The layout of the journal provides for one image/page (in PDF; see <https://doi.org/10.11588/xxi.2022.3>). The images are set in a maximum format of

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

BEITRÄGE ZUR KUNSTGESCHICHTE  
UND VISUELLEN KULTUR

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.

- When submitting a manuscript, please send the intended illustrations as image files (JPG, PNG or TIFF) or use a file hosting service such as WeTransfer or similar.
- The *image captions* should follow this scheme:

[Fig. #] Artist – Comma – *Object/Title* – Comma – Date – Comma – Medium – Comma – Measures (in cm or mm, height before width) – Comma – Location – Comma – Collection – Copyright – Full Stop (Period).

Example: [Fig. 1] Diego Velázquez, *Portrait of Juan Martínez Montañes*, ca. 1635, oil on canvas, 109 × 107 cm, Madrid, Museo del Prado © Museo del Prado, Madrid.

For images in books please use the following scheme:

[Fig. #] Artist – Comma – *Title of the illustration* – Comma – Date – Comma – Medium – Comma – Measures (in cm or mm, height before width) – Comma – Location – Comma – Collection – Comma – in – Colon – bibliographic information according to stylesheet (if necessary, Copyright) – Full Stop (period).

Example: [Fig. 2] Gerard ter Borch, *Einzug des holländischen Gesandten Adriaen Pauw in Münster*, ca. 1646, oil on canvas, 100 × 161.5 cm, Münster, Stadtmuseum, in: *1648. Krieg und Frieden in Europa* (exh. cat. Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte in Münster und im Kulturgeschichtlichen Museum sowie in der Kunsthalle Domikanerkirche in Osnabrück), ed. by Klaus Bußmann and Heinz Schilling, Münster/Osnabrück 1998, 197.

The editors  
(May 2025)

*Contact:*

Redaktion der Zeitschrift  
*21: Inquiries into Art, History, and the Visual –  
Beiträge zur Kunstgeschichte und visuellen Kultur*  
Universität Bern  
Institut für Kunstgeschichte  
Mittelstrasse 43  
CH-3012 Bern  
[21-inquiries@unibe.ch](mailto:21-inquiries@unibe.ch)  
<https://21-inquiries.eu/>