PUBLICATION GUIDELINES

If you wish to send us your work for publication in our journal, you must send it by email to the address irgonzal@ghis.ucm.es. The work must be written in Spanish, English or French, in a Word file. Images, only accepted in JPG, GIF, TIFF, of BMP file, should be attached together with a list of contents including all the information concerning the work of art depicted and the origin of the reproduction. The work must be original and conform to the rules of publication of the journal, both in extent and in the organization of the content and formal requirements. The authors are solely responsible for the content of their articles.

The editorial board will review the proposal and refer to external peer reviewers. Once reviewed, author will be informed of the recommendations of peers and of the acceptation or rejection for publication. If publication depends on the introduction of changes in the paper, those ones will be reported to author, and once made them, author will receive the draft as it will appear in print.

The publication of the journal is biennial so that it new numbers are published in June and December each year. Legal identification of the journal are ISSN 2254-7312, legal deposit M-25126-2012, and e-ISSN 2254-853X.

STRUCTURE OF THE ARTICLE

Each article will have a maximum length of 10000 words, including footnotes, and must contain at the very beginning the following fields:

- *Abstract*: A brief summary of events and characters involved in the iconography that is being analyzed, giving a brief account of the symbolic content as well as pointing out the sources.

- *Keywords*: list of 3-5 words that serve for search engines.

- *Abstract and Keywords in Spanish* if the article is turned in English

Then the body of the paper will be developed. It could be submitted to one of the two section of the journal:

- *Monographic studies of iconography*: from a general point of view, it will be analyzed a topic or symbol of medieval repertory, either of biblical precedence or apocryphal, mythological, scientific, etc.

- *Transversal studies of iconography*: from a specific point of view, it will be analyzed one or several works of art with an iconographical relationship.

Depending on the section chosen, the body of the paper will have a different structure:

MONOGRAPHIC STUDIES OF ICONOGRAPHY will contain these fields:

- *Attributes and types of representation*: description of the iconographic formula of the subject(s) of study by analyzing the major players and components that make it recognizable.

- *Primary Sources*: list and brief commentary on the literary and documentary sources, indicating the possible author, title, year, place, chapter and / or pages.

- *Other sources, non-written sources*: list and brief description of the influence of oral sources and liturgy in the development of the iconography.

- *Geographical and chronological framework*: places and dates in which examples of the subject of study have been found.

- *Artistic media and techniques*: indication of media and techniques that have been used in the medieval world to capture the iconography of the subject of study.

- *Precedents, transformation and projection*: description, if any, of the history of the subject from antiquity, the transformations and elaborations of it during the Middle Ages, and its projection in Modern and Contemporary Art History.

- *Typology and related themes*: list of related themes that are similar to the studied iconography as to their intent, purpose and content. In the case of Old Testament themes, specify also if they stand as prefigurations of other events or persons present in the New Testament.

- *Selection of works of art*: list of artistic works organized chronologically to illustrate the information given in the article, indicating title, author, location, technique and date.

- *Bibliography*: list of the relevant literature, specialized and up to date on the subject of study.

TRANSVERSAL STUDIES ON ICONOGRAPHY will divide contents in a free way according to the orientation of the text. But in all the cases, two fields should be included at the very end of the paper, one dedicated to the *selection of works* mentioned in the text; and another one devoted to relevant bibliography on the subject.

BIBLIOGRAPHICAL REFERENCES

The critical apparatus is presented in abbreviated note form in a footnote and in a full bibliographical reference at the end of the paper. The references shall meet the following criteria:

FOOTNOTES:

The *general rule* is LAST NAME (S), First name (year): pages.

Ex.: BASCHET, Jérôme (2008): pp. 23-24.

Medieval literary works will benefit from the commonly used abbreviated references, preceded by the name of the author and title of the work:

Ex.: SAN ISIDORO, *Etimologías*, II, 3, 5, understanding book II, chapter 3, section 5.

In the case of using modern editions of the medieval literary works, they shall follow the format specified in the previous example.

Biblical texts will be cited as follows:

Exodus 5, 1-2, Revelation 12: 7

The author may choose to use conventional abbreviations of the books: Ex. 5, 1-2, Rev. 12, 7.

BIBLIOGRAPHY:

M*onographs and collective works*

LAST NAME (S), First name (year): *Title*. Publisher, place of publication, [vol. / Volume].

Ex.: BARNAY, Sylvie (1999): *Le ciel sur la terre. Les apparitions de la Vierge au Moyen Âge.* Éditions du Cerf.

If there are multiple authors, each name (s) will be separated by semicolons. If it is a collective work cited in its entirety, indicate "ed. / Dir. / Coord," between the compiler's name and year of publcation.

Ex.: CARRERO, Eduardo; RICO, Daniel (eds.) (2004): *Catedral y ciudad medieval en la Península Ibérica*. Nausícaä, Murcia.

Journal articles

LAST NAME (S), First name (year): "Title", *Journa*l, volume, number, pages.

Ex.: YARZA LUACES, Joaquín (1974): "Iconografía de la Crucifixión en la miniatura española, siglos X al XII", *Archivo Español de Arte*, t. XLVII, nº 185, pp. 13-38.

Book chapters, conference proceedings contributions

LAST NAME(S), First name (year): "Title". In: LAST NAME(S), First name (ed. / Dir. / Coord.): *Title of book or proceedings volume*. Publisher, Place of publication, [volume], pages.

Ex.: KENAAN-KEDAR, Nurith (1974): "The Impact of Eleanor of Aquitaine on the Visual Arts in France". En: AURELL, Martin (dir.): *Culture Politique des Plantagenêt*. Université de Poitiers, Centre d'Études Supérieures de Civilisation Médievale, Poitiers, pp. 39-60.

If the author of the chapter matches the book's author, the name is not repeated, it is understood.

Ex.: SAUERLANDER, Willibald (1974): "Über die Komposition des Weltgerichts-Tympanons in Autun". En: *Romanesque Art. Problems and Monuments*. The Pindar Press, Londres, vol. I, pp. 223-267.

Exhibition catalogs

Title (year), exhibition catalog (Location- Year). Publisher, Place of publication.

Ex.: *The Year 1200. A Centennial Exhibition at The Metropolitan Museum of Art* (1970), catálogo de la exposición (Nueva York, 1970). The Metropolitan Museum of Art, Nueva York.

In the case of citing a specific contribution within a catalog, proceed under the previous standard including precise information of the exhibition according to this standard.

Ex.: CUADRADO, Marta (2001): "Vírgenes abrideras". En: *Maravillas de la España Medieval. Tesoro sagrado y monarquía*, catálogo de la exposición (León, 2000-2001). Junta de Castilla y León, vol. I, pp. 439-442.

Dissertations and unpublished research papers

LAST NAME(S), First name (year): *Title*. Doctoral thesis / unpublished research report, University / Research Center.

Ex.: PÉREZ HIGUERA, María Teresa (1974): *Escultura gótica toledana. La catedral de Toledo (siglos XIII-XIV)*. Tesis doctoral inédita, Universidad Complutense de Madrid.

Editions of primary and literary sources

FIRST NAME AND LAST NAME(S) (year): *Title*. Editor LAST NAME, First name (year of the modern edition): *Title of publication*. Publisher, Place of publication, [volume].

Ex.: JOHANNES GERSON (1363-1429): *Opera Omnia*. Edición de DU PIN, Louis Ellies (1987): *Johannes Gerson. Opera Omnia*. George Olms Verlag, Hildesheim, vol. III.

If you could not precise the exact date of the primary source, you could write the approximate century, and if you could not either precise the century, you could make a gape and just indicate the modern edition date.

Digital resources and editions

Indicate the web address and the date accessed in brackets.

Ex.: RICCIONI, Stefano (2008): "Épiconographie de l'art roman en France et en Italie (Bourgogne/Latium). L'art médiéval en tant que discours visuel et la naissance d'un nouveau langage", *Bulletin du Centre d'Études Médiévales d'Auxerre*, nº 12 [http://cem.revues.org/index7132.html. Consulta de 10-10-2008].

ILLUSTRATIONS

Each article will incorporate a selection of images representing the chronological and geographical area covered by the subject of study. Attention will be paid to provide examples with the iconographic variants described throughout the text. The images included will not be copyrighted. We will accept photographs taken by the authors, or reproductions of images that have been previously published and whose original source will be properly cited indicating the bibliographical reference and the corresponding page. In the case of images taken from the Internet, specify the web address and date of capture.

HOW TO CITE RDIM

If you quote material published in this journal may reference it as follows: LAST NAME, First name, "Title," *Revista Digital de Iconografía Medieval*, vol., number, year, pages (date of last access to online journal, optional).