

Rules of publication:

Texts:

The Chicago model of citation will be followed with the following modifications:

- **Books:**

Citation structure will be as follows:

Author (Name + Surname), *Title of the book*, (Place of publication: publisher, Year), pp.

The next time the same reference is cited it will be done as follows:

Author's Surname, *First words of the book*, p.

Example:

Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals*, (New York: Penguin, 2006), pp. 99–100

Pollan, *Omnivore's Dilemma*, p. 3.

If it is necessary to cite a note from the referenced book, the page will be specified and the note indicated:

Example: Pollan, *Omnivore's Dilemma*, p. 3, note 12

If the book is by two or more authors citation will be similar, separating the authors' names and surnames by commas, except the last one which will include the conjunction "and"

Example:

Susan Barnes, Nora de Poorter, Oliver Millar and Host Vey, Van Dyck. Complete Catalogue, 2010.

Thereafter, it will be cited by the first author and using the Latin abbreviation "et al."

Example:

Barnes et al., *Van Dyck*, p.

- **Exhibition catalogues and congress proceedings:**

The general citation of exhibition catalogues and congress proceedings will be made via the title of the exhibition, specifying the director of the exhibition or its curator. If an article or the study of a work in the book is cited it will be made using the author's name, followed by the title of the section it is from in inverted commas, and the title of the exhibition in italics, director/curator: Name and Surnames, (Place, Place of exhibition, and Year), pp.

Thereafter, it will be cited by the first two words of the title, indicating that it is an exhibition catalogue or congress proceedings, year and page.

On the other hand, when it is specifically for the author of a contribution, it will cite: The Author's Surname, followed by the first words of his/her contribution "in inverted commas", followed by the preposition "in" and indicating Exhibition Catalogue or congress proceedings and the page.

Examples:

Jacob Jordaens (1593-1678). Drawings and Prints, ed. Hans Devisscher y Nora de Poorter, (Antwerp: Koninklijke Museum voor Schone Kunsten, 1993).

R.A. D'Hulst, "Odysseus Building a Ship before Taking Leave of Calypso (The Story of Odysseus)", in *Jacob Jordaens (1593-1678). Drawings and Prints*, ed. Hans Devisscher and Nora de Poorter, (Antwerp: Koninklijke Museum voor Schone Kunsten, 1993), p. 40, No. B21.

Jacob Jordaens, exh. cat., 1993, p. 92

D'Hulst, "Odysseus Building", p. 40

- **Book chapter:**

It will be cited by Author, "title of the chapter" in inverted commas, followed by the preposition "in" *Title of the Book* in italics, followed by the editing or coordinating author of the monograph, publisher, place of publication, year and pages.

Example:

Sarah W. Mallory, "Designing and Defining Tapestries: The Three Stages of Tapestry Production", in *Grand Design. Pieter Coeck van Aelst and Renaissance Tapestry*, dir. Elizabeth Cleland, (New Haven-London: The Metropolitan Museum of Art-Yale University Press, 2014), p. 114.

Mallory, "Designing and Defining", p.

- **Articles:**

They will be cited by the name of the author, "title in inverted commas", *Title of the journal in italics*, No., Vol., (Year), pp.

Example:

Michel Ceuterick, "Jacob Jordaens en Een Nieu Liedeken van Callo. Een onverwacht dubbelzinnig gebruik van een zeventiende-eeuws Zuid-Nederlands zegelied", *De Zeventiende Eeuw*, 30, 2, (2014), pp. 216-218.

Ceuterick, "Jacob Jordaens en Een Nieu Liedeken", p. 222.

- **Thesis:**

Author (Name + Surname), *Title of the work*, kind of document, Academic Institution, (Place: Year), p.

Example:

Nieto Alcaide, Víctor, *La vidriera de la catedral de Sevilla*, tesis doctoral inédita, Universidad de Complutense, (Madrid: 1968). p.

- **Citation of texts and online material:**

If there is a version on paper of the cited article or the reference, this will preferably be cited.

If the material is only accessible digitally, it will cite the Author, "title of the work", *Title of the publication or link*, No., Book, (year), p., (On web: followed by the URL, and the DOI No., if known; date consulted)

Example:

Thomas Fusenig, "See, it doth not bite": Willem van der Vliet paints Philosophy", *Simiolus: Netherlands Quarterly for the History of Art*, 36, 1/2, (2012), p. 165, (On web: <http://www.jstor.org/stable/24364749>, consulted: 4 May 2016)

Fusenig, "See, it doth not bite", p. 170.

Juan María Cruz Yábar, *El arquitecto Sebastián de Benavente (1619-1689) y el retablo cortesano de su época*, doctoral thesis. University Complutense of Madrid, (Madrid: 2013), (On web: <https://eprints.ucm.es/23414/> consulted: 28 february 2020)

- Citing Artificial Intelligence (AI):

It is essential to provide as much information as possible to identify the tool used in detail: the tool's name, manufacturer or developer, and software version. You must also include the instructions given to the programme and the date on which it was used.

Examples:

(ChatGPT, text translation, 28 February 2026)

(Google Gemini 2.0 Flash, response to the author's question regarding XXX, 23 April 2026)

(ChatGPT, creation of a graph using data XXX compiled by the author, 17 May 2026)

NO REFERENCE SHALL BE MADE IN THE BIBLIOGRAPHY TO THE USE OF (AI)

- Bibliography:

The entire bibliography cited in the article in alphabetical order will be placed at the end of the text and on a separate page, citing all the articles with their pages. For exhibition catalogues it will be done based on the place of exhibition.

Examples:

Antwerp 1993: Antwerp: *Jacob Jordaens (1593-1678). Drawings and Prints*, ed. Hans Devisscher and Nora de Poorter, (Antwerp: Koninklijke Museum voor Schone Kunsten, 1993)

Ceuterick 2014: Michel Ceuterick, "Jacob Jordaens en Een Nieu Liedeken van Callo. Een onverwacht dubbelzinnig gebruik van een

zeventiende-eeuws Zuid-Nederlands zegelied", *De Zeventiende Eeuw*, 30, 2, (2014), pp. 215-242.

Cruz Yábar 2013: Juan María Cruz Yábar, *El arquitecto Sebastián de Benavente (1619-1689) y el retablo cortesano de su época*, doctoral thesis. University Complutense of Madrid, (Madrid: 2013), (On web: <https://eprints.ucm.es/23414/> consulted: 28 february 2020)

D´Hulst 1993: R.A. D´Hulst, "Odysseus Building a Ship before Taking Leave of Calypso (The Story of Odysseus)", in *Jacob Jordaens (1593-1678). Drawings and Prints*, ed. Hans Devisscher and Nora de Poorter, (Antwerp: Koninklijke Museum voor Schone Kunsten, 1993), p. 40, No. B21

Fusenig 2012: Thomas Fusenig, "See, it doth not bite": Willem van der Vliet paints Philosophy", *Simiolus: Netherlands Quarterly for the History of Art*, 36, 1/2, (2012), pp. 163-172, (On web: <http://www.jstor.org/stable/24364749>, consulted: 4 May 2016)

Mallory 2014: Sarah W. Mallory, "Designing and Defining Tapestries: The Three Stages of Tapestry Production", in *Grand Design. Pieter Coeck van Aelst and Renaissance Tapestry*, dir. Elizabeth Cleland, (New Haven-London: The Metropolitan Museum of Art-Yale University Press, 2014), pp. 112-122.

Pollan 2006: Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals*, (New York: Penguin, 2006).

- **Aspects to bear in mind in the texts:**

In-text citations shall be in inverted commas. If the citation takes up more than five lines it will be presented in the form of an indentation. Words spoken by the author of the article within a citation will be placed in square brackets []. The elimination of words, lines or paragraphs within the citation will be indicated in the same way, with three dots [...]. Citations and bibliography

must conform to the above-mentioned rules, and may be changed by the editor of *Philostrato. Revista de Historia y Arte*.

- **Illustrations:**

Illustrations – which may not exceed 10 in number for articles, and 5 for Miscellanies – must be submitted in colour or black and white, on digital medium with maximum resolution (minimum 300 ppp), in JPG/TIFF/PNG. We recommend that they be the best possible quality for the benefit of their optimum reproduction. The illustrations must be numbered correlatively according to the text, indicating in it the place where they have to be inserted in the following way (fig. 1). If the quality of the images is not suitable for publishing, the illustrations can be removed by the editor's decision.

The numbers and their corresponding captions will be indicated in a separate text file.

Graphic material that is the subject of copyright or reproduction rights must be accompanied by the corresponding reproduction authorizations and permits and, where appropriate, the citation of the sources, to be given by the author of the article.