



CULTURAL CROSSROADS WOVEN PICTURES: FLEMISH TAPESTRIES AND SPAIN XVTH-XVIITH CENTURIES

Papers Presented at the Second Study Day
on Flemish Art in Spain,
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1.- Submission instructions

Contributions should be sent **no later than 30/06/2025** in digital format by e-mail or Wetransfer to fondation@perier-dieteren.org and congreso@institutomoll.es

Texts may be written in French, Spanish or English.

The submission for each article will consist of three Word files, with the authors' names in the file name:

- First Word file: **Text**: body text and footnotes (automatically numbered). The article can be between 5 and 15 A4 pages (text and notes).
- Second Word file: **Abstract**: a 200- to 250-word summary of the article. This summary will be translated into English, French and Spanish.
- Third Word file: **Captions**: figure captions (with copyright information for each figure) and, in bold, any layout instructions.

It will also include a "Figures" folder (illustrations, tables, diagrams). These should be numbered (fig. 1, fig. 2, etc.). Maximum 20 figures. The "Figures" folder must under no circumstances be a Word file.

The text submitted will be proofread by the editorial committee and be sent for a single blind peer review. Corrections or changes may be suggested to the authors. Once the final text has been laid out, proofs will be sent to the authors. These will only be used to correct any typographical errors (no notes or figures may be added or deleted at this stage). Each author will receive a copy of the volume, as well as an electronic offprint of his or her contribution.



2.- General information

- Text input: MS Word.
- Font and font size: Times New Roman, 12 point (body text) and 10 point (footnotes).
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 - Example 1: This portrait is kept in Paris¹.
 - Example 2: This portrait is kept in Paris¹ (fig. 1).
- Use italics for old or foreign words, for titles of works of art, books, exhibitions, etc. (no underlined words or words in bold).
- Use inverted commas for quotations (“...”). No inverted commas for titles of works of art etc. If the quotation is in a language other than that of the article, please indicate the translation in the body of the text and reproduce the original as a footnote.
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- Capital letters should be accentuated in French. Ex. : État, À partir de
- Do not include dates of birth and death after the names of artists or authors quoted in the article.

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- Multiple references within a note are separated by semicolons: ref1 ; ref2 ; ref3.
- Authors are requested to copy foreign language references carefully. Please use accents in Spanish, French and Italian and capitalise German nouns!

3.1. Reference to a book

Bart Fransen, *Rogier van der Weyden and Stone sculpture in Brussels (Distinguished Contributions to the Study of the Arts in the Burgundian Netherlands, 2)*, London / Turnhout, 2013.

title of any series will be given in italics and in brackets.

Hélène Mund, Cyriel Stroo and Nicole Goetghebeur, with the collaboration of Hans Nieuwdorp, *The Mayer van den Bergh Museum. Antwerp (Corpus de la peinture du quinzième siècle dans les Pays-Bas méridionaux et la Principauté de Liège, 20)*, Brussels, 2003.

3.2. Reference to an exhibition catalogue

Peter Van den Brink (ed.), *L'entreprise Brueghel*, exhib. cat. (Maastricht, Bonnefantenmuseum / Brussels, Musées royaux des Beaux-Arts de Belgique), Ghent / Maastricht, 2001.

3.3. Reference to a journal article

Didier Martens, *La nouvelle crosse de Dom Sarens, abbé contesté de Saint-Trond (1533-1558). Iconographie et mise en contexte politico-religieux d'une œuvre d'orfèvrerie*, in: *Annales d'Histoire de l'Art et d'Archéologie*, 37, 2015, pp. 129-165.

If the journal contains several issues in the same volume, indicate:

..., in: *Simiolus*, 41, n° 4, 2015, pp. 130-150.

3.4. Reference to an article in a monograph

Catheline Périer-D'leteren, *Painting in Antwerp around 1500: Goossen van der Weyden and the Dymphna Altarpiece*, in: Sven Van Dorst (ed.), *Crazy about Dymphna: The Story of a Girl who Drove a Medieval City Mad*, Veurne, 2020, pp. 156-181.

3.5. Reference to an article in an exhibition catalogue

Maryan W. Ainsworth, *Van Orley dessinateur*, in: Véronique Bücken and Ingrid De Meûter (eds), *Bernard van Orley*, exhib. cat. (Brussels, Palais des Beaux-Arts – BOZAR), Brussels, 2019, pp. 39-47.



3.6. Reference to an article in conference proceedings

Lisa Monnas, *Textiles in the Paintings of Rogier van der Weyden*, in: Lorne Campbell and José Juan Pérez Preciado (eds), *Rogier van der Weyden y España*, conference proceedings (Madrid, Museo Nacional del Prado, 2015), Madrid, 2016, pp. 118-130.

3.7. Reference to an article in a dictionary or encyclopaedia

Sacha Zdanov, *Benson, Ambrosius*, in: *Nouvelle Biographie nationale*, 13, Brussels, 2016, pp. 19-21.

3.8. Reference to an article in an online publication

Sacha Zdanov, *Quelle identité pour le Maître de la Légende de sainte Lucie? Révision des hypothèses et proposition d'identification*, in: *Koregos*, 2013, reporticle n° 76, <http://www.koregos.org> (accessed on 3 January 2020).

3.9. Reference to a work in an exhibition catalogue

Guy Delmarcel, catalogue entry, in: Véronique Bücken and Ingrid De MeÛter (eds), *Bernard van Orley*, exhib. cat. (Brussels, Palais des Beaux-Arts – BOZAR), Brussels, 2019, n° 36.

3.10. Reference to a doctoral thesis or unpublished dissertation

Valentine Henderiks, *Catalogue critique de l'œuvre d'Albrecht Bouts et les pratiques de son atelier*, doctoral dissertation, Brussels, Université libre de Bruxelles, 2008-2009, vol. 1, p. 119.

3.11. Reference to an archive document

Place of the institution, Name of the institution (no abbreviations), Name of the archival fonds, number of the archival document, foliation.

Example: Kew (Richmond, UK), The National Archives, *State Papers*, 1/20, f° 74r.

3.12. Reference to a work in a public sale catalogue

Sale Christie's, London, 5 July 2019, n° 111.



4.- Figures

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Fig. 15. Albrecht Bouts, *Saint Christopher*, c. 1480-1485, oil on panel, 30 x 42 cm (Modena, Galleria Estense). Photo: Sacha Zdanov.

Fig. 22. Fabienne Verdier, *Deh, vieni a consolar il pianto mio*, 2020, acrylic and mixed media on canvas, 183 x 135 cm (Private collection). © Fabienne Verdier.

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¹ For Spain, article 72 du Real Decreto-ley 24/2021, de 2 de noviembre 2021. See https://www.boe.es/diario_boe/txt.php?id=BOE-A-2021-17910; for France <https://www.inha.fr/fr/actualites/actualites-de-l-inha/en-2021/guide-pratique-pour-la-recherche-et-la-reutilisation-des-images-d-uvres-d-art.html>; see also European Directive 2019/790, titre III, chapitre 4, article 14 <https://eur-lex.europa.eu/eli/dir/2019/790/oj>.



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