

How to cite bibliographic references:

The rules to be followed for citing footnotes and bibliographical references at the end of the article will be explained below. If you cannot find how to cite a work, we recommend that you consult the [Chicago Manual of Style \(17th edition\)](#), following the system of footnotes and bibliography.

Some preliminary considerations

- To write the **pages**, only the numbers should be written. Do not write "p.", "pp.", "pág." or "págs.". To cite several pages, do not use "and" (e.g.: 37, 78, 203). If the publication does not have page numbering, the expression s. p. should be added.
- To write the **years**, the complete numbers should be written (for example, 1962-1963). If the publication has not been completed, a hyphen should be written after the year (1992-.).
- **If unknown:**
 - To the **author** of the work: the notes and bibliography will begin directly with the title of the work cited, being the first letters of this title the ones to be taken into account for the alphabetical order of the bibliography at the end.
 - The **date of publication**: the abbreviations s. f. or [1989?] should be used if the date is known.
 - The **place of issue**: the abbreviations s. l. (or S. l. if preceded by a period) or [Rome?] should be used if the place is intuited.
 - The **publisher**: the abbreviations s. e. will be used.
- If a work has been published by **two or more publishers**, a semicolon should be used to separate each of them.
- If there are **several places of publication**, they will be written as this example: Galicia Isasmendi, Erika, Fernando Quiles García, and Zara Ruiz Romero, eds. *Acervo Mexicano. Legado de culturas*, Colección Acer-VOS. Patrimonio Cultural Iberoamericano. España: Universidad Pablo de Olavide; México: Benemérita Universidad Autónoma de Puebla, 2017.
- When **several works are cited** in a footnote **as if it were a list without adding commentary** between them, they should be separated by a semicolon.
- If **several citations** appear in a footnote **and the last one is repeated in the following footnote**, the one appearing in the second footnote will be cited as follows:
 - W. Stevenson Smith, *Arte y arquitectura del antiguo Egipto* (Madrid: Ediciones Cátedra, 2000); Richard H. Wilkinson, *Magia y símbolo en el arte egipcio* (Madrid: Alianza Editorial, 2003); C. W. Ceram, *Dioses, tumbas y sabios* (Barcelona: Ediciones Destino, 1987).

- C. W. Ceram, *Dioses, tumbas y sabios*, 87-209.
- When **an author has already been cited and is referred to again**, but in a different work, the author's full name must be included.
- **BE CAREFUL!** Pay close attention to the **use of punctuation marks**.

IMPORTANT! Only footnotes will be used and a list of the bibliography will be included at the end of the text. No further notes will be added at the end of the publication.

If **different types of documentary sources** have been used, the references should be grouped in alphabetical order: documentary sources, bibliographic sources, journalistic sources, etc.

In the **bibliography at the end** of each text only those works cited in the footnotes will be included. **WARNING!** Works that have not been cited in footnotes cannot appear in the final bibliography. They will be ordered alphabetically. When several works by the same author are included, they will be ordered chronologically, starting with the oldest and ending with the most recent. In the first one, the full name of the researcher will be included and in the following ones the name will be replaced by the formula of three dashes followed by a period (---.). On the other hand, if the author is the editor or coordinator, a comma followed by ed. or coord. should be written after the three dashes. Examples:

Calvo Serraller, Francisco. *Del futuro al pasado. Vanguardia y tradición en el arte español contemporáneo*. Madrid: Alianza, 1988.
---, coord. *Los espectáculos del arte: instituciones y funciones del arte contemporáneo*. Barcelona: Tusquets editores, 1993.
---. *La imagen romántica de España. Arte y arquitectura del siglo XIX*. Madrid: Alianza, 1994.

When ordering several works by the same researcher, in some of which he/she is the sole author of the work and in others he/she is co-author, the individual works will appear first and then the joint works:

Portus, Javier. "Velázquez y el último retrato de Felipe IV (a propósito del cuadro del Museo de Bellas Artes de Bilbao)." *Buletina Boletín Bulletin del Museo de Bellas Artes de Bilbao*, no. 9 (2015): 107-30.
Portus, Javier, Jaime García-Máiquez, y María Álvarez-Garcillán. "La 'Vista de Zaragoza', de Juan Bautista Martínez del Mazo. Notas al hilo de su restauración." *Boletín del Museo del Prado* 33, no 51 (2015): 60-77.

TO KEEP IN MIND! To cite a note that has been cited just in the previous **note**. Do not use Ibid or Ibid, but write the author's last name, followed by a comma and the corresponding page or pages. Example:

1. Fernando Quiles García, *Santidad Barroca. Roma, Sevilla y América hispana* (Sevilla: Universidad Pablo de Olavide, 2018), 178-87.
2. Quiles García, 195.
3. Quiles García, 195.

As shown in the example, **the page number must be kept**, even if it is the same.

Specific examples of how to cite footnotes and endnotes in the final bibliography will be shown below, since they have a different system:

Articles in periodicals

Article with an author

Footnote:

Fernando Chueca Goitia, "Jaén y Andrés de Vandelvira," *Boletín de Estudios Giennenses*, no. 33 (2003): 85-86.

Footnote to an article with an author already cited:

Chueca Goitia, "Jaén," 87.

Bibliography at the end of each article:

Chueca Goitia, Fernando. "Jaén y Andrés de Vandelvira." *Boletín de Estudios Giennenses*, no. 33 (2003): 83-92.

Article with more than one author

Footnote:

Antonio Gámiz Gordo y Antonio Jesús García Ortega, "La primera colección de vistas de la Mezquita-Catedral de Córdoba en el Voyage de Laborde (1812)," *Archivo Español de Arte* 85, no. 338 (2012): 116-117.

Footnote to a multi-authored article already cited:

Gámiz Gordo and García Ortega, "La primera colección," 111.

Bibliography at the end of each article:

Gámiz Gordo, Antonio, y Antonio Jesús García Ortega. "La primera colección de vistas de la Mezquita-Catedral de Córdoba en el Voyage de Laborde (1812)." *Archivo Español de Arte* 85, no. 338 (2012): 105-124.

See the [Chicago Manual of Style \(17th edition\)](#) for how to cite a periodical article that has both volume and volume and for articles published in newspapers or magazines of an informative and/or entertaining nature.

Books

Book with an author

Footnote:

Rocío Bruquetas Galán, *Técnicas y materiales de la pintura española en los Siglos de Oro* (Madrid: Fundación de Apoyo a la Historia del Arte Hispánico, 2002), 23-25.

Footnote to a book with an author already cited:

Bruquetas Galán, *Técnicas y materiales*, 33.

Bibliography at the end of each article:

Bruquetas Galán, Rocío. *Técnicas y materiales de la pintura española en los Siglos de Oro*. Madrid: Fundación de Apoyo a la Historia del Arte Hispánico, 2002.

Book with two authors

Footnote:

María Esther Galera Mendoza and Rafael López Guzmán, *Arquitectura, mercado y ciudad: Granada a mediados del siglo XVI* (Granada: Universidad de Granada, 2003), 75.

Footnote to a book with two authors already cited:

Galera Mendoza and López Guzmán, *Arquitectura, mercado y ciudad*, 68.

Bibliography at the end of each article:

Galera Mendoza, María Esther, and Rafael López Guzmán. *Arquitectura, mercado y ciudad: Granada a mediados del siglo XVI*. Granada: Universidad de Granada, 2003.

Book with three authors

Footnote:

M.^a Dolores Antigüedad del Castillo-Olivares, Víctor Nieto Alcaide, and Joaquín Martínez Pino, *El siglo XIX: La mirada al pasado y a la modernidad* (Madrid: Editorial Centro de Estudios Ramón Areces, 2015), 284, 289.

Footnote to a book with three authors already cited:

Antigüedad del Castillo-Olivares, Nieto Alcaide, and Martínez Pino, *El siglo XIX*, 224-226.

Bibliography at the end of each article:

Antigüedad del Castillo-Olivares, M.^a Dolores, Víctor Nieto Alcaide, and Joaquín Martínez Pino. *El siglo XIX: La mirada al pasado y a la modernidad*. Madrid: Editorial Centro de Estudios Ramón Areces, 2015.

Book with four or more authors

Footnote:

Alicia Cámara Muñoz et al., *Imágenes del poder en la Edad Moderna* (Madrid: Editorial Centro de Estudios Ramón Areces, 2015), 217-235.

Footnote to a book with four or more authors already cited:

Cámara Muñoz et al., *Imágenes del poder*, 323-334.

Bibliography at the end of each article:

Cámara Muñoz, Alicia, José Enrique García Melero, Antonio Urquizar Herrera, Diana Carrió-Invernizzi, and Amaya Alzaga Ruiz. *Imágenes del poder en la Edad Moderna*. Madrid: Editorial Centro de Estudios Ramón Areces, 2015.

Book edited or coordinated by an author

Footnote:

Francisco Calvo Serraller, coord., *Los espectáculos del arte: instituciones y funciones del arte contemporáneo* (Barcelona: Tusquets, 1993), 23-25.

Footnote to a book edited or coordinated by an author already cited:

Calvo Serraller, *Los espectáculos del arte*, 56.

Bibliography at the end of each article:

Calvo Serraller, Francisco, coord. *Los espectáculos del arte: instituciones y funciones del arte contemporáneo*. Barcelona: Tusquets, 1993.

Book edited or coordinated by several authors

Footnote:

María del Valle Gómez de Terreros Guardiola and Luis Pérez-Prat Durbán, eds, *Las Ruinas: Concepto, Tratamiento y Conservación* (Huelva: Universidad de Huelva, 2018), 87.

Footnote to a book edited or coordinated by several authors already cited:

Gómez de Terreros Guardiola and Pérez-Prat Durbán, *Las Ruinas*, 30-31.

Bibliography at the end of each article:

Atrium. Art History Magazine

Gómez de Terreros Guardiola, María del Valle, and Luis Pérez-Prat Durbán, eds. *Las Ruinas: Concepto, Tratamiento y Conservación*. Huelva: Universidad de Huelva, 2018.

Book with volume or volume

Footnote:

Valeriano Bozal Fernández, *Historia del Arte en España* (Madrid: Istmo, 1995), 1:112.

Footnote to a book with volume or volume already cited:

Bozal Fernández, *Historia del Arte*, 1:242-243.

Bibliography at the end of each article:

Bozal Fernández, Valeriano. *Historia del Arte en España*. Madrid: Istmo, 1995.

Volume within a collection

Footnote:

José Álvarez Junco, coord., *Las Historias de España: visiones del pasado y construcción de identidad*, vol. 12 of *Historia de España*, dirs. Josep Fontana and Ramón Villares (Madrid: Marcial Pons, Ediciones de Historia, 2013), 103-107.

Footnote to a volume within a collection already cited:

Álvarez Junco, coord., *Las Historias de España*, vol. 12, 42.

Bibliography at the end of each article:

Álvarez Junco, José, coord. *Las Historias de España: visiones del pasado y construcción de identidad*. Vol. 12 of *Historia de España*, edited by Josep Fontana and Ramón Villares. Madrid: Marcial Pons, Ediciones de Historia, 2013.

Book as part of a publishing series

Footnote:

Víctor Pérez Escolano, *Aníbal González*, Colección Arte Hispalense 4 (Seville: Diputación de Sevilla. Servicio de Archivos y Publicaciones, 2017), 23, 46.

Footnote to a book of a publishing series already cited:

Pérez Escolano, *Aníbal González*, 23-30.

Bibliography at the end of each article:

Pérez Escolano, Víctor. *Aníbal González*. Colección Arte Hispalense 4. Sevilla: Diputación de Sevilla. Servicio de Archivos y Publicaciones, 2017.

Consult the [Chicago Manual of Style \(17th edition\)](#) to learn how to refer to the total number of volumes or volumes of a publication, to cite a work with volume and volume, to cite a volume within a work edited by several authors. It explains how to cite books with editor and/or translator, with foreword, introduction and notes, with several editions and/or reprints and with facsimile edition.

Chapters

Chapter within a work with several authors

Footnote:

Stefano De Caro, "Le rovine come memoria come elemento d'arte, come momento della conservazione," in *Las Ruinas: concepto, tratamiento y conservación*, eds. María del Valle Gómez de Terreros Guardiola and Luis Pérez-Prat Durbán (Huelva: Universidad de Huelva, 2018), 20-21.

Footnote to a chapter with several authors already cited:

De Caro, "Le rovine," 20.

Bibliography at the end of each article:

De Caro, Stefano. "Le rovine come memoria come elemento d'arte, come momento della conservación." In *Las Ruinas: concepto, tratamiento y conservación*, edited by María del Valle Gómez de Terreros Guardiola and Luis Pérez-Prat Durbán, 17-27. Huelva: Universidad de Huelva, 2018.

In the notes, the details of the book will be provided the first time it is cited, appearing in the following times in a shortened form:

1. Stefano De Caro, "Le rovine come memoria come elemento d'arte, come momento della conservación," in *Las Ruinas: concepto, tratamiento y conservación*, eds. María del Valle Gómez de Terreros Guardiola and Luis Pérez-Prat Durbán (Huelva: Universidad de Huelva, 2018), 20-21.
2. Alfonso Jiménez Martín, "Aproximación colateral al concepto de ruina," in Gómez de Terreros Guardiola and Pérez-Prat Durbán, *Las Ruinas*, 33-36, 42-43.

When citing two or more contributions belonging to the same work coordinated or edited by several authors, both the specific chapters and the complete book should be cited in the bibliography at the end.

Chapter in a work published in several volumes

Footnote:

Arsenio Moreno Mendoza, "La figura del demonio en el teatro y la pintura del Siglo de Oro español," in *Barroco Iberoamericano: identidades culturales de un imperio*, coords. Carme López Calderón, María de los Ángeles Fernández Valle, and Inmaculada Rodríguez Moya (Santiago de Compostela: Andavira Editora, 2013), 2:22.

Footnote to an edited or coordinated work divided into several volumes already cited:

Moreno Mendoza, "La figura del demonio", 22.

Bibliography at the end of each article:

Moreno Mendoza, Arsenio. "La figura del demonio en el teatro y la pintura del Siglo de Oro español." In *Barroco Iberoamericano: identidades culturales de un imperio*, coordinated by Carme López Calderón, María de los Ángeles Fernández Valle, and Inmaculada Rodríguez Moya, 17-25. Santiago de Compostela: Andavira Editora, 2013.

See the [Chicago Manual of Style \(17th edition\)](#) for how to cite a chapter within a single-authored book, for chapters with more than one author and/or in books edited or coordinated by more than two authors, and for chapters within an editorial series.

Participation in congresses

Reference to a conference publication

Footnote:

Rosario Camacho Martínez and Eduardo Asenjo Rubio, "Nuevas identidades del patrimonio cultural. La pintura mural y el color de Málaga barroca," in *Actas del III Congreso Internacional del Barroco Iberoamericano. Territorio, arte, espacio y sociedad (Sevilla, October 8-12, 2001)*, coord. Arsenio Moreno Mendoza (Sevilla: Universidad Pablo de Olavide, 2003), 306.

Footnote to a reference to a publication presented at a congress already cited:

Camacho Martínez and Asenjo Rubio, "Nuevas identidades," 316.

Bibliography at the end of each article:

Camacho Martínez, Rosario, and Eduardo Asenjo Rubio. "Nuevas identidades del patrimonio cultural. La pintura mural y el color de Málaga barroca." In *Actas del III Congreso Internacional del Barroco Iberoamericano. Territorio, arte, espacio y sociedad (Sevilla, October 8-12, 2001)*, coordinated by Arsenio Moreno Mendoza, 303-320. Sevilla: Universidad Pablo de Olavide, 2003.

Refer to the [Chicago Manual of Style \(17th edition\)](#) to learn how to refer to an unpublished lecture, paper or communication presented at a conference.

Exhibition catalogs

Reference to the complete catalog

Footnote:

Gabriele Finaldi, coord., *Murillo & Justino de Neve: el arte de la amistad* (Madrid: Museo Nacional del Prado, Sevilla: Fundación Focus-Abengoa, 2012). Published in conjunction with an exhibition of the same title, organized and presented at the Museo del Prado in Madrid, June 26, 2012-September 30, 2012, the Fundación Focus-Abengoa in Seville, October 11, 2012-January 20, 2013, and the Dulwich Picture Gallery in London, February 6, 2013-May 12, 2013.

Footnote to a catalog already cited:

Finaldi, *Murillo & Justino de Neve*.

Bibliography at the end of each article:

Finaldi, Gabriele, coord. *Murillo & Justino de Neve: el arte de la amistad*. Madrid: Museo Nacional del Prado, Sevilla: Fundación Focus-Abengoa, 2012. Published in conjunction with an exhibition of the same title, organized and presented at the Museo del Prado in Madrid, June 26, 2012-September 30, 2012, the Fundación Focus-Abengoa in Seville, October 11, 2012-January 20, 2013, and the Dulwich Picture Gallery in London, February 6, 2013-May 12, 2013.

Refer to the [Chicago Manual of Style \(17th edition\)](#) for how to cite chapters/files in an exhibition catalog.

Thesis

Footnote:

William Rey Ashfield, "Arquitectura Moderna en Montevideo (1920-1960)" (doctoral thesis, Universidad Pablo de Olavide, 2008), 63.

Footnote to a thesis already cited:

King Ashfield, "Arquitectura Moderna," 63.

Bibliography at the end of each article:

Rey Ashfield, William. "Arquitectura Moderna en Montevideo (1920-1960)." Doctoral dissertation, Universidad Pablo de Olavide, 2008.

Web references

Websites

Footnote:

CEIBA. Centro de Estudios del Barroco Iberoamericano, "Novedades," accessed October 29, 2017, <http://www.upo.es/ceiba/>.

Footnote to a web reference already cited:

CEIBA, "Novedades."

Bibliography at the end of each article:

CEIBA. Centro de Estudios del Barroco Iberoamericano. "Novedades." Accessed October 29, 2017. <http://www.upo.es/ceiba/>.

Newspaper articles

Footnote:

José Ángel Montañés, "El diseño como arma de activismo social y político," *El País*, November 4, 2019, accessed December 29, 2019, https://elpais.com/ccaa/2019/11/04/catalunya/1572894748_989019.html?fbclid=IwAR33ppIdBQv_oiOoa6ZMmi62VaCupXW05aioci6Ipwgfpuh7emK8M7IX6Cg.

Footnote to a reference to newspaper articles already cited:

Montañés, "El diseño."

Bibliography at the end of each article:

Montañés, José Ángel. "El diseño como arma de activismo social y político." *El País*, November 4, 2019. Retrieved December 29, 2019. https://elpais.com/ccaa/2019/11/04/catalunya/1572894748_989019.html?fbclid=IwAR33ppIdBQv_oiOoa6ZMmi62VaCupXW05aioci6Ipwgfpuh7emK8M7IX6Cg.

See the [Chicago Manual of Style \(17th edition\)](#) for how to cite a journal article consulted online.

References to legislative documents

Footnote:

Ley 16/1985, de 25 de junio, del Patrimonio Histórico Español, *Boletín Oficial del Estado*, no. 155, June 29, 1985, 9, accessed May 25, 2019, <https://www.boe.es/buscar/pdf/1985/BOE-A-1985-12534-consolidado.pdf>.

Footnote to a reference to a legislative document already cited:

Ley 16/1985, de 25 de junio, del Patrimonio Histórico Español.

Bibliography at the end of each article:

Ley 16/1985, de 25 de junio, del Patrimonio Histórico Español. *Boletín Oficial del Estado*, no. 155, June 29, 1985, 1-32. Retrieved May 25, 2019.
<https://www.boe.es/buscar/pdf/1985/BOE-A-1985-12534-consolidado.pdf>.

References to archival documents

Footnote:

Author's name and surname if any, Title of the document, date, identifying number of the document, Name of the collection/archive, Institution, City.
Example: Registros de ida a Cartagena, Sevilla, 1778-1779, Contratación 1674, leg. 27, Archivo General de Indias (AGI), Sevilla.

Footnote to a reference to an archival document already cited:

Author's name and surname(s) if any, Title of the document.
Example: Registros de ida a Cartagena.

Bibliography at the end of each article:

Name of collection/archive. Institution. City. Collection.
Example: Archivo General de Indias (AGI). Sevilla. Collection: Contratación.

See the [Chicago Manual of Style \(17th edition\)](#) for more details on how to reference a file document.

WARNING! We recommend consulting the [Chicago Manual of Style \(17th edition\)](#) to know the particularities of all the references in the footnotes and in the bibliography at the end of the article.