

BOLETÍN *DEL MUSEO DEL PRADO* STYLE SHEET

REFERENCE WORKS

For general questions of **style**, please use *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003).

For **spelling**, use British and refer to the *Oxford Dictionary of English*.

TITLE

The title of the article should be no longer than ninety characters, including the subtitle.

TEXT

Double-space ALL copy: text, quotations, footnotes, captions, bibliography, abstract, author's biographical statement. Use 12-point Times New Roman type for all elements. Use *italic* type for words to be set in italics. Do not use boldface or other sizes or styles or font. Number all pages. Begin each section or element (text, bibliography, captions, etc.) on a new page. Do not break words (hyphenate) at ends of lines. Do not justify the right margin.

FOOTNOTES

Notes should be numbered consecutively using Arabic numerals and submitted as footnotes, not endnotes. Footnote numbers in the text should use superscript figures placed after punctuation. Books in footnotes are quoted according to the Harvard system, stating the author/s surname/s followed by the year of publication. For example:

As recognized by Pérez Sánchez in 1978. For the documents relating to the paintings, see Finaldi 1991 and G. Schütze in Madrid 2011, pp. 162–66.

On Solís as a collector of drawings, see Banner 2007 and the introductory essay in this publication.

Labrot and Delfino 1992, p. 56, item 7, 'S. Cristoval quadro muy grande original del detto ut sopra [Horacio Borgian]'. See also Vannugli 1989.

Gudiol Ricart 1955, p. 337; Post 1970–76, vol. IV (1933), pp. 376–77, fig. 333.

QUOTATIONS

Quotations must be absolutely accurate and carefully transcribed. An ellipsis (three spaced dots) indicates words dropped within a sentence. A period and three spaced dots indicate a deletion between sentences.

Unless governed by fair use, authors must obtain permission to quote published material.

If the author/s is/are responsible for some of the translations, add at the head of the notes: 'Unless otherwise indicated, translations are mine/ours'.

Foreign-language quotations in both text and notes should be translated into English, unless the significance of the quotation will be lost. The original text may be included in a note if it is unpublished, difficult to access, or of philological relevance to the article.

Brackets in quoted material indicate an author's interpolation; in inscriptions they indicate letters lost through damage. Parentheses indicate letters omitted as the result of abbreviation in inscriptions.

All references to publications should appear in full form (including place of publication and publisher) only once. Subsequent appearances should use a short form: surname of author year, followed by page reference. Do not use *op. cit.*

CAPTIONS

Captions should appear on separate pages, double-spaced and numbered consecutively using Arabic numerals. Figure numbers should include a period.

The *Boletín del Museo del Prado* includes full caption information, whenever available and appropriate, in this order:

Figure number. Artist, *title* (in italics), date, medium on support, dimensions in centimetres (h. x w. x d.) in the case of paintings and sculptures, and in millimetres in the case of drawings. City of collection, name of collection, other collection information such as 'gift of . . .', accession number, etc.

Artist, title, date, medium and dimensions are separated by commas, and these elements are followed by a period. City, collection and credit lines follow, separated by commas. There is no terminal period, unless the basic caption information is followed by a descriptive sentence, which is only permitted in exceptional cases. For example:

Raphael, *The Visitation*, 1527 (?), oil on panel, transferred to canvas, 200 x 145 cm. Madrid, Museo Nacional del Prado, P00300

Giulio Romano, *The Resurrection of Christ*, ca. 1522–23, pen and brown ink and brown wash, heightened with white, over black chalk, squared, on laid paper, 360 x 379 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 3468

Baccio Bandinelli, *Hercules and Cacus*, 1525–34, marble, height 505 cm. Florence, Piazza della Signoria

Attributed to Cherubino Alberti, *Pietà*, engraving after Michelangelo, ca. 1572. Vienna, Albertina

Pierre Bonnard, *Street Corner*, ca. 1897, colour lithograph, from *Quelques aspects de la vie de Paris*, Paris, 1899. New York, The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1928, 28.50.4(3)

Roman sarcophagus, *Death of Meleager*, 2nd century AD, marble, detail. Rome, Galleria Doria Pamphilj

For images that are not works of art, not all of the above data might be available. Architecture, photographs that are artworks in themselves, etchings and other prints, may not include dimensions or medium or other data. Data specific to the argument of the text may be included.

FOREIGN-LANGUAGE FONTS

Please call to the attention of the manuscript editor any non-Latin fonts or special diacritics. The *Boletín del Museo del Prado* cannot guarantee that these characters will be printed.

IMAGES

Indicate on the picture list ‘small’, ‘medium’ or ‘large’ for each image, to guide the designer on the relative importance of each reproduction.

BIBLIOGRAPHY

The bibliography should be fully developed.

Books

In the case of books, each entry should include author/s, *title* (in italics), edition (if not the first), volume, city of publication, publisher, year of publication. Author/s, title and edition information are separated by a period. City is separated from publishing house by a colon, and publishing house is separated from year of publication by a comma. If no publishing house information exists, then city of publication is separated from year of publication by a comma.

Single author

Andrews, Keith. *Adam Elsheimer: Paintings, Drawings, Prints*. Oxford: Phaidon, 1977.

Two authors

Bacariza Domínguez, Javier, and Luis Nieto Fernández. *Caravaggism and Classicism in Italian Painting at the Thyssen-Bornemisza Museum: A Technical and Historical Study*. Madrid: Rayxart Investigación, 2008.

Several authors

Bruyn, Joshua et al. *Album Amicorum J. G. van Gelder*. The Hague: Martinus Nijhoff, 1973.

Corporate author

Generalitat de Catalunya. *Directori espanyol d'investigació en comunicació*. Barcelona: CEDIC, 1995.

Chapter/contribution in a book

Ashelford, Jane. ‘The Art of Dress’. In *Textiles in Trust*, pp. 21–29. London: Archetype Publications, 1997.

Álvarez Lopera, José. ‘Los retratos del Greco’. In *El retrato español. Del Greco a Picasso*, edited by Javier Portús, pp. 120–39. Madrid: Museo Nacional del Prado, 2004.

Single volume within a multivolume work

Harley, Jane, and Timothy Clifford, eds. *The History of Art*. Vol. 2, *Baroque Art*. Chicago: University of Chicago Press, 2005.

Series references

Soria, María, and James Kubler. *Art and Architecture in Spain and Portugal: 1500 to 1800*. The Pelican History of Art, 17. Harmondsworth: Penguin Books, 1997.

Exhibition catalogues

Strinati, Claudio, and Rossella Vodret, eds. *Caravaggio: la luce nella pittura lombarda*, exh. cat. (Bergamo, Accademia Carrara, 2000). Milan: Electa, 2000.

Entry in an exhibition catalogue

Falomir, Miguel. 'Jacopo Robusti, "Il Tintoretto". La dama que se descubre el seno'. In *De Tiziano a Bassano. Maestros venecianos del Museo del Prado*, pp. 104–7. Barcelona: Museu Nacional d'Art de Catalunya, 1997.

PhD dissertation

Perth, Annelise. 'The Art of Dress'. PhD diss, Queen's University, Kingston (Ontario), 2007.

Lecture or paper

Macioce, Stefania, ed. 'Michelangelo Merisi da Caravaggio: la vita e le opere attraverso i documenti'. Paper presented at the International Study Congress, Rome, 6 May 1995.

Brown-Price, Brenda. 'The importance of Art in History.' Keynote address, annual meeting of the American Art History Association, Dallas, Texas, 18 February 1988.

Unpublished manuscript

Topsell, Edward. 'The Fowels of Heauerf'. Huntington Library, Ellesmere MS 1142, c. 1614.

Reference works online

Grove Art Online. Oxford Index. s.v. 'Dietterlin Wendel' (by Michèle-Caroline Heck), <http://oxfordindex.oup.com/view/10.1093/gao/9781884446054.article.T022713> (accessed 3 January 2012).

Periodicals

Journal article

Williams, Susan, and John Lewis. 'The English Housekeeper'. *History Journal* 14 (1986): pp. 14–23.

Hess, Jacob. 'The Chronology of the Contarelli Chapel'. *The Burlington Magazine* 93, no. 579 (June 1951): pp. 188–99.

Newspaper article

Millán, Miguel. 'El papel del editor'. *El País*, 24 March 1978.

Electronic article

Logan, Anne-Marie. "Drawn by the Brush: Oil Sketches by Peter Paul Rubens." *caa.reviews* (8 November 2005), doi:10.3202/caa.reviews.2005.64, <http://caareviews.org/reviews/772>