

## THE TEXTILE MUSEUM JOURNAL Bibliography Style Guide

The George Washington University Museum and The Textile Museum Washington, DC

### General:

Complete information should be given for each title.

- Authors' names and journal titles should not be abbreviated. The author's name should be cited the way he or she usually lists his or her name for publication. If the author is inconsistent, use the more complete version. If in doubt as to what form to use, consult a library card catalog and use the form found there.
- Both publisher and city of publication should be given for all sources, including periodicals whenever this information is not apparent from the title of the journal.
- If the city of publication is obscure, include also the state, and do not abbreviate it (U.S. postal service abbreviations may not be clear to our foreign readers). Do the same for country. If two cities are given on the title page, both are cited, but it is not necessary to cite more than two.
- If some important piece of information, such as the publication date or the author's name, does not appear in the publication, but you know it, include it in the appropriate place set off with brackets. It is not necessary to bracket parts of author's names. A question mark may be added if there is uncertainty.
- When in doubt, include rather than exclude information.

The format is designed to simplify punctuation as much as possible, in order to make the information easier to type and read.

- Quotation marks are not used.
- Use of parentheses and colons is kept to a minimum. Commas are used to separate small units of information and periods to separate large ones.
- The names of any authors after the first one are not reversed and they are separated by commas.
- Book and periodical titles will be italicized in the publication but should be underlined in the manuscript, unless directed otherwise by designer.

Style of capitalization follows the language of the title in question. Be sure to include the appropriate diacritical marks (by hand if not by machine).

The publisher's name should be listed exactly as it appears on the title page, except that "Inc.", "Ltd.", "S.A." etc. may be omitted.

List the city name as it appears on the title page; do not translate it into English.

Works by the same author are listed in the order of the date of publication, with earlier works listed first and unpublished manuscripts appearing last. If an author has more than one work published in the same year, these are differentiated by adding "a", "b" etc. after the date.

Bibliographies should be typed double-spaced throughout for ease in editing, with additional space between works. For Microsoft Word users the following two suggestions will be helpful:

- To make a hanging indent: Ctrl. + t.
- To eliminate the automatic numbered lists and automatic bulleted lists for everything except outlining:
  - Tools
  - Autocorrect
  - Autoformat as you type

## BOOK

Rowe, Ann Pollard

1977 *Warp-Patterned Weaves of the Andes*. The Textile Museum, Washington.

1981 *A Century of Change in Guatemalan Textiles*. Center for Inter-American Relations, New York. Distributed by the University of Washington Press, Seattle and London.

**Note:** Since it is easier to obtain the book from the University of Washington Press than from the Center for Inter-American Relations (which has also changed its name since the publication of the work), this information has been listed as well, although it is not essential. If the book is out of print, it is obviously not worth adding distribution information.

**Note:** "Washington", listed directly after a publisher's name is assumed to be the city.

**Note:** The Textile Museum should be so cited as publisher, regardless of the legal name of the institution at the time of publication, in order to preserve the appearance of consistency.

### Subsidiary author:

An author listed in a subsidiary position on the title page as having a specified contribution is listed after the title of the book with his or her contribution described as on the title page. Authors of forewords, prefaces, etc. should not be listed unless such material is cited in the text.

Rowe, Ann Pollard

1984 *Costumes and Featherwork of the Lords of Chimor: Textiles from Peru's North Coast*. Feather identification by John P. O'Neill. The Textile Museum, Washington.

### Photographer as author:

In a case where the photographs form the most important part of the book and are cited, the photographer may be listed as author.

Martel, Olivier (photographs)

[1975?] *Guatemala*. Text by Ph. Bordas and J.P. Gagnere. Editions Debrousse, Boulogne.

### Multiple authors:

Include all authors in the order listed on the title page. Where two authors have the same last name, repeat the name.

Lothrop, Samuel Kirkland, W.F. Foshag, and Joy Mahler

1957 *Pre-Columbian Art: Robert Woods Bliss Collection*. Phaidon Publishers, New York.

Sperlich, Norbert, and Elizabeth Katz Sperlich

1980 *Guatemalan Backstrap Weaving*. University of Oklahoma Press, Norman.

### Anonymous work:

Anonymous should not be cited as the author, except as a last resort. If you know the author even if this information is not provided in the publication, list the author's name in brackets. If the author is not known, the party who appears to be most responsible for the work should be listed in the author's position. In the case of books, this will

often be the publisher. In the case of periodical articles, it may be the name of the periodical. The information cited in the author's position need not be repeated in what would be its usual position.

Centre International d'Etude des Textiles Anciens

1964 *Vocabulary of Technical Terms: Fabrics: English, French, Italian, Spanish*. Lyon, France.

[Gilroy, Clinton G.]

1845 *The History of Silk, Cotton, Linen, Wool, and other Fibrous Substances...* Harper & Bros., New York.

**Note:** Excessively long nineteenth-century titles may be abbreviated with the use of an ellipsis, if desired.

In some exhibition catalogues, the author's name may be given at the head or end of the text rather than on the title page. This person should be given author's credit.

Pauly, Sarah Buie, and Rebecca Wells Corrie

1975 *The Kashmir Shawl*. Yale University Art Gallery, New Haven, Connecticut.

**Edited volume:**

**Co-published volume:**

Rowe, Ann Pollard, and Rebecca A.T. Stevens (editors)

1990 *Ed Rossbach: 40 Years of Exploration and Innovation in Fiber Art*. Lark Books, Asheville, North Carolina, and The Textile Museum, Washington.

**Published work with no date listed:**

Dillmont, Thérèse de

n.d. *Encyclopedia of Needlework*. Revised edition. Editions Th. de Dillmont, D.M.C. Library, Mulhouse, France.

**Note:** Neither the original edition of this 19th century work, nor the revised edition cited here has a date listed.

**Publication in press:**

A publication in press should be listed as n.d., with the notation "in press" at the end of the citation. This format is suitable for publications in which a publisher has agreed to issue a work. It is not advisable to guess at the year of publication, since such guesses often turn out to be wrong. If a manuscript is still being reviewed, it should be listed as unpublished (see below).

Paul, Anne

n.d. *Paracas Ritual Attire: Symbols of Authority in Ancient Peru*. University of Oklahoma Press, Norman, in press.

**Work issued over several years:**

**Multi-volume work:**

Needham, Joseph

1954- *Science and Civilization in China*. Cambridge University Press, Cambridge.

Reiss, Johann Wilhelm, and Moritz Alphons Stübel

1880-87 *The Necropolis of Ancon in Peru: A Contribution to our Knowledge of the Culture and Industries of the Empire of the Incas, being the Results of Excavations Made on the Spot*. 3 vols. Translated by A.H. Keane. A. Asher & Co., Berlin.

**Two titles from the same year:**

**Dissertation:**

King, Mary Elizabeth

1965a *Ancient Peruvian Textiles from the Collection of the Textile Museum, Washington, D.C.* The Museum of Primitive Art, New York.

1965b *Textiles and Basketry of the Paracas Period, Ica Valley, Peru*. Ph.D. dissertation, Anthropology, University of Arizona, Tucson. University Microfilms International, Ann Arbor.

**Note:** In King 1965a, "Washington, D.C." is part of the title.

**Note:** A dissertation available from University Microfilms is considered to be a published work, not a manuscript. Degree and department should be given as well as the institution. Dissertations not available from University Microfilms are considered unpublished and should be cited as manuscripts (see below).

**Bilingual title:**

Castañeda León, Luisa

1981 *Vestido tradicional del Perú/Traditional Dress of Peru*. Museo Nacional de la Cultura Peruana, Lima.

**Note:** In Spanish (and French) only the first word and proper names are capitalized in book and article titles. Spanish names often have a patronymic followed by a matronymic, which may or may not be abbreviated. Alphabetize according to the patronymic. When in doubt, check to see how the author cites him or herself, or check the listing in the Library of Congress website. Some Spanish names have a name preceded by "de". Alphabetize according to the name, not the "de".

**Title in unfamiliar language:**

When the language of a book is not likely to be familiar to the reader, it is helpful to translate the title. The translation is enclosed in brackets. An article title and periodical title may be treated in the same way.

Ogawa, Akiko

n.d. *Kodai Inka no Geijutsu [Art of the Ancient Incas]*. Ohara Gallery of Art, Kobe.

**Note:** In Chinese and Japanese names, the surname is customarily given first and also appears this way on the title page of a publication. In such a case, one cites it as it appears and no comma is needed. Japanese authors whose works are translated into English sometimes reverse their names on the title page in order to conform to Western custom. Therefore, one must check whether this has been done or not.

**Books published by their author:**

Speiser, Noémi

1983 *The Manual of Braiding*. Author-published, Basel, Switzerland.

**Note:** Ordinarily, the country would not need to be specified for Basel, but it is done here since the work is in English while Basel is in the German-speaking part of Switzerland.

### Second or later edition:

In general, the edition used should be cited, but if the original date of publication is significant, it should be noted also. Persons responsible for the translation of technical works on textiles should be credited. Later printings of a work by the same publisher should not be mentioned; it is the date of the first printing that is important. Since most of the information in Emery's work is the same in the 1966 edition as in the 1980 edition so that the 1980 edition is not described as revised or as a second edition, the original date should generally be cited.

Emery, Irene

1980 *The Primary Structures of Fabrics: an Illustrated Classification*. The Textile Museum, Washington. Originally published 1966.

Matthews, J. Merritt

1913 *The Textile Fibers*. Third edition. John Wiley and Sons, New York.

1947 *Matthew's Textile Fibers*. Fifth edition, edited by Herbert R. Mauersberger. John Wiley and Sons, New York.

**Note:** The edition should be described as it is on the title page, whether "Third edition", as above, or "Revised edition", etc.

Cieza de León, Pedro de

1985 *Segunda parte de la crónica del Perú*. Edited, with introduction and notes by Francesca Cantu. Fondo Editorial, Pontificia Universidad Católica del Perú, Lima. Originally written 1553.

**Note:** When the date of publication is significantly different than the date of composition, the date of composition should be given at the end of the citation. The edition used may be cited, even if it is not the first publication, as in this case.

Significant editorial work should be acknowledged. If you are citing only the original text (Cieza's in the above example), the editor's role can be described more briefly, as "Edited by Francesca Cantu."

### Translation:

Harcourt, Raoul d'

1962 *Textiles of Ancient Peru and their Techniques*. Edited by Grace G. Denny and Carolyn M. Osborne. Translated by Sadie Brown. University of Washington Press, Seattle.

### Reprint by a different publisher:

For an edition reprinted by a different publisher, cite the original date of publication and publisher first, followed by the reprint publisher and date. It is desirable (though not absolutely essential) to cite the reprint edition since it is likely to be more readily available. The principle is the same for a distributor. In most cases the pagination will be the same. If the pagination is different in the reprint edition and this is the edition used, then citation of the reprint essential.

O'Neale, Lila Morris

1945 *Textiles of Highland Guatemala*. Carnegie Institution of Washington. Johnson Reprint Corporation, New York, 1966.

### **Pamphlets:**

A pamphlet can be cited in the same way as a book, but add a notation of the number of pages in order to distinguish it from a book.

Rowe, Ann Pollard

1997 *Looping and Knitting*. 12 pp. The Textile Museum, Washington.

## MONOGRAPH SERIES

The title of the monograph is underlined/italicized, not the series title, whether or not it is a numbered series.

Bird, Junius Bouton

1954 *Paracas Fabrics and Nazca Needlework: 3rd century B.C.-3rd century A.D.* Technical analysis by Louisa Bellinger. Catalogue Raisonné. The Textile Museum, Washington.

**Note:** National Publishing Company, which is listed on the title page, is identified on the back of the title page as the printer. A printer is not considered to be the publisher. The publisher is the one who pays the printer. In this case, The Textile Museum is the publisher. Normally the printer is not so prominently identified in American books, but it happens more often in European publications.

"Catalogue Raisonné" is considered to be a series title. These volumes are not numbered.

Greene, Francina S.

[1949] *Cleaning and Mounting Procedures for Wool Textiles*. Workshop Notes, Paper No. 1, 8 pp. The Textile Museum, Washington.

**Note:** The series title "Workshop Notes" does not appear on the first page of the first 11 papers of the series. However, it does appear as a heading on the illustration pages and is generally understood in the profession to be the title of the series. If the monograph is very short, the number of pages can be listed to distinguish it from a book-length work.

O'Neale, Lila Morris, and Alfred Louis Kroeber

1930 *Textile Periods in Ancient Peru*. University of California Publications in American Archaeology and Ethnology, vol. 28, no. 2. University of California Press, Berkeley.

**Note:** If no page numbers are given, the item is assumed to be a monograph filling the entire issue listed.

Kuhn, Dieter

1988 *Textile Technology: Spinning and Reeling*. Chemistry and Chemical Technology, part IX. Science and Civilization in China, vol. V. Edited by Joseph Needham. Cambridge University Press, Cambridge and New York.

**Note:** This multi-volume series is listed as by Needham in library and bookstore catalogs (a listing for the series as a whole is included above), but in citing this individual volume, it seems appropriate to credit the author. The format is related to that for articles in edited volume series as described below.

Lavalle, José Antonio de, and Werner Lang (editors)

1977 *Arte textil y adornos*. Text by Luis Guillermo Lumbreras, photos by Werner Lang. Arte precolombino, primera parte. Colección arte y tesoros del Perú. Banco de Crédito del Perú, Lima.

1983 *Paracas*. Text by Arturo Jiménez Borja, Fernando de Szyszlo and Sara Massey, photos by Werner Lang. Culturas precolombinas. Colección arte y tesoros del Perú. Banco de Crédito del Perú, Lima.

**Note:** In this series Lavalle and Lang provide the inspiration and continuity and are cited on the title page. The texts are comparatively short and the author's names given only in the back. However, if the text is being cited prominently, the volume could be listed under the author's name.

Xia Nai

1983 *Jade and Silk of Han China*. Translated and edited by Chu-tsing Li. The Franklin D. Murphy Lectures III. Helen Foresman Spencer Museum of Art, The University of Kansas, Lawrence.

## ARTICLE FROM A PERIODICAL

Include all identifying factors of the issue of the periodical (volume and issue numbers, time of year) that the periodical itself uses, as well as page numbers, in order to make it easy for a reader to locate the article in a library. Use of abbreviations for the type of number ("vol.", "pp.", etc.) makes the reference easier to read and allows for clarity in referring to the different numbering systems used by different periodicals. Use the designations employed by the periodical itself. Do not translate foreign language designations. Also, if the periodical uses Roman numerals, do not change them into Arabic.

Gayton, Anna Hadwick

1961 Early Paracas Textiles from Yauca, Peru, *Archaeology*, vol. 14, no. 2, June, pp. 117-121. Archaeological Institute of America, New York.

**Note:** The time of year is given as "Summer" on the cover and "June" on the title page. The latter has been used because the title page is apt to be more detailed than a cover and a month is more precise than a season. The AIA is headquartered in New York so this has been listed as the city, although the "publication offices" are listed as in Brattleboro, Vermont and the editor in Columbia, Missouri.

### Copyright date different from issue date:

This problem is not uncommon, especially in annual or biannual periodicals edited by scholars in their spare time or on a part time basis. Be sure to check for this discrepancy. When the dates differ, the copyright date is more likely to coincide with the actual date of publication, and therefore is the date that should appear in the left hand column.

Meisch, Lynn Ann

1982 Costume and Weaving in Saraguro, Ecuador, *Textile Museum Journal*, vols. 19-20, 1980-81, pp. 55-64. Washington.

**Note:** In this case, the publisher is indicated in the title of the periodical and need not be repeated. Other examples are cited below.

Conklin, William J

1979 The Revolutionary Weaving Inventions of the Early Horizon, *Ñawpa Pacha* 16, 1978, pp. 1-12. Institute of Andean Studies, Berkeley.

**Note:** Conklin does not use a period after his middle initial.

### Periodical name change:

#### Article issued by two publishers:

The title of the Textile Museum Journal changes beginning with vol. 22: compare the following citations. The same kind of change occurs in some other periodicals, such as the National Geographic Magazine/National Geographic. Place of publication may also change (e.g. American Antiquity, from Salt Lake City to Washington), as may publisher's names (e.g. American Craftsmen's Cooperative Council to American Craftsmen's Educational Council to American Craftsmen's Council to American Crafts Council to American Craft Council). Such changes are the bane of bibliographers and librarians, but should be noted.

Paul, Anne, and Susan A. Niles

1985 Identifying Hands at Work on a Paracas Mantle, *The Textile Museum Journal*, vol. 23, 1984, pp. 5-15. Washington.

Sawyer, Alan R.

1963 Tiahuanaco Tapestry Design, *Textile Museum Journal*, vol. 1, no. 2, pp. 27-38. Washington. Also in Museum of Primitive Art Studies, no. 3. New York.

**Note:** A month (December except for vol. 1, no. 1 which is November) is given for issues of the Journal published through 1974. However, since the Journal is annual, it is not necessary to cite it.

**Note:** Sawyer's article was simultaneously issued by the Museum of Primitive Art and the Textile Museum. Although it is of course acceptable to cite the New York publication, obviously for a Textile Museum publication we like to cite the Journal either in addition to or instead of the New York publication. Museum of Primitive Art Studies is a monograph series, so is not underlined.

**Discontinuous pagination:**

**No separate publisher:**

Discontinuous pagination should be noted. The publisher in this case did not exist apart from the magazine so it has not been separately noted.

Bird, Junius Bouton

1952 Before Heddles were Invented, *Handweaver and Craftsman*, vol. 3, no. 3, Summer, pp. 5-7, 45, 50. New York.

**Note:** For the city of publication, the location of the editorial and executive offices has been listed rather than the city from which the magazine was printed and mailed (Kutztown, Pennsylvania).

**Foreign issue description:**

Izikowitz, Karl Gustav

1933 L'origine probable de la technique su simili-velours péruvien, *Journal de la Société des Américanistes*, n.s. tome XXV, fasc. 1, pp. 9-16, pls. I-V. Paris.

**Note:** Plates are numbered separately from text pages in this publication. "n.s." refers to "nouvelle série" (new series).

Speiser, Noémi

1972 Le Kago-Uchi, *Bulletin de Liaison du Centre International d' Étude des Textiles Anciens*, no. 36, pp. 9-24. Lyon.

**Note:** The name of the organization is a proper name and therefore is capitalized. The abbreviation for "number/numéro/numero" is the same in French and Spanish as in English.

Ulloa Torres, Liliana

1981 Evolución de la industria textil pre-hispánica en la zona de Arica, *Chungará*, no. 8, pp. 97-108. Depto. de Antropología, Universidad del Norte, Arica, Chile.

**Note:** Spanish names often have a patronymic followed by a matronymic, which may or may not be abbreviated. Alphabetize according to the patronymic. When in doubt, check to see how the author cites him or herself, or check the listing in the Library of Congress website. Some Spanish names have a name preceded by "de". Alphabetize according to the name, not the "de".

**Book review:**

Rowe, John Howland

1956 Review of *Paracas Fabrics and Nazca Needlework* by Junius B. Bird. *American Antiquity*, vol. XXI, no. 3, January, pp. 317-18. Society for American Archaeology, University of Utah Press, Salt Lake City.

**Encyclopedia article:**

Usually such articles are tertiary material and should not be cited in a scholarly publication.

Warner, Frank

1911 Silk (in part), *The Encyclopædia Britannica*, eleventh edition, vol. XXVIII, pp. 448-455. The Encyclopædia Britannica Company, New York.

### ARTICLE IN EDITED VOLUME

Frame, Mary

- 1986 The Visual Images of Fabric Structures in Ancient Peruvian Art, *The Junius B. Bird Conference on Andean Textiles*, April 7th and 8th, 1984, pp. 47-80. Edited by Ann Pollard Rowe. The Textile Museum, Washington.

Rowe, John Howland

- 1962 Stages and Periods in Archaeological Interpretation, *Southwestern Journal of Anthropology*, vol. 18, no. 1, Spring, pp. 40-54. University of New Mexico Press, Albuquerque. Reprinted in *Peruvian Archaeology: Selected Readings*, pp. 1-15. Edited by John Howland Rowe and Dorothy Menzel. Peek Publications, Palo Alto, California.

- 1967 Form and Meaning in Chavin Art., *Peruvian Archaeology: Selected Readings*, pp. 72-103. Edited by John Howland Rowe and Dorothy Menzel. Peek Publications, Palo Alto, California.

**Note:** Although the Rowe and Menzel volume is for the most part a collection of reprints, the second article has significant changes from the original publication, so only the new version has been cited.

### Article in edited volume in a series

Conklin, William J

- 1975 Pampa Gramalote Textiles, *Archaeological Textiles*, pp. 77-92. Edited by Patricia L. Fiske. Irene Emery Roundtable on Museum Textiles, 1974 Proceedings. The Textile Museum, Washington.

Rowe, John Howland

- 1946 Inca Culture at the Time of the Spanish Conquest, *The Andean Civilizations*, pp. 183-330. *Handbook of South American Indians*, vol. 2. Edited by Julian H. Steward. Bulletin 143. Bureau of American Ethnology, Smithsonian Institution, Washington.

## UNPUBLISHED SOURCES

The dates at left refer to the date of publication, not the date when the work was completed, so the designation "ms." indicates that the work is unpublished. The date of completion is given at the end of the reference.

### Unpublished theses, papers, and conference presentations:

**Note:** Ideas in such materials are the intellectual property of their originators. Specific written permission must therefore be obtained from the author in order to cite any unpublished work.

Frame, Mary

ms. Ancient Peruvian Sprang Fabrics. M.A. thesis, Fine Arts, University of British Columbia, Vancouver, 1982.

Meisch, Lynn Ann

ms. Northern Peru and Southern Ecuador as a Textile Region: Loom Styles and Pre-Incaic Populations. Paper presented at the 21st Annual Meeting of the Institute of Andean Studies, Berkeley, January 10-11, 1981.

Torrice, Cassandra

ms. Problems in the Study of Andean Textiles: The Design and Function of the Macha Costala. Mimeographed, 1984.

### Archival sources:

Cite the title if there is one, or a description of the work, the form in which the work appears and the date, and finally the repository of the materials. Permission should be sought from the archive for publication of such materials.

Rosbach, Ed

ms. Interview with Jim Carlson and unidentified woman. Tape recording, February 1981. Oral History Collection, American River College, Sacramento, California.

Stirling, Matthew W.

ms. Description of a Trip to the Tule Villages of the San Blas Coast. Copy of diary, October 1931. National Anthropological Archives, Smithsonian Institution, Washington.

### Personal communications:

In most cases, these do not need to be included in the bibliography, and may be cited in parentheses in the text or in a note. However, you must have specific permission from the person quoted in order to cite such information.

In a case where the text is largely built on a variety of such sources which must be repeatedly referred to, it may be practical to list them in the bibliography, as for example in the Rosbach catalogue.

Rosbach, Ed

p.c.a Interview with author, Berkeley, June 18, 1986.

p.c.b Letter to author, August 28, 1989.

## AUCTION CATALOGS

Give the sale number, as well as the exact date, and place.

Sotheby Parke Bernet

1981 *Pre-Columbian Art*. Sale 4548Y, February 25. York Avenue Galleries, New York.

### SLIDE SETS, VIDEOTAPES AND FILMS

The format should be similar to that for books, except that the medium should be indicated after the title. The date used should be the date of the release of the item, if this conflicts with the copyright date. If possible use the date that appears on the film; if there is none, use the date on the film container.

Cohen, John

1979 *Qeros: The Shape of Survival*. Film/video. Video distributed by Mystic Fire Video, New York and University of California Extension, Center for Media and Independent Learning, Berkeley.

Paul, Anne

1984 *Paracas Textiles*. Slide set. Pictures of Record, Weston, Connecticut.

Smithsonian Institution, Office of Museum Programs

1976 *Lining a Wooden Storage Drawer for Textiles*. Slide-tape self instructional kit. Washington.

## WEB SITES

The date should be the date of the most recent update at the time when the site was consulted. Since sites may be updated several times a year, give the whole date listed. Include all normal citation information as well as the URL of the site. A portion of the site (give the title of that portion as if it were an article) or the whole site can be listed as appropriate.

Ben-Dov, Y., Douglass R. Miller, and G.A.P. Gibson

2001 *ScaleNet*, June 27. Systematic Entomology Laboratory, Beltsville Area, Agricultural Research Service, United States Department of Agriculture, Beltsville, Maryland.  
<http://www.sel.barc.usda.gov/scalenet/scalenet.htm>

Miller, Douglass R., and M.E. Gimpel

2001 *Kermes vermilio* Planchon, *ScaleNet*, June 27. Systematic Entomology Laboratory, Beltsville Area, Agricultural Research Service, United States Department of Agriculture, Beltsville, Maryland.  
<http://www.sel.barc.usda.gov/catalogs/kermesid/Kermesvermilio.htm>

## REFERENCE FORMAT

The principle is to make it as easy as possible to find the information in the original source. Therefore include, rather than exclude information.

Generally author's last name, the date of the publication (including "a" or "b" if needed in the bibliography), followed by a comma, and the page number prefaced by "p." (for one page) or "pp." (for multiple pages). Separate multiple references with a semicolon. Multiple references may be listed in order of date or alphabetical order, as appropriate.

If more than one author with the same last name appears in the bibliography, include the author's initials in the reference, even if there is no overlap of dates: J.H. Rowe 1946, p. 242.

In the case of two authors, give both authors' last names, but for more than two, the citation can consist of the first author's last name, followed by "et al." It is not necessary to italicize this abbreviation.

For edited works, "ed." should follow the editor's last name. If known, the author's name should also be included: Meisch in Rowe ed. 1998, p. x. Normally, however, the bibliography should include the portion of the work referenced under the author's name.

In the case of Spanish names where the complete name includes a matronymic (or an abbreviation of the matronymic), only the patronymic (under which the name is alphabetized) need be used, unless the reference is unclear without it. Spanish names preceded by "de" should be included, however.

An illustration can be referenced, using whatever abbreviation appears in the publication (fig., pl., etc.). These abbreviations should be lower case, regardless of the original source. The page number is frequently also helpful. If the illustrations are not numbered, some other indication of their position in the book can be used, such as "pl. opp. p. x" or "p. x top left" or "pl. x of unnumbered plates". Do not convert Roman to Arabic numerals, but use whatever numbering system appears in the publication.

If the text referring to an illustration and the illustration are on separate pages, include "and" in the citation so that it is clear that separate pages are involved: Menzel 1976, pp. 137-38 and pl. 55, no. 58.

If citing a note, give the note number: A.P. Rowe 1984, p. 150, note 3.

In the case of works originally in manuscript form or published at a relatively early date which have subsequently been published in many editions, such as the Bible, or works of classical antiquity, or works of early Spanish authors in the Americas, it is necessary to refer to the numbering system in the original manuscript or publication, so that someone using a different edition of the work can find the passage. This may mean referring to books, chapters, folio numbers, paragraph numbers, etc. All relevant referents should be given, using those of the original work. For untranslated works in foreign languages, do not translate the referents. A reference to the page in the edition used can also be given after the citation of the original. If you wish to remind the reader of the original date of composition of a manuscript, this information can be included in square brackets.

Examples:

Acosta 1590, lib. 6, cap. 16; 1954, p. 197.

Cieza de León, 1a. pte., 1553, cap. xli, fol. 60; 1986, p. 132.

Juan and Ulloa 1748, vol. I, lib. 3, cap. 3, ¶ 271, p. 163.

Pizarro [1571], cap. 16, fols. 67-67v; 1986, p. 100.

For personal communications, give the full name of the person and the date: Ann Pollard Rowe, personal communication, 2001. Remember that specific permission to cite is needed from the source of the information.

To cite an object in a museum collection, give the name of the museum, the city, and the museum's unique number of the piece (accession or catalog number as appropriate): California Academy of Sciences, San Francisco 389-2578. For works in auction catalogs, give the lot number: Sotheby's 1994, lot 35.