**THE LOYOLA ART HISTORY PROGRAM SOURCE CITATION GUIDE**

**The Loyola Art History Program (hereafter “the Loyola AHP”) requires students to document sources based on *The Chicago Manual* *Style*, 15th edition.[[1]](#footnote-1) This practice is widely referred to as “CMS-style” or “Chicago.” All research papers must include a bibliography and footnotes; parenthetical citations and endnotes are not permitted. The Loyola AHP furthermore requires students to use the Chicago *notes-bibliography style* (with notes identified by N and bibliography entries identified by B) as opposed to the Chicago *parenthetical citations-reference list* *style/author-date style* (with parenthetical citations identified with a P and reference list entries identified with an R).**

**Art history majors and minors are encouraged to own and make frequent use of Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 7th edition.[[2]](#footnote-2) This book is widely referred to as “Turabian.” It offers detailed explanations and examples of CMS-style citation as well as excellent guidance on the research and writing of college-level research papers. For a brief introduction to Chicago style, read pages 460-488 of Diana Hacker, *A Writer’s Reference*.[[3]](#footnote-3) For useful templates for notes and bibliography entries, see Figure 16.1 of Turabian.[[4]](#footnote-4) When writing a research paper for the Loyola AHP, you should first familiarize yourself with Chicago style and then use this handout to avoid the most common student mistakes.**

**PROPER CITATION: COMMON ERRORS**

Footnotes and bibliography entries are single-spaced, with double-spacing between items.

The first line of bibliographic entries is flush left; the remaining lines are indented. Use the **hanging indent** function on your computer to create your bibliography.

Dictionary and encyclopedia entries have their own specific format. They should only be cited in footnotes. (They are tertiary sources and should not be found in a bibliography.)

Pay close attention to the guidelines on journal articles, especially volume and issue numbers.

Omit the initial *The* from journal titles, e.g., *Art Bulletin*.

Make sure you credit editors and translators. (Giorgio Vasari did not write in English.) Do not confuse editors and translators with the authors of texts.

Learn how to recognize an edited collection of scholarly articles and how to cite individual contributors within the collection as well as the editors of the collection.

Do not confuse the Chicago *notes-bibliography style* with the new *parenthetical citations-reference* *list style*; always look for Chicago examples identified with a B or N.

Page numbers: In a bibliography entry, provide the entire page range of a journal article or part of an edited collection. In a footnote, provide only the page or pages you are directly citing.

When citing an online source, try to locate and cite **the stable URL**. JSTOR offers this option.

**PROPER CITATION: MORE DETAIL ON COMMON ERRORS**

Arrangement of Bibliography Entries:

“If your bibliography includes two or more works written, edited, or translated by the same individual, arrange the entries alphabetically by title (ignoring articles such as *a* or *the*). For all entries after the first, replace the individual’s name with a long dash called a 3-em dash. For edited or translated works, put a comma and the appropriate designation (*ed.*, *trans.*, and so on) after the dash. List all such works before any that the individual coauthored or coedited.”[[5]](#footnote-5)

**Examples of Bibliography Entries Involving Multiple Works by the Same Individual**

Grabar, Oleg. *The Alhambra*. London: Allen Lane, 1978.

———. *The Dome of the Rock*. Cambridge, MA: Belknap Press, 2006.

———. *The Formation of Islamic Art*. Rev. ed. New Haven, CT: Yale University Press, 1987.

Parts of Edited Collections:

“If you cite part of an edited collection with contributions by multiple authors, list the part author (in roman type, enclosed in quotation marks) first. After the designation *in*, give the book title and the name of the editor. In a bibliography entry, include the full span of page numbers for that part following the book title; in a note, give the page number(s) for a specific reference as you would for any other quotation.”[[6]](#footnote-6)

**Examples of Bibliography Entries and Footnotes of Parts of Edited Collections**

Chave, Anna C. “Minimalism and Biography.” In *Reclaiming Female Agency: Feminist Art History after Postmodernism*, edited by Norma Broude and Mary D. Garrard, 385-407. Berkeley and Los Angeles: University of California Press, 2005.[[7]](#footnote-7)

Thiselton, Anthony. “Biblical Studies and Theoretical Hermeneutics.” In *The Cambridge*

 *Companion to Biblical Interpretation*, edited by John Barton, 95-113. Cambridge:

 Cambridge University Press, 1998.[[8]](#footnote-8)

Editor or Translator in Addition to an Author:

“In notes, insert the abbreviation *ed.* (never *eds*,. since in this context it means “edited by” rather than “editor”) or *trans.* before the editor’s or translator’s name. In bibliography entries, insert the phrase *Edited by* or *Translated by* before the editor’s or translator’s name. When a title page identifies an editor or translator with a complicated description, such as “Edited with an Introduction and Notes by” or “Translated with a Foreward by,” you can simplify this phrase to edited by or translated by and follow the above examples. In general, if a foreword or an introduction is written by someone other than the author, you need not mention that person unless you cite that part specifically.”[[9]](#footnote-9)

**Examples of Bibliography Entries and Footnotes with an**

**Editor or Translator in Addition to the Author**

Adorno, Theodor W., and Walter Benjamin. *The Complete Correspondence, 1928-1940*.

 Edited by Henri Lonitz. Translated by Nicholas Walker. Cambridge, MA: Harvard

 University Press, 1999.[[10]](#footnote-10)

Deleuze, Gilles. *The Fold: Leibniz and the Baroque*. Translated by Tom Conley. Minneapolis: University of Minnesota Press, 1993.[[11]](#footnote-11)

Procopius. *Secret History*. Translated by Richard Atwater. Ann Arbor: University of Michigan

 Press, 1963.[[12]](#footnote-12)

Publisher’s Name:

“Give the publisher’s name for each book exactly as it appears on the title page, even if you know that the name has since changed or is printed differently in different books in your bibliography. To save space, however, you may omit an initial *The* and such abbreviations as *Inc., Ltd., S.A., Co., &Co*., and *Publishing Co*.”[[13]](#footnote-13)

University of Chicago Press *instead of* The University of Chicago Press

Little, Brown *instead of* Little, Brown & Co.

Thames & Hudson *instead of* Thames & Hudson Ltd

Place of Publication:

“Where two or more cities are given (“Chicago and London,” for example), include only the first. If the city of publication might be unknown to the reader or confused with another city of the same name, add the abbreviation of the state, province, or (if necessary) country. When the publisher’s name includes the state name, no state abbreviation is needed.”[[14]](#footnote-14)

Baltimore: Johns Hopkins University Press

Chicago: University of Chicago Press

New York: Oxford University Press (Most OUP books now list New York before Oxford.)

London: Routledge

Harmondsworth, UK: Penguin Books

Upper Saddle River, NJ: Prentice Hall

Cambridge, MA: MIT Press

Cambridge, MA: Harvard University Press

*but*

Cambridge: Cambridge University Press (exception to the rule)

Chapel Hill: University of North Carolina Press

Princeton, NJ: Princeton University Press

*but*

Berkeley and Los Angeles: University of California Press (exception to the rule)

Dates in Titles:

“Use a comma to set off dates in a title or subtitle, even if there is no punctuation in the original source. If the source introduces the dates with a preposition (“from 1920 to 1945”) or a colon, follow the usage in the source.”[[15]](#footnote-15)

**Example of Proper Usage of Dates in a Title**

Welch, Evelyn. *Art and Society in Italy, 1350-1500*. Oxford: Oxford University Press, 1997.[[16]](#footnote-16)

Edition: “If you cite a book published in more than one edition, always indicate which edition you consulted because editions may differ.”[[17]](#footnote-17)

**Examples of Bibliography Entries and Footnotes Indicating Edition**

Ehrman, Bart D. *The New Testament: A Historical Introduction to the Early Christian Writings*. 2nd ed. New York: Oxford University Press, 2000.[[18]](#footnote-18)

Grabar, Oleg. *The Formation of Islamic Art*. Rev. ed. New Haven, CT: Yale University Press, 1987.[[19]](#footnote-19)

Volume: “If a book is part of a multivolume work, include this information in your citations.”[[20]](#footnote-20)

**Example of a Bibliography Entry and Footnote Indicating Volume**

Hodgson, Marshall G.S. *The Gunpowder Empires and Modern Times*. Vol. 3 of *The Venture of Islam: Conscience and History in a World Civilization*. Chicago: University of Chicago Press, 1974.[[21]](#footnote-21)

Referencing Notes in the Main Text: “Whenever you refer to or otherwise use material from a source, you must insert into your text a **superscript number** that directs your reader to a note that gives bibliographical information about that source.”[[22]](#footnote-22)

Formatting Footnotes:

Official Chicago Note Format:

Indentation: “Notes are indented like other paragraphs in the text; all following lines are flush left.”[[23]](#footnote-23) “Indent the first line of each note one-half inch (or five spaces) from the left margin; do not indent additional lines in the note.”[[24]](#footnote-24) “Begin each note with its reference number, preferably printed not as a superscript but as regular text. Put a period and a space between the number and the text of the note.”[[25]](#footnote-25)

**The Loyola AHP permits you to use the default settings for footnotes in Microsoft Word 2007: left-hand margin, superscripts** **for reference numbers, followed by space.[[26]](#footnote-26)**

First and Subsequent Notes for a Source (Shortened Notes):

The first time you cite a source, you must provide a complete citation in the footnotes. Subsequent notes may be shortened; **the Loyola AHP prefers the author-title shortened note**. “For subsequent references to a source you have already cited, **you may simply give the author’s last name, a short form of the title, and the page or pages cited**. A short form of the title of a book is italicized; a short form of the title of an article is put in quotation marks.”[[27]](#footnote-27) “The short title contains the key word or words from the main title. An initial *A* or *The* is omitted. Titles of four words or fewer are seldom shortened.”[[28]](#footnote-28)

Use of *Ibid*. in Footnotes:

Chicago style is distinctive with regard to its use of footnotes with the abbreviation *ibid*. Read pages 155-157 of Turabian for precise instructions on how and when to use *ibid*., which comes from the Latin word *ibidem* or “in the same place.”[[29]](#footnote-29) When you consult a secondary source and notice *ibid.* in the footnotes, you will know immediately that the author is using Chicago style. Examples of the proper use of *ibid.* are provided throughout this handout in the footnotes.

Citation of Dictionaries and Encyclopedias:

“Well-known reference works, such as major dictionaries and encyclopedias, should usually be cited only in notes…Within the note, you may omit the facts of publication, but you must specify the edition (if not the first)…Online versions of encyclopedias are regularly updated, so include both the URL and the date you accessed the material.”[[30]](#footnote-30) See the example of a dictionary in print below:[[31]](#footnote-31)

“Sometimes it may be appropriate to include the author of an entry.”[[32]](#footnote-32) See the example a citation of *The Grove Dictionary of Art* below:[[33]](#footnote-33)

**Dictionary and encyclopedia entries do not appear in bibliography entries because they are tertiary sources**. Turabian offers an excellent discussion of the differences between primary, secondary, and tertiary sources.[[34]](#footnote-34) Turabian is furthermore clear on the value of *Wikipedia* for research: “Never cite it as an authoritative source.”[[35]](#footnote-35)

Journal Articles:

Journal Title: “Give the title exactly as it appears on the title page or above the table of contents of the journal; do not use abbreviations, although **you can omit an initial *The*** (*Journal of* *Business*).”[[36]](#footnote-36) In the discipline of art history, examples of proper journal titles in bibliography entries and footnotes are *Art Bulletin*, *Burlington Magazine*, etc.

Volume and Issue Numbers: “The volume number follows the journal title without intervening punctuation and is not italicized. Use arabic numerals even if the journal itself uses roman numerals. If there is an issue number, it follows the volume number, separated by a comma and preceded by *no*.[[37]](#footnote-37) If you have difficulty with roman numerals, see Table 23.1 in Turabian.[[38]](#footnote-38)

Be aware that there is a significant lag time between the publication of journals and their appearances in databases such as JSTOR. It is likely that you will need to consult and photocopy recent publications in print.

**Examples of Bibliography Entries and Footnotes for Journal Articles in Print**

Boynton, Susan. “Prayer as Liturgical Performance in Eleventh- and Twelfth-Century Psalters.”

 *Speculum* 82, no. 4 (October 2007): 896-931.[[39]](#footnote-39)

Cernuschi, Claude, and Andrzej Herczynski. “The Subversion of Gravity in Jackson Pollock’s

 Abstractions.” *Art Bulletin* 90, no. 4 (December 2008): 616-639.[[40]](#footnote-40)

Greenstein, Jack M. “The Body of Eve in Andrea Pisano’s *Creation* Relief.” *Art Bulletin* 90,

 no. 4 (December 2008): 575-596.[[41]](#footnote-41)

Kogman-Appel, Katrin. “Christianity, Idolatry, and the Question of Jewish Figural Painting in

 the Middle Ages.” *Speculum* 84, no. 1 (January 2009): 73-107.[[42]](#footnote-42)

Journal Articles Published Online:

“Online databases of articles generally list all the elements necessary for citations. Include the **stable URL listed**, which also identifies the database in which you consulted the article.”[[43]](#footnote-43) In JSTOR, you can find the stable URL under “item information” or “export this citation.” The stable URL is shorter than the full URL.

**Example of a Bibliography Entry and Footnote for a** **Journal Article Online**

Eberlein, Johann Konrad. “The Curtain in Raphael’s *Sistine Madonna*.” *Art Bulletin* 65, no. 1

 (March 1983): 61-77. <http://www.jstor.org/stable/3050299> (accessed May 1, 2009).[[44]](#footnote-44)

**Sample Chicago Style Bibliography for the Loyola AHP**

Barkan, Leonard. *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture*. New Haven, CT: Yale University Press, 1999.

Chave, Anna C. “Minimalism and Biography.” In *Reclaiming Female Agency: Feminist Art History after Postmodernism*, edited by Norma Broude and Mary D. Garrard, 385-407. Berkeley and Los Angeles: University of California Press, 2005.

Cooper, Kate. *The Virgin and the Bride: Idealized Womanhood in Late Antiquity*. Cambridge, MA: Harvard University Press, 1996.

Corrigan, Kathleen. “Text and Image on an Icon of the Crucifixion at Mount Sinai.” In *The Sacred Image East and West*, edited by Robert Ousterhout and Leslie Brubaker, 45-62. Urbana: University of Illinois Press, 1995.

Eberlein, Johann Konrad. “The Curtain in Raphael’s *Sistine Madonna*.” *Art Bulletin* 65, no. 1 (March 1983): 61-77. <http://www.jstor.org/stable/3050299> (accessed May 1, 2009).

Eco, Umberto. *Art and Beauty in the Middle Ages*. Translated by Hugh Bredin. New Haven, CT: Yale University Press, 1986.

———. *Kant and the Platypus: Essays on Language and Cognition*. Translated by Alastair McEwen. London: Secker & Warburg, 1999.

———. *The Name of the Rose*. Translated by William Weaver. San Diego: Harcourt Brace, 1994.

Ehrman, Bart D. *The New Testament: A Historical Introduction to the Early Christian Writings*. 2nd ed. New York: Oxford University Press, 2000.

Gates, Henry Louis Jr. *America behind the Color Line: Dialogues with African Americans*. New York: Warner Books, 2004.

———, ed. *The Classic Slave Narratives*. New York: Penguin Putnam, 2000.

———. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford University Press, 1989.

Gates, Henry Louis Jr., and Cornel West. *The African American Century: How Black Americans* *Have Shaped Our Country*. New York: Free Press, 2000.

Grabar, Oleg. *The Dome of the Rock*. Cambridge, MA: Belknap Press, 2006.

———. *The Formation of Islamic Art*. Rev. ed. New Haven, CT: Yale University Press, 1987.

Grabar, Oleg, and Sheila Blair. *Epic Images and Contemporary History: The Illustrations of the Great Mongol Shahnama*. Chicago: University of Chicago Press, 1980.

Greenstein, Jack M. “The Body of Eve in Andrea Pisano’s *Creation* Relief.” *Art Bulletin* 90,

 no. 4 (December 2008): 575-596.

Hedeman, Anne D. “Roger van der Weyden’s Escorial *Crucifixion* and Carthusian Devotional Practices.” In *The Sacred Image East and West*, edited by Robert Ousterhout and Leslie Brubaker, 191-203. Urbana: University of Illinois Press, 1995.

Kogman-Appel, Katrin. “Christianity, Idolatry, and the Question of Jewish Figural Painting in

 the Middle Ages.” *Speculum* 84, no. 1 (January 2009): 73-107.

Michaud, Philippe-Alain. *Aby Warburg and the Image in Motion*. Translated by Sophie Hawkes. New York: Zone Books, 2007.

Verkerk, Dorothy. *Early Medieval Bible Illumination and the Ashburnham Pentateuch*. Cambridge: Cambridge University Press, 2004.

1. University of Chicago Press, *The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers*, 15th ed. (Chicago: University of Chicago Press, 2003), 593-754. [↑](#footnote-ref-1)
2. Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for* *Students and Researchers*, 7th ed., revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and the University of Chicago Press Editorial Staff (Chicago: University of Chicago Press, 2007), 133-215.

 [↑](#footnote-ref-2)
3. Diana Hacker, *A Writer’s Reference with a Guide to Writing in All Disciplines at Loyola College in Maryland*, 6th ed., ed. Cinthia Gannett and Peggy O’Neill (Boston: Bedford/St. Martin’s, 2007), 460-488. [↑](#footnote-ref-3)
4. Turabian, *Manual for Writers*, 143-145. [↑](#footnote-ref-4)
5. Ibid., 148. [↑](#footnote-ref-5)
6. Ibid., 178-179. [↑](#footnote-ref-6)
7. Anna C. Chave, “Minimalism and Biography,” in *Reclaiming Female Agency: Feminist Art History after* *Postmodernism*, ed. Norma Broude and Mary D. Garrard (Berkeley and Los Angeles: University of California Press, 2005), 400. [↑](#footnote-ref-7)
8. Anthony Thiselton, “Biblical Studies and Theoretical Hermeneutics,” in *The Cambridge Companion to Biblical* *Interpretation*, ed. John Barton (Cambridge: Cambridge University Press, 1998), 103. [↑](#footnote-ref-8)
9. Turabian, *Manual for Writers*, 163-164. [↑](#footnote-ref-9)
10. Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928-1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999), 212. [↑](#footnote-ref-10)
11. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tom Conley (Minneapolis: University of Minnesota Press, 1993), 52. [↑](#footnote-ref-11)
12. Procopius, *Secret History*, trans. Richard Atwater (Ann Arbor: University of Michigan Press, 1963), 33. [↑](#footnote-ref-12)
13. Turabian, *Manual for Writers*, 174-175. [↑](#footnote-ref-13)
14. Ibid., 174. [↑](#footnote-ref-14)
15. Ibid., 168. [↑](#footnote-ref-15)
16. Evelyn Welch, *Art and Society in Italy, 1350-1500* (Oxford: Oxford University Press, 1997), 183. [↑](#footnote-ref-16)
17. Turabian, *Manual for Writers*, 170. [↑](#footnote-ref-17)
18. Bart D. Ehrman, *The New Testament: A Historical Introduction to the Early Christian Writings*, 2nd ed. (New York: Oxford University Press, 2000), 103. [↑](#footnote-ref-18)
19. Oleg Grabar, *The Formation of Islamic Art*, rev. ed. (New Haven, CT: Yale University Press, 1987), 54. [↑](#footnote-ref-19)
20. Turabian, *Manual for Writers*, 171. [↑](#footnote-ref-20)
21. Marshall G.S. Hodgson, *The Gunpowder Empires and Modern Times*, vol. 3 of *The Venture of Islam: Conscience and History in a World Civilization* (Chicago: University of Chicago Press, 1974), 96. [↑](#footnote-ref-21)
22. Turabian, *Manual for Writers*, 151. [↑](#footnote-ref-22)
23. Ibid., 147. [↑](#footnote-ref-23)
24. Hacker, *Writer’s Reference*, 482. [↑](#footnote-ref-24)
25. Turabian, *Manual for Writers*, 152. This indented footnote is the official Chicago style. If you look at the sample pages for footnotes in Turabian or a scholarly journal like *Speculum*, you will notice this format. [↑](#footnote-ref-25)
26. This is the default setting for footnotes in Microsoft Word. Examples of this kind of footnote are provided throughout this handout. [↑](#footnote-ref-26)
27. Hacker, *Writer’s Reference*, 472. [↑](#footnote-ref-27)
28. *Chicago Manual of Style*, 605. [↑](#footnote-ref-28)
29. Turabian, *Manual for Writers*, 155-157. [↑](#footnote-ref-29)
30. Ibid., 191. [↑](#footnote-ref-30)
31. *Dictionary of American Biography*, s.v. “Wadsworth, Jeremiah.” [↑](#footnote-ref-31)
32. *Chicago Manual of Style*, 716. [↑](#footnote-ref-32)
33. The Grove Art Dictionary of Art, s.v. "Stonehenge" (by Aubrey Burl). [↑](#footnote-ref-33)
34. Turabian, *Manual for Writers*, 25-27. [↑](#footnote-ref-34)
35. Ibid., 27. [↑](#footnote-ref-35)
36. Ibid., 182-183. [↑](#footnote-ref-36)
37. Ibid. [↑](#footnote-ref-37)
38. Ibid., 319. [↑](#footnote-ref-38)
39. Susan Boynton, “Prayer as Liturgical Performance in Eleventh- and Twelfth-Century Psalters,” *Speculum* 82, no. 4 (October 2007): 901-904. [↑](#footnote-ref-39)
40. Claude Cernuschi and Andrzej Herczynski, “The Subversion of Gravity in Jackson Pollock’s Abstractions,” *Art Bulletin* 90, no. 4 (December 2008): 619. [↑](#footnote-ref-40)
41. Jack M. Greenstein, “The Body of Eve in Andrea Pisano’s *Creation* Relief,” *Art Bulletin* 90, no. 4 (December 2008): 582.

 [↑](#footnote-ref-41)
42. Katrin Kogman-Appel, “Christianity, Idolatry, and the Question of Jewish Figural Painting in the Middle Ages,” *Speculum* 84, no. 1 (January 2009): 97. [↑](#footnote-ref-42)
43. Turabian, *Manual for Writers*, 185. [↑](#footnote-ref-43)
44. Johann Konrad Eberlein, “The Curtain in Raphael’s *Sistine Madonna*,” *Art Bulletin* 65, no 1 (March 1983): 70, <http://www.jstor.org/stable/3050299> (accessed May 1, 2009). [↑](#footnote-ref-44)