

Department of Art History and Art Conservation Style Sheet for Footnotes and Bibliography

This document provides guidelines for how to cite sources in a research paper. All ARTH and ARTC students are expected to familiarize themselves with these guidelines and use them correctly in written assignments. Consult your instructor if you have questions.

Any time you borrow a substantive or new idea from a research source, and especially if you quote that source word-for-word, you need to provide a citation that acknowledges the source of your information. This is done by using footnotes (at the bottom of each page of a paper) or endnotes (all citations listed at the end of the paper): either of these is acceptable. The first time you cite a source in a note, use the complete citation, as described below (1.). In subsequent citations from the same source, use the short form, as described below (2.).

Your paper should also be followed by a bibliography of all sources consulted, listed alphabetically by last name of (first) author. This should include not only sources that you have referenced directly in your footnotes, but any source you have consulted for your research.

The following examples illustrate citations using the notes and bibliography system. Examples of notes are followed by shortened versions of citations to the same source. The formats follow *The Chicago Manual of Style*, probably the most commonly used style in art historical writing. Please consult *The Chicago Manual* for a fuller range of advice on form and citation in academic writing than can be offered here.

Failure to give credit to your sources of information constitutes a violation of Academic Integrity and can lead to serious consequences. For more on this, see:

<http://www.queensu.ca/artsci/students-at-queens/academic-integrity>

Book

One author

Notes:

1. Gauvin Bailey, *The Andean Hybrid Baroque: Convergent Cultures in the Churches of Colonial Peru* (Notre Dame: University of Notre Dame Press, 2010), 99–100.
2. Bailey, *Andean Hybrid Baroque*, 3. (Note: You can decide what key words to use for the abbreviated title -- just be sure that the original source is easy for the reader to identify).

Bibliography:

Bailey, Gauvin. *The Andean Hybrid Baroque: Convergent Cultures in the Churches of Colonial Peru*. Notre Dame: University of Notre Dame Press, 2010.

Two or more co-authors

Notes:

1. Geoffrey C. Ward and Ken Burns, *The War: An Intimate History, 1941–1945* (New York: Knopf, 2007), 52.
2. Ward and Burns, *War*, 59–61.

Bibliography:

Ward, Geoffrey C., and Ken Burns. *The War: An Intimate History, 1941–1945*. New York: Knopf, 2007.

For three or more authors (listed on the title page of a book), cite all of the authors in the bibliography. In the note, list only the first author, followed by *et al.* (“and others”):

Notes:

1. Raymond Klibansky, et al., *Saturn and Melancholy: Studies in the History of Natural Philosophy, Religion and Art* (London: Nelson, 1964), 22.
2. Klibansky et al., *Saturn and Melancholy*, 34.

Bibliography:

Klibansky, Raymond, Erwin Panofsky, and Fritz Saxl, *Saturn and Melancholy: Studies in the History of Natural Philosophy, Religion and Art* (London: Nelson, 1964).

Edited book

(One or more editors are listed on the title page. Other authors are responsible for most of the individual chapters within the book. You should credit the author of the chapter you are actually citing.)

Notes

1. M. Christine Boyer, “*La Mission Héliographique: Architectural Photography and the*

Patrimony of France, 1851,” in Joan M. Schwartz and James D. Ryan, eds., *Picturing Place: Photography and the Geographical Imagination* (London: I.B. Tauris, 2003), 21-54.

2. Boyer, “*La Mission*,” 25.

Bibliography:

You can cite the whole book if you have consulted the whole thing, and/or you can also cite individual authors / chapters.

Boyer, Christine M., “*La Mission Héliographique: Architectural Photography and the Patrimony of France, 1851.*” In Joan M. Schwartz and James D. Ryan, eds., *Picturing Place: Photography and the Geographical Imagination* (London: I.B. Tauris, 2003), 21-54.

Schwartz, Joan M., and James R. Ryan, eds. *Picturing Place: Photography and the Geographical Imagination*. London: I.B. Tauris, 2003.

Exhibition catalogue

Notes:

1. Arthur K. Wheelock, Jr., ed., *Jan Lievens 1607-1674: A Dutch Master Rediscovered*, exhibition catalogue, Washington, National Gallery of Art, Milwaukee Art Museum, and Museum het Rembrandthuis, Amsterdam, 2008.

2. Wheelock, ed., *Jan Lievens*, 23.

Bibliography:

Wheelock, Arthur K., Jr., ed., *Jan Lievens 1607-1674: A Dutch Master Rediscovered*, exhibition catalogue, Washington, National Gallery of Art, Milwaukee Art Museum, and Museum het Rembrandthuis, Amsterdam, 2008.

Entry or essay in an exhibition catalogue

Stephanie S. Dickey, “Jan Lievens and Printmaking,” in Arthur Wheelock, ed., *Jan Lievens 1607-1674: A Dutch Master Rediscovered*, exhibition catalogue, Washington, National Gallery of Art, Milwaukee Art Museum, and Museum het Rembrandthuis, Amsterdam, 2008, 54-67.

Preface, foreword, introduction, or similar part of a book

1. James Rieger, introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1982), xx–xxi.
2. Rieger, introduction, xxxiii.

Translation or critical edition of a literary source:

Notes:

1. Richmond Lattimore, trans. (or ed., or trans. and ed), *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.
2. Lattimore, *Iliad*, 24.

Bibliography:

Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

Journal Article

Article in a print journal:

In a note, list the specific page numbers consulted, if any. In the bibliography, list the page range for the whole article.

Notes:

1. Matthew M. Reeve, “Gothic Architecture, Sexuality, and License at Horace Walpole’s Strawberry Hill”, *Art Bulletin* 95:3 (2013): 411.
2. Reeve, “Gothic Architecture”, 412-13.

Bibliography:

Reeve, Matthew M. “Gothic Architecture, Sexuality, and License at Horace Walpole’s Strawberry Hill.” *Art Bulletin* 95:3 (2013): 411-39.

Article in an online journal

Include a DOI (Digital Object Identifier) if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include the date you accessed this source.

1. Gueorgi Kossinets and Duncan J. Watts, “Origins of Homophily in an Evolving Social Network,” *American Journal of Sociology* 115 (2009): 411, accessed February 28, 2010, doi:10.1086/599247.
2. Kossinets and Watts, “Origins of Homophily,” 439.

Kossinets, Gueorgi, and Duncan J. Watts. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115 (2009): 405–50. Accessed February 28, 2010. doi:10.1086/599247.

Article in a Newspaper or Popular Magazine

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a *New York Times* article on February 27, 2010, . . .") instead of in a note, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations. If you consulted the article online, include a URL and access date. If no author is identified, begin the citation with the article title.

1. Daniel Mendelsohn, "But Enough about Me," *New Yorker*, January 25, 2010, 68.
2. Sheryl Gay Stolberg and Robert Pear, "Wary Centrists Posing Challenge in Health Care Vote," *New York Times*, February 27, 2010, accessed February 28, 2010, <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.
3. Mendelsohn, "But Enough about Me," 69.
4. Stolberg and Pear, "Wary Centrists."

Mendelsohn, Daniel. "But Enough about Me." *New Yorker*, January 25, 2010.
Stolberg, Sheryl Gay, and Robert Pear. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27, 2010. Accessed February 28, 2010. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

Book Review

(Note: Book reviews may or may not have a title.)

In a scholarly journal:

Notes:

1. Stephanie S. Dickey, Review of Richard Spear and Philip Sohm, eds., et al., *Painting for Profit* (New Haven/London: Yale University Press, 2010), in *Sixteenth Century Journal* 43:1 (2012), 308-309.
2. Dickey, Review of Spear and Sohm, 308.

Bibliography:

Dickey, Stephanie S. Review of Richard Spear and Philip Sohm, eds., et al., *Painting for Profit* (New Haven/London: Yale University Press, 2010), in *Sixteenth Century Journal* 43:1 (2012), 308-309

In a popular publication:

Notes:

1. David Kamp, "Deconstructing Dinner," review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, April 23, 2006, Sunday Book Review, <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

2. Kamp, "Deconstructing Dinner."

Bibliography:

Kamp, David. "Deconstructing Dinner." Review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan. *New York Times*, April 23, 2006, Sunday Book Review.

<http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

Thesis or Dissertation

Notes:

1. Mihwa Choi, "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty" (PhD diss., University of Chicago, 2008).

2. Choi, "Contesting *Imaginaires*."

Bibliography:

Choi, Mihwa. "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago, 2008.

Conference Paper

(A conference paper is not considered formally published until it appears in print. However, you can cite a conference paper if you heard it presented. You can check to see if the conference published Abstracts of the papers, either on-line or in print, and reference that.)

Notes

1. Rachel Adelman, "'Such Stuff as Dreams Are Made On': God's Footstool in the Aramaic Targumim and Midrashic Tradition" (paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, November 21–24, 2009).

2. Adelman, "Such Stuff as Dreams."

Bibliography

Adelman, Rachel. "'Such Stuff as Dreams Are Made On': God's Footstool in the Aramaic

Targumim and Midrashic Tradition.” Paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, November 21–24, 2009.

Websites and Online Sources

Websites and online materials should be used selectively and with great care. Much online material is not peer reviewed (meaning it is not checked by an expert in the field) and is very often erroneous. Wikipedia, for example, is an open site to which contributors add data which is not carefully checked. As such, you will be penalized for unknowingly repeating errors if using such sites. Always defer to published, peer reviewed work where possible. If you wish to use an online source, be sure that it is peer reviewed and authoritative. If in doubt, ask your instructor what will be considered an acceptable source. A citation to website content can often be limited to a mention in the text or in a note (“As of July 19, 2008, the McDonald’s Corporation listed on its website . . .”). For a more formal citation, include the URL and date accessed, as follows:

“McDonald’s Happy Meal Toy Safety Facts,” McDonald’s Corporation, accessed July 19, 2008, <http://www.mcdonalds.com/corp/about/factsheets.html>.

Oxford Art Online and Grove Art Online, both accessible via QCAT, are examples of a reliable and useful source, since they are written by experts and are carefully peer reviewed. Because such content is subject to change, include an access date.

McQuillan, Melissa, “Picasso, Pablo,” in *Grove Art Online*, accessed July 20, 2016, http://www.oxfordartonline.com.proxy.queensu.ca/subscriber/article/grove/art/T067316?q=Picasso&search=quick&pos=5&_start=1#firsthit

It will not always be possible to identify an author. Example:

Biographical Information in *The Rembrandt Database*, accessed July 22, 2016. <http://www.rembrandtdatabase.org/rembrandt>

Occasionally primary sources are available in authoritative, online editions, which will often include specific instructions about how to cite the source. An example is:

<http://vangoghletters.org>

Jansen, Leo, Hans Luijten, Nienke Bakker, eds. *Vincent van Gogh - The Letters*. Amsterdam & The Hague: Van Gogh Museum & Huygens ING, 2009. Version: December 2010, accessed 13 August 2016, <http://vangoghletters.org>.

Finally, some journals are published exclusively online and do not have paper versions. Because they follow the format of print journals, you may cite them as you would a regular print journal

(above). Two rigorously peer reviewed journals are:

<https://arthistoriography.wordpress.com>

and

<http://www.britishartstudies.ac.uk>