

A Cite for Sore Eyes: A Short Guide to Citing Sources in Historical Writing

The following demonstrates the Chicago Style, which is the preferred method of citation in historical writing. When a teacher asks for you to follow the Chicago Style, do not turn in a deep dish paper or a paper covered with hot dog fixings. That's the wrong Chicago Style. In these examples, **N** stands for "notes," which is what you should write in your endnotes or footnotes. **B** stands for "bibliography," which is what you should write in your...you guessed it, bibliography. You can see that you indent the first line of each note, but leave subsequent lines flush with the left margin (with a ten-point font). When making entries in your bibliography, on the other hand, you leave the first line flush with the left margin, and indent each subsequent line (with a twelve-point font).

Book: Single Author or Editor

N: 1. William Reese, *Testing Wars in the Public Schools: A Forgotten History* (Cambridge: Harvard University Press, 2013), 21-22.

41. Tony Michels, ed., *Jewish Radicals: A Documentary History* (New York: New York University Press, 2012), 15.

B: Reese, William. *Testing Wars in the Public Schools: A Forgotten History*. Cambridge: Harvard University Press, 2013.

Michels, Tony, ed. *Jewish Radicals: A Documentary History*. New York: New York University Press, 2012.

Book: Multiple Authors or Editors

N: 26. Elizabeth Fox-Genovese and Eugene Genovese, *The Mind of the Master Class: History and Faith in the Modern Southern Slaveholder's Worldview* (New York: Cambridge University Press, 2005), 120-121.

11. Charles L. Cohen and Ronald L. Numbers, eds., *Gods in America: Religious Pluralism in the United States* (New York: Oxford University Press, 2013), 50-52.

B: Fox-Genovese, Elizabeth and Eugene Genovese. *The Mind of the Master Class: History and Faith in the Modern Southern Slaveholder's Worldview*. New York: Cambridge University Press, 2005.

Cohen, Charles L. and Ronald L. Numbers, eds. *Gods in America: Religious Pluralism in the United States*. New York: Oxford University Press, 2013.

Book: A Single Chapter in an Edited Volume

N: 7. Nan Enstad, "Popular Culture," in *Blackwell Companion to American Cultural History*, ed. Karen Halttunen (London: Blackwell, 2008), 360.

B: Enstad, Nan. "Popular Culture." In *Blackwell Companion to American Cultural History*, edited by Karen Halttunen, 356-370. London: Blackwell, 2008.

Journal Article

N: 9. Francine Hirsch, "Getting to Know 'The Peoples of the USSR': Ethnographic Exhibits as Soviet Virtual Tourism, 1923-1934," *Slavic Review* 62, no. 4 (Winter 2003): 690.

B: Hirsch, Francine. "Getting to Know 'The Peoples of the USSR': Ethnographic Exhibits as Soviet Virtual Tourism, 1923-1934." *Slavic Review* 62, no. 4 (Winter 2003): 683-709.

Newspapers

N: 12. Sean Dinces, "Gov. Scott Walker's Plan for the Bucks Is a Sucker's Bet," *Milwaukee Journal-Sentinel*, March 8, 2015.

B: As a general rule, you do not need to list a newspaper article in your bibliography unless it is significant to your argument or appears multiple times.

Lectures and Papers Presented at Meetings

N: 89. John Hall, "Uncommon Defense: Indian Allies in the Black Hawk War" (lecture, Madison History Roundtable, Madison, December 11, 2014).

B: Hall, John. "Uncommon Defense: Indian Allies in the Black Hawk War." Lecture, Madison History Roundtable, Madison, December 11, 2014.

Paintings, Sculptures, and Photographs

N: 30. Grant Wood, *American Gothic*, 1930, Chicago Art Institute of Chicago, Chicago.

B: As with newspaper articles, you need not list paintings, sculptures, and photographs in your bibliography unless they are significant to your argument or appear multiple times.

Movies and Television

N: 9. *Indiana Jones and the Raiders of the Lost Ark*, directed by Steven Spielberg (Paramount Pictures, 1981), DVD (Paramount, 2008).

B: *Indiana Jones and the Raiders of the Lost Ark*. Directed by Steven Spielberg. Paramount Pictures, 1981. DVD. Paramount, 2008.

Electronics Books

N: 15. Suzanne Desan, *The Family on Trial in Revolutionary France* (Berkeley: University of California Press, 2004), 80-81, ACLS Humanities E-Book.

B: Desan, Suzanne. *The Family on Trial in Revolutionary France*. Berkeley: University of California Press, 2004. ACLS Humanities E-Book.

Shortening Notes

When referencing a text for the first time, include the entire citation. For example:

N: 77. William Cronon, *Nature's Metropolis: Chicago and the Great West* (New York: W.W. Norton, 1991), 83.

For subsequent citations, use the shortened note.

N: 81. Cronon, *Nature's Metropolis*, 90.

If you are referencing the same text in the very next note, use *ibid.*, which is an abbreviation for the Latin word *ibidem*, meaning "in the same place." If you are referencing the same page from the same text, you do not need to include the page number (see note eighty-three). For example:

N: 81. Cronon, *Nature's Metropolis*, 90.
82. *Ibid.*, 108.
83. *Ibid.*

Need more information?

For a more comprehensive explanation of the Chicago Style, see Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*.