

SAMPLES OF BIBLIOGRAPHY AND NOTES

Bibliographies as well as footnotes/endnotes must follow the Chicago Manual of Style format (see also Kate L. Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*). Below you will find an example style guide.

1. Bibliography

Bibliographies are alphabetized by the author's last name.

Baxandall, Michael. *The Limewood Sculptors of Renaissance Germany*. New Haven: Yale University Press, 1980.

Botticini, Maristella. "A Tale of 'Benevolent' Governments: Private Credit Markets, Public Finance, and the Role of Jewish Lenders in Medieval and Renaissance Italy." *Journal of Economic History* 60, no. 1 (March 2000): 164-89.

Chambers, David and Brian Pullan, ed. *Venice: A Documentary History 1450-1630*. Oxford: Blackwell, 1992.

Cummins, Thomas. "We Are the Other: Peruvian Portraits of Colonial *Kurakakuna*." In *Transatlantic Encounters: Europeans and Andeans in the Sixteenth Century*. Edited by Kenneth J. Andrien and Rolena Adorno. Berkeley: University of California Press, 1991.

Encyclopaedia Judaica. New York: The Macmillan Company, 1971, s.v. "Urbino."

Fiorenza, Giancarlo. "Dosso Dossi, Garofalo, and the Costabili Polyptych: Imaging Spiritual Authority." *Art Bulletin* 82 (June 2000): 252-279.

Franceschini, Adriano. "Dosso Dossi, Benvenuto da Garofalo, and the Costabili Polyptych in Ferrara." In *Dosso's Fate: Painting and Court Culture in Renaissance Italy*. Edited by Luisa Ciammitti, Steven F. Ostrow, and Salvatore Settis. Los Angeles: The Getty Research Institute Publications, 1998.

Ginzburg, Carlo. *Ecstasies: Deciphering the Witches' Sabbath*. Translated by Raymond Rosenthal. New York: Pantheon Books, 1991.

Hall, Stuart. "Cultural Identity and Diaspora." In *Identity: Community, Culture, Difference*. Edited by J. Rutherford. London: Lawrence & Wishart, 1990.

NOTE: citations for books do not include page numbers. Page numbers are necessary for journal articles.

2. Endnotes and Footnotes

To indicate a note in your text, include a superscript number after the final punctuation mark in a sentence. Number the notes consecutively both in your text and on your endnotes/footnotes. When you initially cite a source, you must include the complete citation; however, subsequent references to that same source may be abbreviated. All notes MUST include page numbers.

¹ Michael Baxandall, *The Limewood Sculptors of Renaissance Germany* (New Haven: Yale University Press, 1980), 83-84.

² Maristella Botticini, "A Tale of 'Benevolent' Governments: Private Credit Markets, Public Finance, and the Role of Jewish Lenders in Medieval and Renaissance Italy," *Journal of Economic History* 60, no. 1 (March 2000): 164-89.

³ David Chambers and Brian Pullan, eds., *Venice: A Documentary History 1450-1630* (Oxford: Blackwell, 1992), 338-39.

⁴ Thomas Cummins, "We Are the Other: Peruvian Portraits of Colonial *Kurakakuna*," in *Transatlantic Encounters: Europeans and Andeans in the Sixteenth Century*, eds. Kenneth J. Andrien and Rolena Adorno (Berkeley: University of California Press, 1991), 209.

⁵ *Encyclopaedia Judaica* (New York: The MacMillan Company, 1971), s.v. "Urbino," 381.

⁶ Giancarlo Fiorenza, "Dosso Dossi, Garofalo, and the Costabili Polyptych: Imaging Spiritual Authority," *Art Bulletin* 82 (June 2000): 252-279.

⁷ Adriano Franceschini, "Dosso Dossi, Benvenuto da Garofalo, and the Costabili Polyptych in Ferrara," in *Dosso's Fate: Painting and Court Culture in Renaissance Italy*, eds. Luisa Ciammitti, Steven F. Ostrow, and Salvatore Settis (Los Angeles: The Getty Research Institute Publications, 1998), 143-151.

⁸ Carlo Ginzburg, *Ecstasies: Deciphering the Witches' Sabbath*, trans. Raymond Rosenthal (New York: Pantheon Books, 1991), 20.

⁹ Stuart Hall, "Cultural Identity and Diaspora," in *Identity: Community, Culture, Difference*, ed. J. Rutherford (London: Lawrence & Wishart, 1990), 222.