

A Brief Introduction to Scholarly Citations Using Chicago (Humanities) / Turabian

The Chicago Manual of Style. Chicago: The University of Chicago Press, 2010. **Bridwell Reference Z 253 .U69 2010**

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press, 2007. **Bridwell Reference LB 2369 .T8 2007**

Copies of each of these are also available in Bridwell's reference Office.

Although you might believe that scholarly citations were created to vex innocent theology students, they are actually a means of telling your reader where you got your information. Think of it as a trail of breadcrumbs that will lead Prof. Hansel-und-Gretel through the woods of your research.

The Chicago Manual of Style (CMS) advocates two systems of citation.

- 1) Author-Date System. Used most commonly in the sciences.
- 2) Notes and Bibliography System. This is the system from which Turabian derives, and the one under discussion today.

The Notes and Bibliography System has two approaches:

If you plan to include a bibliography in your work, then all references (either footnotes or endnotes) can be short style. Example:

Style of entry for bibliography:

Grahame, Kenneth, and Ernest H. Shepard. *The Wind in the Willows*. New York: Scribner, 1960.

Style of entry for related reference notes:

Grahame, *Wind in the Willows*, 23.

OR

If you plan to omit a bibliography in your work, then all references (either footnotes or endnotes) follow the system of the first citation being a full note, and subsequent citations being short. Note the differences in punctuation and name order between a bibliographic entry and a first full note. Example:

Style of entry for first full note:

Kenneth Grahame and Ernest H. Shepard, *The Wind in the Willows*, (New York: Scribner, 1960).

Style of entry for subsequent reference notes:

Grahame, *Wind in the Willows*, 23.

When to insert a reference note:

“Ethics, copyright laws, and courtesy to readers require authors to identify the sources of direct quotations *and of any facts of opinions not generally known or easily checked* [italics mine.jle].”¹

So in which of these cases would you, the author, choose to insert a reference note?

The Wind in the Willows is a timeless children’s book.

“Mole’s face beamed at the sight of all these objects so dear to him, and he hurried Rat through the door, lit a lamp in the hall, and took one glance around his old home.”

Grahame is celebrated for the sensitivity with which he writes for children; he claimed to remember everything between the ages of four and seven and, consequently, that age group became his favorite audience.

Fun with reference notes:

You don’t have to use your notes merely to cite references. You can also use them to discuss issues that are tangential to your main text, highlight areas of scholarly debate, ask questions, and generally carry on a conversation with your reader. Reference notes are where the really meaty debates between scholars go on, which is why reading them can be highly entertaining.

When making a comment, do so after you have given the source. Example:

Grahame, *Wind in the Willows*, 22. It is at this point, the inclusion of “Ducks’ Ditty,” that Grahame maximizes the whimsical quality of his narrative, while also establishing the character of Rat. Although some experts disagree, most notably Prof. Pompous of the University of Notoriously Dull, my belief is that Rat’s use of poetry demonstrates a deeper delineation of his musical nature that has heretofore been noted.

Some tips for inserting reference notes:

Place your references at the end of the sentence. Don’t break up the flow of your text by inserting them in the middle.

A reference can contain more than one citation. Simply place multiple references in order and separate them with a semi colon. This helps cut down on excessive numbers of references within a sentence or even a paragraph. Example:

¹ *The Chicago Manual of Style*, (Chicago: The University of Chicago Press, 2010), 594.

Steig, "At the Back," 47; Grahame, *Wind in the Willows*, 22.

Ibid. is used when the preceding note is exactly the same. If the preceding note is exactly the same, but with a different page number, you can use, for example, Ibid., 23.

Why Jane prefers to avoid Ibid.: In long works, when you are making a lot of changes to the text and moving blocks of information around, it is quite easy to separate the Ibid. from the preceding note to which it refers. The use of short notes eliminates this danger.

When a work has multiple cities of publication, it is allowable to eliminate all but the first.

When a work has multiple editors, it is allowable to list the first two, followed by "et al."

Some examples of common references:

Journal Article—Bibliography entry:

Steig, Michael. "At the Back of 'The Wind in the Willows': An Experiment in Biographical and Autobiographical Interpretation." *Victorian Studies* 24, no. 3 (Spring 1981).

Journal Article—First full note:

Michael Steig, "At the Back of 'The Wind in the Willows': An Experiment in Biographical and Autobiographical Interpretation," *Victorian Studies* 24, no. 3 (Spring 1981): 303.

Web Site—Bibliographical entry:

Kenneth Grahame Society. "Illustrators." <http://www.kennethgrahamesociety.net/illustrators.htm>.

Web Site—First full note:

Kenneth Grahame Society, "Illustrators," <http://www.kennethgrahamesociety.net/illustrators.htm>.

DVD or Video—Bibliographical entry.

Rathbone, Basil, Bing Crosby, Washington Irving, and Kenneth Grahame. *The Adventures of Ichabod and Mr. Toad*. Burbank, Calif: Walt Disney Home Video, 1999.

DVD or Video—First full note:

Basil Rathbone, Bing Crosby, Washington Irving, and Kenneth Grahame, *The Adventures of Ichabod and Mr. Toad*, (Burbank, Calif: Walt Disney Home Video, 1999).