Central European University
Department of Medieval Studies

Little Gray Book

Practical Guide to Thesis Writing

by Zsuzsanna Reed and Judith Rasson

This book is published electronically only and is revised and updated regularly.

Always use the most recent version available at http://ceulearning.ceu.hu.

For corrections and additions, contact Zsuzsanna Reed at reedzs@ceu.edu.

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CEU Medieval Studies

Contents

The main objective of this practical guide is to serve as reference tool and set down the basic departmental guidelines for writing an MA Thesis at the Department of Medieval Studies at CEU. Besides the actual thesis writing process, this handy guide is hoped to guide you through writing term papers, assignments and your prospectus.

As Academic Writing is a strong component in the MA Thesis Seminars from the beginning, this handbook provides detailed information about assignments required in the Thesis Seminars. These seminars are designed to guide you through the difficult process of planning, focusing, structuring, revising, editing, rewriting (and then rewriting, more rewriting, and then some) of your thesis and thus, these assignments will help you to create the backbone of your thesis in the form of coursework. This is why more specific information about these assignments is included in this thesis handbook. Although guidance is also provided for other coursework in general, always make sure to check the specific requirements in the syllabus or consult your professor.

You are now embarking on a journey whereby you will gradually develop and consciously improve a habit of writing that will stay with you for the rest of your life. You will be attentive to detail, concise and clear, informative and precise, reader-friendly and able to communicate your arguments and your acumen in your chosen field convincingly, ethically and – it is hoped – with scholarly flair.

The field of Medieval Studies, with its inter- and trans-disciplinary approaches, myriad of methodologies, ancient and modern languages, various writing systems and formats makes academic writing especially challenging. This guide, together with the MA Booklet, will be your anchor throughout your studies at CEU, providing the bare bones, tiny but all-important details and technicalities until it all becomes second nature.

Please note that this guide is constantly updated based on central CEU guidelines, which may change, as well as valuable student feedback and comments from the professors and instructors. If you save or print a copy, always make sure that you check for updates frequently as it is your own responsibility to always use the latest edition. The date of last modification can be found at the bottom of each page.

1. Formatting

This chapter contains basic computer set-up instructions, but please do not skip these pages entirely even if you are familiar with them. Important notes, specific to writing a thesis at CEU, will be marked with a symbol, so make sure to have a look at them.

Regardless of the word processor (Word or open source software) or the operating system (Windows, Linux, IOS) you prefer to use, your final thesis submitted is required to follow the university's formatting guidelines precisely.

CEU provides a **Thesis Template** to make formatting easier. It is advisable to work in the template or follow the guidelines from the beginning and produce all your written assignments and thesis drafts using the template and guidelines provided. Following the same format for research papers and theses also makes it easier to manage, merge and revise various items as you go.

No matter how skilled you are in formatting and editing long documents, adopting this practice will save you from headaches and free up precious writing up time as the submission deadline begins to loom on the horizon.

1.1 Preparing Documents for Submission

It is advisable to follow the formatting guidelines for papers, prospectus and thesis for several reasons. First, it is good practice to get used to the guidelines you will have to adopt in your thesis from the beginning of your studies. Secondly, submitting your papers to you professors in a professional and consistent style, which is easy to navigate and identify is recommended. Thirdly, it is not uncommon that parts of your research papers submitted to various courses end up in your thesis, in the event of which it is easier to merge uniformly formatted documents.

1.1.1Course Paper and Prospectus Formatting

It is recommended that course papers submitted to your instructors and professors are formatted similarly to the thesis, with one marked difference: these documents usually have no front matter and thus have to be identified differently.

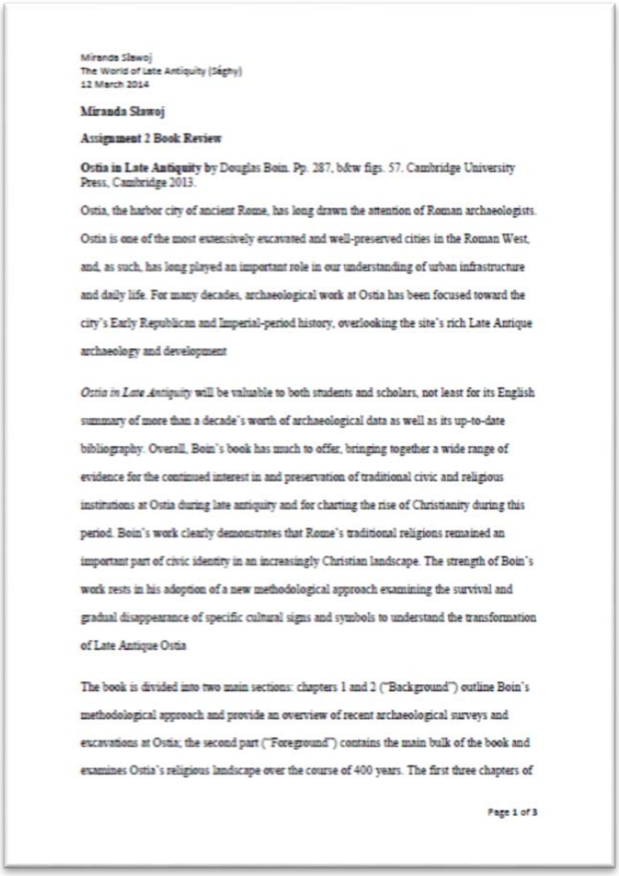
- The format required by your professor may be different from the generally recommended guidelines below, please consult them well in advance prior to the submission deadline. Similarly, always check the preferred mode of submission for each specific assignment, whether e-learning, e-mail or hard copy.

Title, author, etc.

It is recommended that you submit your work in a Word document unless otherwise specified by your professor.

Do not forget to have **the title and your name** at the top of the first page, regardless whether you included them in the header or footer on the first page of the document.

Although papers submitted through the e-learning site are easily identifiable, in some instances you will be required to hand in assignments on paper or by e-mail. In addition, your professor(s) may need to print your work for marking. In order to make the paper/prospectus easily identifiable at all stages, make sure you include all essential **details in the header and footer** of the document so that the information is displayed on each page and loose printed sheets can be identified in the marking process if necessary. Text in the header should be small (10pt font) and may be gray in order to avoid cluttering your pages.


Miranda Slawoj
The World of Late Antiquity (Ségny)
12 March 2014

Miranda Slawoj

Assignment 2 Book Review

Ostia in Late Antiquity by Douglas Boin. Pp. 287, b&w figs. 57. Cambridge University Press, Cambridge 2013.

Ostia, the harbor city of ancient Rome, has long drawn the attention of Roman archaeologists. Ostia is one of the most extensively excavated and well-preserved cities in the Roman West, and, as such, has long played an important role in our understanding of urban infrastructure and daily life. For many decades, archaeological work at Ostia has been focused toward the city's Early Republican and Imperial-period history, overlooking the site's rich Late Antique archaeology and development

Ostia in Late Antiquity will be valuable to both students and scholars, not least for its English summary of more than a decade's worth of archaeological data as well as its up-to-date bibliography. Overall, Boin's book has much to offer, bringing together a wide range of evidence for the continued interest in and preservation of traditional civic and religious institutions at Ostia during late antiquity and for charting the rise of Christianity during this period. Boin's work clearly demonstrates that Rome's traditional religions remained an important part of civic identity in an increasingly Christian landscape. The strength of Boin's work rests in his adoption of a new methodological approach examining the survival and gradual disappearance of specific cultural signs and symbols to understand the transformation of Late Antique Ostia

The book is divided into two main sections: chapters 1 and 2 ("Background") outline Boin's methodological approach and provide an overview of recent archaeological surveys and excavations at Ostia; the second part ("Foreground") contains the main bulk of the book and examines Ostia's religious landscape over the course of 400 years. The first three chapters of

Page 1 of 3

Sample front page of course assignment

To edit the header or footer of the document, double click the top or bottom of any page respectively and type your text. Exit the header or footer by double clicking elsewhere on the page.

The following details must appear in the header / footer of your papers and prospectus in your preferred order and format:

- Your name
- Course title (for course papers) / Prospectus for [Programme Title] (for prospectuses)
- Date of submission
- Page numbers - recommended format: [page number] of [total number of pages]

To insert and edit page numbers:

On the **Insert** tab on the tool bar, in the Header & Footer group, click **Page Number**. Click 'Top of Page', or 'Bottom of Page', depending on where you want page numbers to appear in your document. Scroll down in the drop-down gallery of designs to see the 'Page X of Y' styles and pick the one you prefer.

Do not attempt to add page numbers manually.

Margins

Click the **Page Layout** tab on the tool bar:

Select **Margins**,

Set the Top, Bottom, Right and Left margins to 1" (inch)

If the measurement is in centimeters, you can set it to inches:

File tab > **Options** > **Advanced** tab > **Display**

Set the **Gutter** measurements to 0.

Language

Make sure to use English (preferably US) as the language setting, normally in the lower left of the screen.

Please note that setting the language to English, besides being useful for the auto-correct option, is also essential for punctuation. For example, only the so-called 'smart quotes' ("curly" upper quotation marks and apostrophes) are acceptable as quotation marks, which normally vary widely across other languages.
Your quotation marks may be auto-corrected to non-standard if your language is set to a language other than English. You can avoid non-standard quotation marks by setting the language to English either by setting it as default as above or manually by highlighting the desired passage. This is especially important for footnotes.

Font

Go to the **Home** tab on the tool bar.

In the **Font** section, click on the tiny arrow in the bottom right to open the dialogue box or use buttons.

Set the **Font** to Times New Roman,

Set the **Font Style** to Regular (i.e. not bold, italics, or underlined),

Set the **Size** to 12.

Spacing, Alignment and Indentation

Go to the **Home** tab on the tool bar.

In the **Paragraph** section, click on the tiny arrow in the bottom right to open the dialogue box:

Set the **Alignment** to Justified,

Set the **Indentation** (Right and Left) to 0,

Set the **Spacing**:

'0' (Before and After) for ordinary text

'12 After' for bibliographies,

Set **Outline Level** to Body Text.

Set **Line Spacing**:

Double for ordinary text,

Single for bibliographies, table titles and captions.

Do not use tabs and spaces for indenting and block quotes.

For texts and bibliographies, use **Special** indentation.

First Line for ordinary text,

Hanging for bibliographies.

If you have a quotation in your text that is more than three lines long, the quote should be given as a block quote: single-spaced, and indented 0.5 inches on the left and right. The spacing is still 0.

Highlight the text you want to alter and then change these settings; they should change back automatically when you return to the regular text.

1.1.2 Thesis Formatting

If you are using a shared computer or a computer in one of the labs you will need to check the settings to make sure they are correct for your work.

CEU Template

The **Thesis Template** is available at the CEU Computer and Statistics Centre's e-learning site:

CEU Home ▶ Courses ▶ Computer and Statistics Center ▶ Thesis Submission

This is pre-programmed and contains all the text and header styles necessary for your work, including the mandatory front matter, table of contents and appendices, so you can save it on your computer and type your text directly in it.

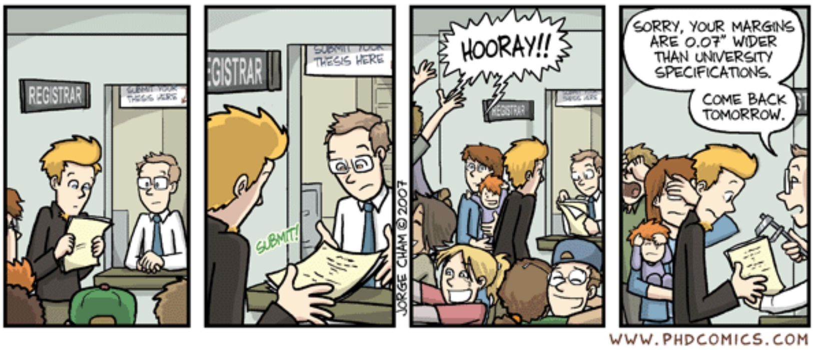
The Medieval Studies and Comparative History thesis templates are slightly different. When compiling the final version of your thesis please make sure you use the correct template.

Some formatting advice can be found below based on Microsoft Word settings, but please note that these can (and should) be recreated precisely in the word processor of your choice.

The layout of course papers and prospectuses look similar to the formatting of the final theses not simply for aesthetical considerations. As their text may end up as a part or even chapter of your thesis, it is advisable to use the same settings throughout your studies to avoid wasting precious research and writing time with tweaking layout and font issues..
Apart from the header text, the following settings are identical with the guidelines for course papers and prospectuses. They are repeated below for easier reference.

Margins

Click the **Page Layout** tab on the tool bar:
  Select **Margins**,
  Set the Top, Bottom, Right and Left margins to 1” (inch)
If the measurement is in centimeters, you can set it to inches:
  File tab > **Options** > **Advanced** tab > **Display**
  Set the **Gutter** measurements to 0.



Jorge Cham, *PhD Comics*, March 28, 2007, accessed July 20 2015.
http://www.phdcomics.com/comics/archive.php?comicid=842

Language

Make sure to use English (preferably US) as the language setting, normally in the lower left of the screen.

- Please note that setting the language to English, besides being useful for the auto-correct option, is also essential for punctuation. For example, only the so-called ‘smart quotes’ (“curly” upper quotation marks and apostrophes) are acceptable as quotation marks, which normally vary widely across other languages.

Your quotation marks may be auto-corrected to non-standard if your language is set to a language other than English. You can avoid non-standard quotation marks by setting the language to English either by setting it as default as above or manually by highlighting the desired passage. This is especially important for footnotes.

Font

Go to the **Home** tab on the tool bar.

In the **Font** section, click on the tiny arrow in the bottom right to open the dialogue box or use buttons.

Set the **Font** to Times New Roman,

Set the **Font Style** to Regular (i.e. not bold, italics, or underlined),

Set the **Size** to 12.

Spacing, Alignment and Indentation

Go to the **Home** tab on the tool bar.

In the **Paragraph** section, click on the tiny arrow in the bottom right to open the dialogue box:

- Set the **Alignment** to Justified,
- Set the **Indentation** (Right and Left) to 0,
- Set the **Spacing**:
  - ‘0’ (Before and After) for ordinary text
  - ‘12 After’ for bibliographies,
- Set **Outline Level** to Body Text.
- Set **Line Spacing**:
  - Double for ordinary text,
  - Single for bibliographies.

Do not use tabs and spaces for indenting and block quotes.

For texts and bibliographies, use **Special** indentation.

First Line for ordinary text,

Hanging for bibliographies.

If you have a quotation in your text that is more than three lines long, the quote should be given as a block quote: single-spaced, and indented 0.5 inches on the left and right. The spacing is still 0.

Highlight the text you want to alter and then change these settings; they should change back automatically when you return to the regular text.

Footnotes and Bibliography

Footnotes

At the first mention of the article, use the **Insert Footnote** command under the References tab to place a footnote at the bottom of the page; use Arabic numbers, do not use endnotes. Format your footnotes following the Chicago style.

It is NOT department style to use embedded references (also known as Harvard or author-date system providing name, date, and page numbers within the body of the text) or endnotes -- these are forms that tend to be used in the natural and social sciences.

See more in the Footnote Formulations section below.

Bibliography

The purpose of a bibliography is to identify the works you have consulted, to make clear that you have indeed seen the works, and to enable your reader to find them. Do not prepare a list of recommended readings: include only sources you have actually cited.

One of the hallmarks of an accomplished scholar is their ability to prepare a bibliography consistent with an assigned style, for a publication or, in this case, for a department.

- Do not number the items on the bibliography. Arrange them alphabetically by author or editor or title (the first item in the citation).
- Do not group items in categories such as books, articles, etc. Integrate all the sources.
- Divide the items into two groups with the headings 'Primary Sources' and 'Secondary Sources.'
- Either use the thesis formatting template provided by the Computer and Statistics Centre's e-learning page or set it manually to single spaced with a 12pt space after paragraphs (See Spacing, Alignment and Indentation above).
- Use hanging indention (See Spacing, Alignment and Indentation above).

See more in the Bibliography section below.

1.2 Spell check

Under the **Review** tab > **Spelling and Grammar** you can set the computer to check your spelling and grammar in Word. This is a good way to check your typing as you go because it picks up double or missing spaces.

Word checks spelling (with red underlining), but the computer does not know everything; it cannot spell iconologic or toponym, so do not let it get the upper hand. If you use such words frequently, right-click the word and either add to your dictionary or mark it as ‘ignore all’ to avoid annoying red underlining.
The computer also checks grammar and looks for punctuation mistakes and sentences that are in the passive voice, fragment (missing verb) or too long, among other things (green underlining).

1.3 Computer-aided revision

Microsoft Word offers a number of features that make it possible to speed up revision and re-writing. You can use **Find** and **Replace** in the **Home** tab to change errors that you have made more than once or to check that you have been consistent in spelling and/or punctuation.
The most important electronic correction system that we use in Academic Writing is **Track Changes** (under the **Review** tab). This allows instructors to comment on your writing and make suggestions for changes in different colors on the screen. You can see what we suggest and then decide whether you want to accept our suggestions or not. If you accept them they will be automatically incorporated in your paper, if you reject them the paper will revert to the way you originally wrote it.
You can accept/reject single corrections by right clicking on the corrected feature and selecting the command from the drop down menu. Alternatively, you can accept/reject all corrections at once in longer passages, by highlighting the passage and click on the **Accept** or **Reject** button in the **Review** tab. If you accept a change the colored text will disappear and the corrections will be replaced by regular black type. If you reject a change the text will revert to the original form.

- There are two forms of Track Changes notation: with and without balloons (comments on the margin). In one form revisions and corrections appear in the text, in the other form they appear as comments in balloons in the right margin. You can make the content of the balloons appear in-line by clicking on **Show Markup** under the **Review** tab and selecting **Balloons** > **Show All Revisions Inline**. If you choose the latter, please make sure to edit your text and remove anything redundant or repetitive from your final version.

1.4 E-mail and E-learning

At CEU we often use email to contact each other and share information. We count on each other to read our emails and respond appropriately. That means that if a professor or staff member writes to a student they expect a response. Check your CEU mailbox often, but at least once a day, and if you get an email, **send an answer**, even if it is just “Okay” or “Thanks for the information.”

If there is no response the sender does not know whether the message got lost or whether the person it was sent to is just ignoring it. If you receive a group message there is no need to respond unless it asks for specific information from you.

CEU's central e-learning site will be an important part of your studies. Besides serving administrative functions and providing a platform to share information with staff and fellow students, it is where you will find the most up-to-date versions of syllabi, templates and readings pertaining to classes you have registered for.

http://ceulearning.ceu.hu/

As the contents of the site is complex, changeable and authored by a large number of people, please make sure you report inconsistencies and dead links to the author of the document(s) in question.

2. Thesis Writing Seminar: Assignments

2.1 Critique of a Previous MA Thesis

In the MA Thesis Seminar I you will be asked to review and critique [pronounced krit-EEK] a thesis previously produced in the department. You may select a thesis on a topic similar to the one you wish to pursue, or a thesis with a methodology similar to that you will use, or some other topic of relevance for your research. The purpose of this assignment is for you to take an in-depth look at a thesis from this department, to see what constitutes good scholarly research and presentation, and to get ideas of what to do and what to avoid in your own work. Feel free to apply the critical reading techniques you learned in the Academic Writing course.

Each critique will be presented orally to one of the MA seminar groups and then the other seminar participants (students and faculty) will ask questions.

Each presentation will last 10-12 minutes, no more. The presentation should have three parts:

Part I. A short description of the thesis. This should be a brief overview describing the source material and methodology.

Part II. A statement of the main point of this thesis, followed by a brief evaluation of its place in the scholarship on this topic.

Part III. A critical evaluation of the whole work. There are several questions you might address, depending on the thesis. You need not answer all of these, or you might add others. It is quite acceptable to give your opinion of the thesis, just support your criticisms (or praise) with examples.

- How much and what kind of evidence supports the main point?
- How persuasive is the evidence?
- Do the data fit or support the conclusions?
- Can you offer counter-arguments or refutations of the evidence?
- Does the thesis do everything it promises in the introduction?
- Are the conclusions logical?
- Why did you like or dislike it?

2.2 Writing your MA Thesis Outline[1]

The distinguishing mark of graduate research is an original contribution to knowledge, which is demonstrated in the thesis. To this end, your thesis must show two important things: that you have identified a worthwhile question or source that has not been adequately studied previously, and that you have answered the question or expanded the understanding of the source material. This is your contribution to knowledge.

An outline is:

A logical, general description
A schematic summary
An organizational pattern
A visual and conceptual design of your writing

Before you begin:
Develop the central question of your thesis; state the subject as a question.
Not: I would like to study the cult of saints.
Phrase the subject as a question or a series of logically connected questions: Why was Soandso made a saint? Whose interest did it serve? What were its political and social implications?

Think about your audience; it is not only the top three experts in your field, but medievalists and others with an interest in your topic and some background knowledge.
Brainstorm: List all the ideas that you might want to include in your paper. Write ideas on little slips of paper and experiment with different arrangements or use a cluster or "spider web" diagram to see how your ideas are related. Use mindmapping software or Prezi if you are familiar with them.

An outline has a balanced structure based on
Parallelism: Whenever possible coordinate headings should be expressed in parallel form, that is, nouns should be made parallel with nouns, verb forms with verb forms, adjectives with adjectives, and so on.
Coordination: Those items that are of equal significance should have comparable numeral or letter designations: a *Chapter A* is equal to a *B*, a *Section 1* to a *Section 2*, a *sub-section a* to a *subsection b*, etc. Coordination helps you maintain a coherent and consistent document. Use Microsoft Word's **Numbering** feature to anchor the hierarchy of your skeleton structure into a linear system.

[1] Adapted by Judith Rasson, based on materials from: H. Ramsey Fowler and Jane E. Aaron, *The Little, Brown Handbook* (Boston: Pearson, 2016), and the websites of the Purdue University Online Writing Lab (OWL) and John W. Chinneck at https://owl.english.purdue.edu/owl/ and http://www.sce.carleton.ca/faculty/chinneck/thesis.html.

Subordination: In order to indicate levels of significance, an outline uses major and minor headings. Thus, in ordering ideas you should move from general to specific or from abstract to concrete - the more general or abstract the term, the higher the level or rank in the outline. This principle allows your material to be ordered in terms of logic and requires a clear articulation of the relationship between component parts used in the outline. Subdivisions of each higher division should always have the same relationship to the whole.

Form: The most important rule is to be consistent. An outline can use either sentence structure or topics. A topic outline uses words or phrases for all entries and uses no punctuation after entries. A sentence outline uses complete sentences for all entries and uses correct punctuation.

Your research question is the controlling idea of your research paper. Ensure that your outline reflects your question.

An Outline

1. **Introduction**

This is a general introduction to what the thesis is all about – it is not just a description of the contents of each section. Briefly summarize the object of your research, some of the reasons why it is a worthwhile question, and perhaps give an overview of your main results.

2. **Primary Sources**

Here you list the primary sources that will be the basis of the thesis. They might be texts or items of material culture or images. The details of these sources appear in the preliminary bibliography that accompanies the outline.

3. **Brief Review of Previous Research**

Give a specific title. Here you review the state of recent scholarly literature relevant to your thesis. You organize this section by idea, and not by author or by publication. The various ideas form the subheadings on the outline.

4. **Background Information (optional)**

Give this section a number and a specific title. A brief section describing how your interdisciplinary work bridges two (or more) areas of medieval studies.

5. **The Research Question**

Give this section a title that includes the word "question" or "problem."
This section has three main parts: a concise statement of the question that your thesis tackles; justification, by direct reference to Section 3, that your question is previously unanswered or your source is insufficiently studied, and a discussion of why it is worthwhile to answer this question. What will be the benefits to scholarship on this topic?

6. **Methodology**

Give this section a descriptive title.
Describe how you will solve the problem or answer the question. The techniques you use may be description, classification, comparison and contrast, analogy, cause-and-effect analysis, the analysis of a process, or something else. Briefly mention what data you will analyze.

7. **Conclusions**

Conclusions are not a rambling summary of the thesis: they are short, concise statements of the inferences that you have made because of your work. All conclusions should be directly related to the research question stated in Section 5. You generally cover three things in this section, usually each topic in a separate subsection: conclusions, a summary of your contributions to knowledge, and suggestions for future research. When you present your outline you probably do not yet know the conclusions, so just suggest what they might be in one or two points.

The outline is both a plan for your thesis and an organized description of your expected research findings; it helps you organize your material. It shapes your information into a pattern and shows the relationships among ideas that you can understand and follow as you write your paper. Since your ideas are already logically arranged, the actual writing of your paper will be much easier. An outline, however, is just a preliminary plan; since writing is a creative process, your outline and paper will change and improve as you gain more knowledge on your research topic.
Your ability to write may surprise you. Be open to surprises. Writing is thinking. The more you think about something, the more you see.

2.3 Bibliography Assignments

During your thesis research and other projects, it is recommended to maintain an impeccable, consistent, complete and constantly updated bibliography and not leave it for the last minute because that is a sure way to lose your mind and get lost in minute detail at a time you should be revising your thesis - or even fail with an otherwise passable thesis on the grounds of unprofessional formatting, technicalities, or the suspicion of plagiarism due to insufficient referencing. Make a habit out of recording all publication data including page numbers and minor details as you progress with your research and store this information in a safe and retrievable way. It is recommended to use referencing software, such as Endnote or Zotero, which can handle massive amounts of data reliably and precisely.

During the course of your studies at CEU you will be asked to submit sample bibliographies at various stages of your research. This is to ensure that you can master the art of efficient and precise academic referencing and it is also hoped that these assignments will inspire you to select, consider and manage your sources carefully from the beginning to the end of your studies. These assignments should always be formatted as the final version to be included in your thesis.

2.3.1 Preliminary Bibliography

During the MA Thesis Seminar I course students are required to begin to work on their bibliographies. A **Preliminary Bibliography** is prepared by one-year MA students to accompany the outline presentation in the MA Thesis Seminar I. After the seminar meeting, both the outline and preliminary bibliography are to be revised. The Preliminary Bibliography will be graded to help you master the Chicago style (and the departmental adaptations).

Compile a list of at least 3-8 primary sources (depending on your research topic) and a list of at least 10-15 secondary sources that you think you will be using for your research topic. Using *The Chicago Manual of Style* bibliographic patterns from this reader and the Chicago Manual of Style on-line (http://www.chicagomanualofstyle.org) create an initial working bibliography of these works either manually or by the citation management software of your choice (recommended).

For formatting and layout questions, as well as basic guidance on citations, see the Bibliography section below.

2.3.2 Annotated Bibliography

An **Annotated Bibliography** is prepared by Year Two students in the two-year MA program during the summer prior to the beginning of their second year. It needs to contain at least ten items, out of which primary sources may be ones that were in your original prospectus bibliography, but the secondary sources need to be new, i.e. not in the original prospectus. Ideally these are works you discovered or consulted over the summer.

Details of this assignment are communicated to students at their prospectus defense. The aim of this exercise is to deepen the students' familiarity with their sources and encourage research activities during the summer, especially for students whose research requires travelling to archives or libraries outside the academic year.

An Annotated Bibliography is a list of secondary sources (or critical editions of primary sources), which provides descriptive and critical details about the publication. The length and style of each annotation varies according to the purpose and audience for the Annotated Bibliography, but most annotations are written in complete sentences and fall between 50-150 words. Depending on length and purpose, an Annotated Bibliography may be just a list of alphabetized entries (as in a normal bibliography), or it may be categorized by subject, material type, time period, etc.

Details typically include a general description of the work, context (if relevant) and any critical observation or notable characteristics you wish to note:

- Brief description/summary of the work cited
- Comments about the work's relevance or quality, which may include
    - the scope or relevance of the work
    - the intended audience
    - the author's credibility or expertise
    - the work's relationship to other works in the area of study
- Comments about any special features of the work, if necessary or relevant (graphs, charts, appendices, etc.)

According to *Chicago* referencing style, "annotations may a simply follow the publications details or may start a new line, often with a paragraph indention."[2] According to *Turabian,* "annotations should begin on a new line with a paragraph indention."[3] Although both are acceptable, for legibility reasons, I suggest the so-called hanging indent.

Please note that at CEU, there is also a requirement to include at least a sentence about the relevance of the publication in your own work, for example:

Pagan roots

Benko, Stephen. *The Virgin Goddess: Studies in the Pagan and Christian Roots of Mariology*. Leiden: Brill, 1993.
Benko studies extra-biblical sources of Marian piety and doctrine to suggest that there is a discernible continuity from ancient goddess-cults to the cult of the Virgin Mary. The book is strongly focused on the feminine aspect of the divine and the role of the female in the history of salvation from a Christian viewpoint. This work can be an important thread in the theological contextualisation of the role Pagan goddesses in the age of Christianisation in the Baltic region.

Davidson, Hilda Ellis. *Roles of the Northern Goddess*. London: Routledge, 1998.
Davidson's book provides a thorough examination of the major roles filled by pagan goddesses of Northern Europe in everyday life, including their roles in hunting, agriculture, domestic arts like weaving, the household, and death. The author discusses relevant archaeological evidence, patterns of symbol and ritual, and previous research. The book includes a number of black and white photographs of relevant artefacts, which I will be using in the section of comparative examples (cf. the Baltic examples I recorded) in Chapter 2 of my dissertation (provisional).

2.4 Thesis chapter

Students are required to present their first analytical chapter in the format detailed below. The chapter and other required texts must be submitted in a single file in .doc format for language check one week prior to the presentation. This must contain the following elements:

[2] *Chicago Manual of Style*, 15th ed., 613.
[3] Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th edition, 148.

1. Front matter

This is contained in the **Thesis Template** available at the CEU Computer and Statistics Centre's e-learning site:
CEU Home ► Courses ► Computer and Statistics Center ► Thesis Submission

This is pre-programmed and contains all the text and header styles necessary for your work, including the mandatory front matter, table of contents and appendices, so you can save it on your computer and type your text directly in it.

The Medieval Studies and Comparative History thesis templates are slightly different. When compiling the final version of your thesis please make sure you use the correct template.

2. Provisional Table of Contents or Outline

Provide brief information about the provisional table of contents and where the chapter submitted fits in your planned structure. Bulletpoint structure is sufficient. Use appropriate heading styles provided in the template to be able to create your table of contents automatically.

3. Chapter

The chapter presented must be an analytical chapter, which means that it is NEITHER a literary review / background chapter, NOR the introduction / conclusion. The chapter submitted must be written up with appropriate referencing provided in footnotes. See footnote formulation guidance in the Footnote Formulations section below. Make sure you provide the title for your chapter.

4. Bibliography

An appropriately formatted bibliography must be provided containing all references cited in the chapter submitted. See bibliography formulation guidance in the Bibliography section below. Make sure you provide the title for your chapter.

Please note that your Powerpoint presentation should not contain slides of dense text captured from your chapter, but rather summarise the place of the submitted chapter within the entire thesis, the main sources, argument, interim conclusion and indication how this fits in with the final conclusions of the thesis. You may include graphic representations of your argument or any maps and pictures you will insert or describe in your text.

3. Footnotes

3.1 The Chicago Manual of Style / Turabian

The Departments of Medieval Studies and History follow *The Chicago Manual of Style* and its abridged version adapted for postgraduate students by Kate Turabian.

- If you are using Zotero, Endnote or other referencing tools, set Chicago / Turabian as the default referencing style.

- If you prefer to create and maintain your bibliography manually, consult the *Chicago Manual of Style* on-line: http://www.chicagomanualofstyle.org/tools.

  Please note that off campus you will need to install Cisco AnyConnect Mobility Client VPN on your computer and connect to CEU to be able to access this tool. Follow the instructions on the library webpage: http://www.library.ceu.hu/vpnh.htm.

You will note that books, collected works (edited books), and journal articles differ on several important points, especially on the location of page numbers in the citation. To be able to use the style guide appropriately, you should be able to "diagnose" the work for which you are preparing an entry and figure out which format to follow.

- Please be advised that regarding certain questions of translation and transliteration of foreign titles and names in footnotes and bibliography, the Department of Medieval Studies follows guidelines somewhat different than the Chicago / Turabian style, so you will be required to be able to make certain adjustments manually.

3.2 Differences between Footnotes and Bibliographies

Footnotes	**Bibliography**
References to support specific points in the text	A finding aid for works that are cited in the footnotes and text
Bibliographic units separated by commas	Bibliographic units separated by periods (full stops)
Authors' names given as: First name Last name,	First named author's names given as: Last name, First name.
Publication data for books in parentheses	Publication data for books not in parentheses

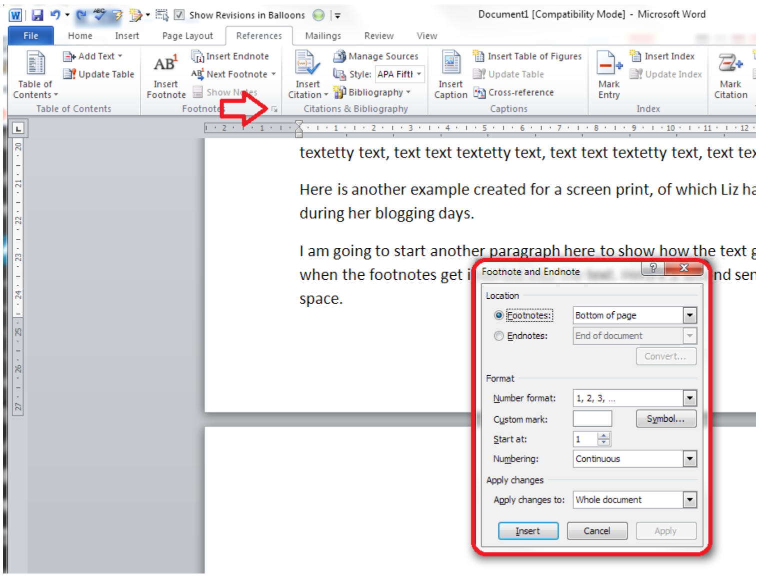
Page numbers come at the end of the reference	Page numbers do not always come at the end of the reference
Page numbers for items from a collected work come at the end of the entry	Page numbers for an item from a collected work follow the editor's name and precede the publication data
An item may be referenced more than once	An item is referenced only once
If an item is cited more than once, the first citation is in full and in subsequent citations a short form is used specifying only the last name, short title, and pages	An item is cited only once
A colon precedes the page numbers of journal articles	A colon precedes the page numbers of journal articles
Abbreviations ed., tr. (meaning "edited by" or "translated by") are used for editor and translator	Abbreviations ed., tr. (meaning "edited by" or "translated by") are used for editor and translator
Full stops (periods), commas, and semi-colons stand to the left of quotation marks	Full stops (periods), commas, and semi-colons stand to the left of quotation marks
p. or pp. is **not** used to indicate pagination	p. or pp. is **not** used to indicate pagination

3.3 Footnote Formulations

Footnotes are not an invention of the devil. Along with bibliographies, they are a useful and necessary part of scholarship. The formatting of footnotes varies with different styles (our department uses the *Chicago Manual of Style* standards), but the content of footnotes in any style complements the text in various ways.

The following guide is especially recommended if you choose to manage your citations manually (i.e. not using Endnote or Zotero). However, footnotes are not always simple citation devices: it is helpful to peruse this section even if you use citation management tools because understanding and knowing the basic tenets of citation and textual notes is one of the fundamental transferable skills that will come handy in your future career.

Insert footnotes in your text by the word processor's automatic insert footnote function (under the Insert tab), do NOT attempt to type them at the bottom of the page manually.
Use Arabic superscript numbers, which is the default setting in most word processors. Superscript numbers are automatically smaller than the rest, so there is no need to further edit the font size.



How to insert footnotes in a Word document

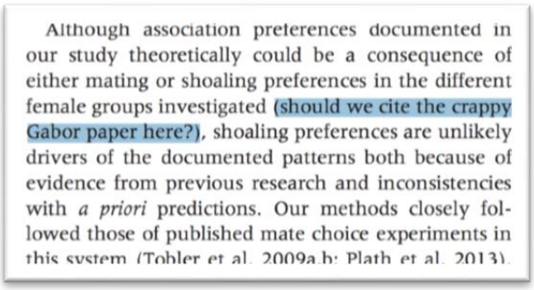
Place the footnote number at the end of the sentence, after the full stop (period) with no space between them. Only place footnote numbers inside a sentence if you have several footnotes referring to different parts of a sentence, such as items in a list.

For example:

According to Gunther Barth in *Bitter Strength: A History of the Chinese in the United States, 1850-1870*, "[t]he term coolie which originally designated any hired labourer, porter, or carrier came to describe one pressed into service by coercion."[1]

3.4 Types of Footnotes

Footnotes can comprise of information ranging from simple references to complex subchapters with internal references, translated passages and quotations. Keep your punctuation consistent and very clear. The following two sections [Complex Footnotes]() and [Reference-only Footnotes]() give you an insight into various types of material that may be placed into footnotes.



Although association preferences documented in our study theoretically could be a consequence of either mating or shoaling preferences in the different female groups investigated (should we cite the crappy Gabor paper here?), shoaling preferences are unlikely drivers of the documented patterns both because of evidence from previous research and inconsistencies with *a priori* predictions. Our methods closely followed those of published mate choice experiments in this system (Tobler et al. 2009a,b; Plath et al. 2013).

Even the most accomplished scholars run into rookie errors every now and then: "Not sure how this made it through proofreading, peer review, and copyediting." David Jay Harris on Twitter, November 10, 2014, accessed on 20 July 2015, https://twitter.com/davidjayharris.

3.4.1 Complex Footnotes

Footnotes can comprise of information ranging from simple references to complex subchapters with internal references, translations and quotations. Do not have line breaks within one footnote and keep your punctuation very clear.

There is no ideal length for a footnote and the average length and nature of footnote varies across discipline and even within one thesis. However, an overlong footnote disrupts the page layout and raises suspicion that the material therein may be better in the main text or an appendix.

Summary of literature on a certain question:

[64] See Józefowiczówna, 51-63. For the fourteenth-century sepulcher she quotes the account of Jan Długosz. She also discusses archaeological finds of earlier sepulchral structures that attest to the existence of the royal tombs in the central nave of the cathedral before the raid on the cathedral in 1034-1038. Moreover, this author places the supposed royal tombs erected in *medio ecclesiae* within broader Western European burial customs. See also Benešovská for a comparative study of royal tombs in France, Germany, England, and Bohemia.

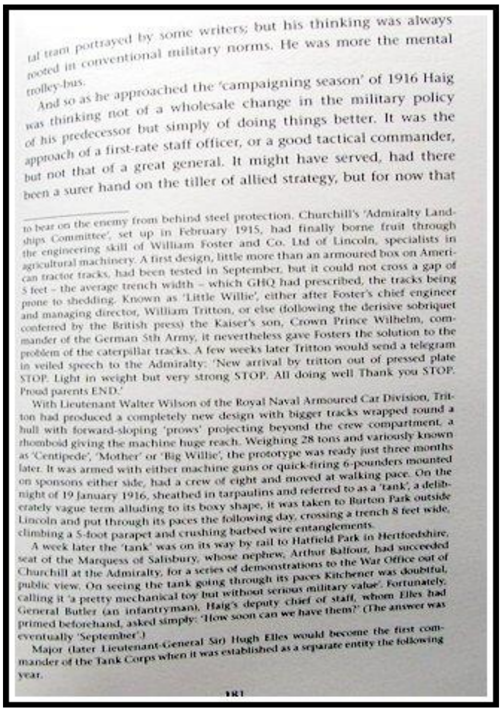
Explanation of certain terms used in the text:

[7] "Full" noble status may be taken as those rights which appear in the 1514 *Tripartitum*, Pars I, Tit. 9, such as *habeas corpus*, freedom from taxation in exchange for military service, and political participation: Sándor Kolosvári and Kelemen Óvári, ed., *Werbőczi István Hármaskönyve* [The *Tripartitum* of Stephen Werbőczi] (Budapest: Magyar Irod. Intézet és Könyvnyomda, 1897), 64-68.

Clarification, explanation:

Sometimes additional clarification or background information about certain concepts is necessary, but would clutter your text or disrupt the flow of your argument if left in the body of text. This type of footnote does not necessarily contain references, they are part of your own text transposed outside the frame of the page for easier reading.

[11] As far as their language was concerned, later evidence indicates that they were using Romanian; however, many of them became Roman Catholics, in contrast to their previous Orthodox beliefs, which remained dominant among most of the Romanian population.



tal team portrayed by some writers; but his thinking was always rooted in conventional military norms. He was more the mental trolley-bus.

And so as he approached the 'campaigning season' of 1916 Haig was thinking not of a wholesale change in the military policy of his predecessor but simply of doing things better. It was the approach of a first-rate staff officer, or a good tactical commander, but not that of a great general. It might have served, had there been a surer hand on the tiller of allied strategy, but for now that

to bear on the enemy from behind steel protection. Churchill's 'Admiralty Landships Committee', set up in February 1915, had finally borne fruit through the engineering skill of William Foster and Co. Ltd of Lincoln, specialists in agricultural machinery. A first design, little more than an armoured box on American tractor tracks, had been tested in September, but it could not cross a gap of 5 feet – the average trench width – which GHQ had prescribed, the tracks being prone to shedding. Known as 'Little Willie', either after Foster's chief engineer and managing director, William Tritton, or else (following the derisive sobriquet conferred by the British press) the Kaiser's son, Crown Prince Wilhelm, commander of the German 5th Army, it nevertheless gave Fosters the solution to the problem of the caterpillar tracks. A few weeks later Tritton would send a telegram in veiled speech to the Admiralty: 'New arrival by tritton out of pressed plate STOP. Light in weight but very strong STOP. All doing well Thank you STOP. Proud parents END.'

With Lieutenant Walter Wilson of the Royal Naval Armoured Car Division, Tritton had produced a completely new design with bigger tracks wrapped round a hull with forward-sloping 'prows' projecting beyond the crew compartment, a rhomboid giving the machine huge reach. Weighing 28 tons and variously known as 'Centipede', 'Mother' or 'Big Willie', the prototype was ready just three months later. It was armed with either machine guns or quick-firing 6-pounders mounted on sponsons either side, had a crew of eight and moved at walking pace. On the night of 19 January 1916, sheathed in tarpaulins and referred to as a 'tank', a deliberately vague term alluding to its boxy shape, it was taken to Burton Park outside Lincoln and put through its paces the following day, crossing a trench 8 feet wide, climbing a 5-foot parapet and crushing barbed wire entanglements.

A week later the 'tank' was on its way by rail to Hatfield Park in Hertfordshire, seat of the Marquess of Salisbury, whose nephew, Arthur Balfour, had succeeded Churchill at the Admiralty, for a series of demonstrations to the War Office out of public view. On seeing the tank going through its paces Kitchener was doubtful, calling it 'a pretty mechanical toy but without serious military value'. Fortunately, General Butler (an infantryman), Haig's deputy chief of staff, whom Elles had primed beforehand, asked simply: 'How soon can we have them?' (The answer was eventually 'September'.)

Major (later Lieutenant-General Sir) Hugh Elles would become the first commander of the Tank Corps when it was established as a separate entity the following year.

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Size does matter: do not write a book within a book. Monster-footnote found in Allan Mallinson, *Too Important for the Generals: Losing and Winning the First World War* (London: Bantam Press, 2016), 181.

Outdated Literature Not in Text

When the literature of certain concepts of topics looks back on too long a history to efficiently summarize in a few paragraphs, some of the more obvious or lengthy works may be relegated into a summary footnote that combines references with short annotations.

3 Many of the written sources on this topic were published more than a century ago and later repeatedly republished or included in different source collections edited in Hungary and Romania. The main source collections for this subject are: Frigyes Pesty, ed., *A Sörény vármegyei hajdani oláh kerületek* [The former Valachian districts of Severin County], vol. 3 (Budapest: MTA, 1878); Frigyes Pesti, ed., *Krassó vármegye története*, vol. 3, *Oklevéltár* [The history of Caraş County, vol. 3, Diplomatarium] (Budapest: Athenaeum, 1882); Eudoxiu Hurmuzaki and Nicolae Densuşianu, eds. *Documente privitoare la istoria românilor* [Documents regarding the history of the

Romanians] vol. 1, bk. 1-3 (Bucharest: Socec, 1890-1911); E. Lukinich, L. Gáldi, and L. Makkai, eds., *Documenta historiam Valachorum in Hungaria illustrantia usque ad annum 1400 p. Christum* (Budapest: MTA, 1941); Mihail Berza, et al., eds., *Documenta Romaniae Historica, C Transilvania*, vols. 10-13 (Bucharest: Editura Academiei Române, 1977-1994); Costin Feneşan, ed., *Documente medievale bănăţene 1440-1653* [Medieval charters from the Banat 1440-1653] (Timişoara: Facla, 1981). The scholarship on this subject encompasses a wide range of works and studies that approach different aspects of the history of the Romanian elite, *knezes* or nobles in the Banat. Among the most important authors are: Frigyes Pesty, Gheorght Vinulescu, Ioan Vuia, Victor Mogogna, Maria Holban, Costin Feneşan, Viorel Achim, Ioan Haţegan, Dumitru Ţeicu, Ligia Boldea, Ioan Drăgan, Ioan-Aurel Pop, and Adrian Andrei Rusu. A list of their contributions would overburden this short review.

Original Text of Translated Passages

Footnotes provide the original language of a quotation translated into English in the text and English versions of Latin, Greek, Church Slavonic, and other languages where the quotes in the text are in the original language.
The source of the translation is noted (usually in the text) as (my translation) or (translation by [the author of a standard translation, with the full reference].

Foreign language originals appear in italics without quotation marks, followed by the reference to the source:

> [34] *Item similiter lego viginti quinque florenos ad unum indumentums altaris, quod fiat ad . . . maius altare de alba kamwka, item lego florenos quinque pro uno alio indumento sacerdotali ad . . . ecclesiam Fratrum Minorum, quod fiat de nigro atlasio wlgo atlacz in memoriam defunctorum, quod consistit in . . . ecclesia Fratrum minorum sine organo*, *KvOkl*, vol. 1, 373, cp. Entz 1996, 148-149, 340. For the *kamuka* and *atlasz*, see Walter Endrei, *Patyolat és posztó* [Cambric and cloth] (Budapest: Magvető Könyvkiadó, 1989), 216, 227.

English translations appear non-italicised with quotation marks, followed by the reference to the source:

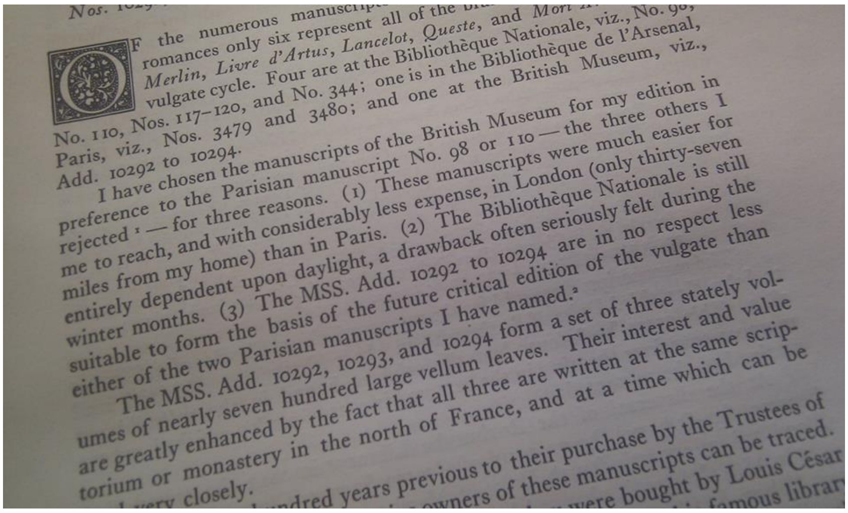
> [73] "Take the roots of madder while it is green, and make them clean; and then anoint them with honey, and sprinkle powder of madder on them, and make a suppository thereof; and it shall make a woman have her terms, and to be delivered of a dead child and of the afterbirth." Translation in Warren R. Dawson, *A Leechbook or Collection of Medical Recipes of the Fifteenth Century* (London: Macmillan, 1934), 97.

Meta-research notes: gratitude, research circumstances or source limitation

Although gratitude is best expressed in the acknowledgments page, when relevant, footnotes may be the right place for acknowledging informal sources.

> [1] I would like to express my special gratitude to János Bak, Ioan-Aurel Pop, and Pál Engel for the invaluable help provided during the elaboration of this study and to Mary Beth Davis for improvements to the language.

Sometimes external circumstances affecting primary sources or methodology may be included, but your thesis is not a place for ironic or sarcastic points to be made about lack of grants or access to important collections. These mitigating circumstances are important, but use neutral phrases and an impersonal, matter-of-fact tone.


Nos.

OF the numerous manuscripts ... romances only six represent all of the ... Merlin, Livre d'Artus, Lancelot, Queste, and Mort ... vulgate cycle. Four are at the Bibliothèque Nationale, viz., No. 98, No. 110, Nos. 117–120, and No. 344; one is in the Bibliothèque de l'Arsenal, Paris, viz., Nos. 3479 and 3480; and one at the British Museum, viz., Add. 10292 to 10294.

I have chosen the manuscripts of the British Museum for my edition in preference to the Parisian manuscript No. 98 or 110 — the three others I rejected [1] — for three reasons. (1) These manuscripts were much easier for me to reach, and with considerably less expense, in London (only thirty-seven miles from my home) than in Paris. (2) The Bibliothèque Nationale is still entirely dependent upon daylight, a drawback often seriously felt during the winter months. (3) The MSS. Add. 10292 to 10294 are in no respect less suitable to form the basis of the future critical edition of the vulgate than either of the two Parisian manuscripts I have named.[2]

The MSS. Add. 10292, 10293, and 10294 form a set of three stately volumes of nearly seven hundred large vellum leaves. Their interest and value are greatly enhanced by the fact that all three are written at the same scriptorium or monastery in the north of France, and at a time which can be ... very closely.

... hundred years previous to their purchase by the Trustees of ... owners of these manuscripts can be traced. ... were bought by Louis César ... famous library

Our excuses for not consulting all available manuscripts have come a long way.
Preface from Heinrich Oskar Sommer, *The Vulgate Version of Arthurian Romances*, vol. 1 (Washington: Carnegie Institution, 1909).

Disagreements, Side Issues

In order to maintain the flow of your argument and avoid disruptions and digressions you may need to place in a footnote certain pieces of background information or note the existence of views in previous scholarship conflicting with yours.

> [17] The author does not consider several significant sources and gives a dubious interpretation of the written records: 1) in relating murals from Trakai with the Biblical

cycle of David and Joseph, the author does not follow either the sequence of the pictures, alternating between the first and second floor, nor is she acquainted with their descriptions; 2) relating the wall-paintings to Vytautas' intended coronation cannot be justified because it is based on an erroneous iconographic interpretation and on the travelogue by Ghillebert de Lannoy. According to the travelogue, Ghillibert de Lannoy visited Vytautas twice during the winter, in 1414/14 and 1421. He described both of his visits in great detail. During his first visit, Ghillibert passed by Trakai and wrote about the city and the castles, but was silent about the murals. Różycka-Bryzek thinks that this silence suggest the absence of the murals; however, there is no basis to argue that Ghillibert ever entered the palace. For the passage in the travelogue, see "Ištraukos iš 'Voyages et Ambassades,' kur kalbama apie Lietuvą" (Excerpts from 'Voyages et Ambassades' concering Lithuania), appended to P. Klimas, "Ghillebert de Lannoy; dvi jo kelionés Lietuvon Vytauto Didžiojo laikais (1413/14 ir 1421 metais) [Ghillebert de Lannoy: His two journeys to Lithuania during the times of Vytautas the Great (in 1413/14 and 1421)], *Praeitis* 2 (1933), reprinted in *Lietuvių tautos praeitis/Lithuanian Historical Review* 4, no. 3-4 (1980): 253-56.

[11] Their arguments are as follows: There is no evidence that Głowacki ever visited Lithuania. The other drawings from Trakai correspond to Smokowski's essay on the visit, the arrangement of the sketches is close in form and sequence to a lithograph made after Smokowski's drawings, Stanislovas Mikulionis and Vytautas Levandauskas, "Trakų pilių ir miesto ikonografija Krokuvos tautiniame muziejuje" [The iconography of the city and castles of Trakai in the National Museum of Cracow], *Architektūros paminklai* 13 (1993): 68-70.

15 However, the fact that place names based on pure personal names were formed in the early Árpád age has been questioned. Kristó claimed that such precision in dating is not possible; Gyula Kristó, "Szempontok korai helyneveink történeti tipológiájához" [Aspects of the historical typology of our early place names], *Acta Universitatis Szegediensis de Attila József nominatae. Acta Historica* 55 (1976): 38.

Footnotes to Acknowledge Unpublished Material

[16] The excavations directed by Kazimir Popkonstantinov from 1982 to 1987 identified four main phases in the development of the monastic site. The "church of Mostič" belonged to the third phase. I would like to thank Professor Popkonstantinov for providing me with the unpublished documentation from his excavations.

[51] According to László Dávid, the master-mark on the keystone of the church can be related to the late fifteenth-century master-marks in the churches of Nagyszeben (Sibiu) and Brassó (Braşov).

Clauses of Concession

Footnotes can provide a clause of concession; not a contrasting view, but a comment that starts with *albeit*, *although*, or *whereas*.

[25] It has to be noted that an argument for the high clerical status of Mostič is a tomb found empty 3.5 m north of the apse of the church. It is interpreted as the primary tomb of Mostič for two reasons. First, the dimensions of the brick tomb (2.10 x 0.50 x 0.42 m) correspond to two slabs the size of the slab of the burial inscription of Mostič; and second, the peculiar trapezoid concavity designed at the bottom of the tomb, which reminds one of the Byzantine custom of burying high-ranking clerics, i.e., bishops and abbots, in a sitting position. However, it has to be admitted that these two characteristics of this tomb are not sufficient to prove that the primary burial of Mostič was there: K. Popkonstantinov, "Văprosi okolo groba," 268-71; J. Kyriakakis, "Byzantine Burial Customs: Care of the Deceased from Death to Prothesis," *GOThR* 29, no. 2 (1984): 55.

3.4.2 Reference-only Footnotes

These are added at the first mention of an author or work. Such footnotes document that you are familiar with the relevant literature and contain all publication data in footnote formatting. The page range for articles and component parts of edited volumes are not included, instead the number of the page cited in the text is given.

The basic form of a footnote citation is similar to that of a bibliographic citation. However, footnote units are separated by commas rather than by periods, and publication details appear within parentheses. An author's given name appears before his/her surname or family name. Page references are preceded by either a colon (for a journal) or a comma (for a book).

> [27] Rita Copeland, *Rhetoric, Hermeneutics and Translation in the Middle Ages* (Cambridge: CUP, 1991), 34-36.
> [28] Aubrey Cannon, "Spatial Narratives of Death, Memory, and Transcendence," in *The Space and Place of Death*, ed. Helaine Silverman and David B. Small (Arlington, VA: American Anthropological Association, 2002), 191-200.
> [29] Leo Ferrari, "Augustine's Cosmography," *Augustinian Studies* 27 (1996): 132-80.

See more in the Books and Journal articles section below.

Recurring References

The inclusion of a bibliography in a paper, just as in a thesis, does not change the requirement

that a work should be cited *in full* in its first footnote entry. Second and subsequent references maybe abbreviated in various ways to make the footnotes easy to read.
Be sure to use the same short form in each subsequent citation.

Abbreviated reference

A complete footnote citation need only be given on the *first* occasion that a particular work is cited in a paper or thesis; thereafter, the footnote entry can be abbreviated to give only the essential details – such as author's surname, title, and relevant pages.

There is no need to use the form "hereafter: [short title]" except to avoid confusion.

Here are some examples of appropriate forms of abbreviation for both primary and secondary sources:

> **First note:** Alcuin, *The Bishops, Kings, and Saints of York*, ed. P. Godman (Oxford: Oxford Medieval Texts, 1982).
>
> **Second and subsequent notes**: Alcuin, *Bishops*, 36. [the page number]

No translation or transliteration of title is necessary. Initial definite article may be omitted. Do not abbreviate titles by fragments or randomly chosen phrases out of the full title. For example:

[39] Radoslav Katičić, "*Aedificaverunt Ragusium et habitaverunt in eo*: tragom najstarijih dubrovačkih zapisa" [Tracing the oldest texts of Dubrovnik], *Starohrvatska prosvjeta* 18 (1988): 5-38.
[39] Katičić, "*Aedificaverunt Ragusium*," 36.

*NOT Katičić, "*Aedificaverunt*," 36.
*NOT Katičić,"*Tracing the oldest*," 36.

For certain sources, particularly published materials that are widely referred to by acronyms, it is possible to use an acronym as a form of citation (after a full citation in the first footnote entry) and to indicate this to the reader by using 'henceforth' or 'hereafter'.
Use this only if you cite the source more than five times in a chapter.

> [30] Samu Barabás, ed., *Székely oklevéltár 1219-1776* [Székely charters 1219-1776], Magyar Történelmi Tár 28 (Budapest: Magyar Tudományos Akadémia, 1934) (henceforth: SZO).
> [31]Archivio di Stato di Venezia, Cancelleria Inferior, Cart. 231 (Nicolaus de Varsis). Hereafter: ASV. CI. Cart. 231.

List of Abbreviations

An alternative to indicating abbreviations during the course of your thesis is to construct a list or table of abbreviations of the most frequently cited manuscripts and sources, and to place this at the beginning of your thesis. It can be inserted again at the beginning of the bibliography.

It is not necessary to include specific volume numbers and publication data in the list of abbreviations as the abbreviations only concern the title. These data will be cited in detail in the bibliography entry.

Abbreviations can be presented in list form or in a box as follows:

Abbreviations

MGH *Monumenta Germaniae Historica*
PSRL *Polnoe sobranie russkikh letopisei* (Concise collection of Russian chronicles)

PL	Volume in the series *Patrologiae cursus completus, series latina*, ed. J.-P. Migne
PG	Volume in the series *Patrologiae cursus completus, series graeca*, ed. J.-P. Migne

If "PL" is cited in your list of abbreviations, an appropriate footnote form is as follows:

> Richard of St. Victor, *Nonnullae allegoriae tabernaculi foederis*, in PL 196 coll. 193-201.

However, if you do not cite "PL" in your list of abbreviations, the complete footnote form is required:

> Augustinus, *Opera Omnia*, Patrologiae cursus completus, series latina 32-47, ed. J.-P. Migne (Paris: J.-P. Migne, 1841-1857; facsimile reprint, Turnhout: Brepols, 1982-1993), coll. 345-356.

For more on this, consult the Patrologiae and Other Frequently Used Series sections.

Op. cit., loc. cit., ibid. and idem

For the sake of clarity, the Chicago style **does not** use op. cit. (*opere citato*) and loc. cit. (*loco citato*), preferring citation according to the short-title form that has been set out above. Ibid. is recommended to be used with restrictions only.
Note that these abbreviations are NOT italicized.

Ibid. (ibidem) refers to a single work cited in the note **immediately preceding**. It may NOT be used for any reference prior to the immediately preceding note, whether for another work by the same author or the work actually cited.

> [17] Panos Sophoulis, "The Chronicle of 811, the Scriptor incertus and the Byzantine-Bulgar Wars of the Early Ninth Century," *Bulgaria Mediaevalis* 1 (2010): 381.
> [18] Ibid., 383.
> [19] Ibid., 386.
> [20] Paul Stephenson:, "About the Emperor Nikephoros and How He Leaves His Bones in Bulgaria: A Context for the Controversial 'Chronicle of 811'," *Dumbarton Oaks Papers* 60 (2006): 87-109.
> [21] Sophoulis, "The Chronicle of 811," 387.
>
> [24] See Hoffman, *Die heiligen Könige*, 16-58.
> [25] Ibid., 67; Graus, *Volk, Herrscher und Heilige*, 416-20.

Although Chicago style **does not** use 'Idem,' it is permissible to be used in place of an author's name in successive references within one note to several works by the same author. However, it is recommended to simply write "and" to connect such works.

OK:

> [26] Michael Clanchy, *Abelard: A Medieval Life* (Oxford: Blackwell, 1999), 54; idem, *England and its Rulers 1066-1272* (London: Fontana, 1983), 24.

RECOMMENDED:

> [26] Michael Clanchy, *Abelard: A Medieval Life* (Oxford: Blackwell, 1999), 54, and *England and its Rulers 1066-1272* (London: Fontana, 1983), 24.

Another common abbreviation used in notes is cf., confer, meaning "compare with." For clarity's sake it is also recommended to be substituted by English phrases.

Multiple Citations

Footnotes can serve a variety of purposes and thus take a variety of forms. In addition to the straightforward citation of a particular source, a footnote may be the citation of multiple sources, perhaps with a linking commentary, or a narrative without any citations at all. The latter does not concern us here. For multiple citations in a footnote, appropriate punctuation, usually a semicolon, needs to be introduced between each individual source:
For example:

[42] Panos Sophoulis, *Byzantium and Bulgaria, 775-831*, East Central and Eastern Europe in the Middle Ages 16 (Leiden: Brill, 2011), 23-32 and 184-216; Daniel Ziemann, *Vom Wandervolk zur Grossmacht: Die Entstehung Bulgariens im frühen Mittelalter (7.-9. Jahrhundert)*, Kölner historische Abhandlungen 43 (Cologne: Böhlau, 2007), 247-63; Theopahanes Confessor, *Theophanis Chronographia I: Textum Greacum continens*, ed. Carl de Boor (Hildesheim: Olms, 1980), 490; commentary and translation in: *The Chronicle of Theophanes Confessor: Byzantine and Near Eastern History, AD 284-813*, trans. Cyril A. Mango, Roger Scott and Geoffrey Greatrex (Oxford: Clarendon Press, 1997), 672-76.

[54] Stephen Wessley, "The Thirteenth Century Guglielmites: Salvation through Women," in *Medieval Women*, ed. Derek Baker (Oxford: OUP, 1978), 289-303; Giovanni Grado Merlo, "Guglielma la Boema: Tra santitá ed eresia al femminile," in *Eresie ed eretici medievali* (Bologna: Il Mulino, 1989), 113-18.

Note that when an article or chapter from an author's work is cited, as in the Merlo example above, the author's name appears just once, at the beginning of the citation.
When an article is cited from a collected work with an editor, as in the Wessley example above, both author and editor must be cited in the form shown.

Multiple citations within a narrative footnote can also be set out as follows:

[34] For a detailed history of the cathedral building in its historical context, see Józef Łukaszewicz, *Krótki opis historyczny dawnej dyecezyi Poznańskiej* (A short historical description of the former Poznań diocese), vol.1 (Poznań: Księgarnia Żupańskiego, 1858). Archaeological excavations in the cathedral are discussed in Krystyna Józefowiczówna, *Z badań nad architekturą przedromańską i romańską w Poznaniu* (Research on the Pre-Romanesque and Romanesque architecture in Poznań), Polskie Badania Archeologiczne 9 (Wrocław: Zakład Narodowy im. Ossolińskich, 1963).

A citation in a footnote can be incorporated within a full sentence, thus:

[2] See here the opinion of Margaret Mullett, "Writing in Early Medieval Byzantium," in *The Uses of Literacy in Early Medieval Europe*, ed. Rosamund McKitterick (Cambridge: CUP, 1992), 5, that "the functions of literacy need to be established in relation to a particular society's needs."

3.5 Footnote Formatting

At the first mention of the article, use the **Insert Footnote** command under the **References** tab to place a footnote at the bottom of the page; use Arabic numbers, do not use endnotes. Format your footnotes following the Chicago style.

It is NOT department style to use embedded references (also known as Harvard or author-date system) providing name, date, and page numbers within the body of the text or endnotes. These are forms that tend to be used in the natural and social sciences.

The basic form of a footnote citation is similar to that of a bibliographic citation. However, footnote units are separated by commas rather than by periods, and publication details appear within parentheses. An author's given name appears before his/her surname or family name. Page references are preceded by either a colon (for a journal) or a comma (for a book).

See more in the Books and Journal articles section below.

3.5.1 Translation of Titles

The titles of books and articles in all languages other than English must be translated by the student and included in the bibliographic entry. The exceptions to this are the languages of Greek, Latin, French, German, Italian and Spanish.
The titles of journals and series do NOT have to be translated. Place the translation directly after the original title and enclose it in square brackets. The translated title is not italicized or capitalised except for proper nouns like place-names (sentence style as opposed to headline style).
The quotation marks for article titles enclose only the original title, which is followed by the translation in square brackets and then the necessary punctuation. There is no punctuation between the original title and the translation unless the title ends in a question mark or exclamation mark.

Example for a book in a language that must be translated:

> [7] Erik Fügedi, *Kimondhatatlan nyomorúság: Két emlékirat a 15-16. századi oszmán fogságról* [Unspeakable misery: Two memoirs on Ottoman captivity from the fifteenth and sixteenth centuries] (Budapest: Európa, 1976).

Examples for articles in a language that must be translated:

> [65] Amedeo Molnár, "Theologie husitského kalicha" [The theology of the Hussite chalice], *Theological Supplement to the Christian Revue* 1 (1965): 1-9.

> [19] Mahmut R. Gazimihal, "İstanbul Muhasaralarında Mihaloğulları ve Fatih Devrine Ait Bir Vakıf Defterine Göre Harmankaya Mâlikânesi" [The Mihaloğlus during the siege of Constantinople and their estate in Harmankaya according to a *waqf* register from the reign of Mehmed II], *Vakıflar Dergisi* 4 (1958): 125-37.

3.5.2 Transliteration

If a language is written in a non-Latin script, the title of the work is not transliterated (although it is translated into English). The author's name is used in transliterated form in order to alphabetize it with the rest of the bibliography, but the name is also given in the original script. The department follows the recommendations of the Chicago Manual that "linguistic" transliterations be used, that is, Latin letters with accents or other diacritical marks (some examples are: Č, Đ, and Ž) for any thesis containing texts. For purely historical or art historical theses it is better to use the system of the U.S. Board on Geographic Names. Use only one transliteration scheme throughout the thesis; DO NOT mix the systems. The formats for each type of source are the same even if transliteration is necessary. The name of the place of publication should be in English, especially if there are many variants. The publisher should be given in the original alphabet.

For repeated references in the footnotes, use the author's transliterated family name (as that is how it appears in the alphabetical bibliography) and the first meaningful unit of the title in the original script, followed by the relevant page numbers.

> [83] [Stevče Todorovski] Ствевче Тодоровски, Археолошки наоди од среден век во ареалот на Битола [Archaeological finds from the Middle Ages from the area of Bitola] (Skopje: Macedonian Civilisation, 2002), 28.
> [84] [Todorovski], Археолошки наоди од среден век, 29.

> [34] [Hrachʻya Acharyan], Հրաչյա Հակոբի Աճառյան, *Քննություն Վանի բարբառի* [Analysis of the dialect of Van] (Yerevan: University Press, 1952), 18-23, 40.
> [35] [Acharyan], *Քննություն Վանի բարբառի*, 39.

For complex translation and transliteration issues, always consult your supervisor and follow their guidance. Let the academic writing instructor know about their preference if different from above.

3.5.3 Quotations in Footnotes

When using a direct quotation in a footnote the quotation is preceded by a colon; the source is given following the ending punctuation of the quotation:

[1] One estimate of the size of the reading public at this time was that of Sydney Smith: "Readers are … among the lower orders." *Letters*, ed. Nowell C. Smith (New York: Oxford University Press, 1953), 343.

3.5.4 Medieval Names

In case of a medieval author's name, the name-order does not have to be reversed. Thus, Thomas Aquinas will be cited as such in both a bibliographic citation and a footnote, likewise Nikephorus the Patriarch. However, if a saint's title appears as part of the name on the title page of the work, in the footnote the title will be cited first: e.g., Saint John Chrysostom, but in the bibliography it will be alphabetized under J as John Chrysostom, Saint.
See in more detail in the Medieval Authors' Names section below.

3.6 Different types of sources in footnotes

3.6.1Books and Journal articles

The reference units that comprise a footnote for a book are the following: Author's given name author's family name**,** *title of book* [translation of title] (Place of publication**:** Publisher, date)**,** page number**.**
Albeit not required, sometimes it is useful to cite the inclusive pages, but if you do this and then refer to a specific passage (page), you should add the following: "esp. 150" or "here 150."

[65] Nicholas Adontz, *Armenia in the Period of Justinian: The Political Conditions Based on the Naxarar System* (Lisbon: Calouste Gulbenkian Press, 1970).

[27] Rita Copeland, *Rhetoric, Hermeneutics and Translation in the Middle Ages* (Cambridge: CUP, 1991), 34-36.

Note that a few well-known publishers, such as Cambridge University Press, can be cited in an abbreviated form in footnotes, but not in the bibliography. Thus CUP, OUP.

If a publisher has offices in more than one city just use the first (most important office) in citations.

CORRECT:

> [45] Bariša Krekić, ed., *Urban Society of Eastern Europe in Premodern Times* (Berkeley: University of California Press, 1987).

WRONG:

> [45] Krekić, Bariša, ed., *Urban Society of Eastern Europe in Premodern Times* (Berkeley and Los Angeles: University of California Press, 1987).

The reference units that comprise a footnote for a **journal article** are the following: Author's given name author's family name**,** "Title of Article**,**" *Title of Journal* # (year)**:** #-#.

[# in this example stands for volume number and inclusive page numbers that you will insert. Note that a colon precedes the page numbers.]

> [117] Leo Ferrari, "Augustine's Cosmography," *Augustinian Studies* 27 (1996): 132-80.

The reference units that comprise a footnote for a **chapter in a book by a single author** are the following:
Author's given name author's family name**,** "Title of Chapter**,**" *Title of Book* (Place of publication: Publisher, year), #-#.
[# in this example stands for the inclusive page numbers that you will insert. Note that a comma precedes the page numbers.]

[42] David Talbot Rice, "The Origins of Byzantine Art," in *Byzantine Art*, rev. and expanded (Harmondsworth: Penguin Books, 1968), 41-64.

The reference units that comprise a footnote for a **chapter in a book by a multiple authors (a collected work)** are the following:
Author's given name author's family name**,** "Title of Chapter**,**" *Title of Book*, ed. Editor's given name editor's family name (Place of publication: Publisher, year), #-#.
[# in this example stands for the inclusive page numbers that you will insert.]

> [45] Aubrey Cannon, "Spatial Narratives of Death, Memory, and Transcendence," in *The Space and Place of Death*, ed. Helaine Silverman and David B. Small (Arlington, VA: American Anthropological Association, 2002), 191-200.

The reference units that comprise a footnote for a **journal article** are the following:
Author's given name author's family name**,** "Title of Article**,**" *Title of Journal* # (year)**:** #-#.
[# in this example stands for volume number and inclusive page numbers that you will insert.]

> [11] I. Hausherr, "Les grands courants de la spiritualité orientale," *Orientalia Christiana Periodica* 1 (1935): 130.

> [83] Leo Ferrari, "Augustine's Cosmography," *Augustinian Studies* 27 (1996): 132-80.

When the journal has issue numbers within certain volumes, the volume number will be followed by a comma and 'no. #' before the year. The month or date of issue should not be added to the year in any case.

> [27] J. Kyriakakis, "Byzantine Burial Customs: Care of the Deceased from Death to Prothesis," *Greek Orthodox Theological Review* 29, no. 2 (1984): 55.

3.6.2 Electronic sources

It is important to give as much information as possible, such as the author(s) of the site, the institution that sponsors it, and the date the item was posted. Because addresses change, it is also necessary to give the date you last accessed the material.

Websites

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 . . ."). If a more formal citation is desired, it may be styled as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified.

If the website address is too long use the website's homepage (root page) or search page. If that is not possible use an "no-width optional break" before each slash. You can't see the inserted character(s), but Word reacts to one as if it were a space if necessary, without breaking up the hyperlink.

- Position the cursor where you want to insert the no-width break. It is recommended to insert a character after each slash in the URL.
- Click the **Insert** tab and click **Symbol** in the Symbols group. Select **More Symbols** to launch the Symbol dialog box.
- Click the **Special Characters** tab in the pop-up menu.
- Scroll to the end of the list and highlight **No-Width Optional Break**.
- Click **Insert**.
- Repeat for each slash in URL.

Do NOT use services like tinyurl.com or bit.ly to shorten URLs.

> [45] "Google Privacy Policy," last modified March 11, 2009, http://www.google.com/intl/en/privacypolicy.html.
> [46] Department of Medieval Studies, Central European University, "Travel, Trade, and Transportation: The Infrastructure of Spatial Mobility in Medieval East Central Europe," accessed July 19, 2015, https://medievalstudies.ceu.edu/projects/travel-trade-and-transportation-infrastructure-spatial-mobility-medieval-east-central.
> [47] "Google Privacy Policy."
> [48] Department of Medieval Studies, CEU, "Travel, Trade, and Transportation."

Books accessed electronically

Printed books accessed on Google Books or other online platforms need to be cited as a printed book.
The following guidance is used only for electronically published books.

[34] László Szilasi, “Mediocris Wathay avagy a szemérmes extractor: Funkcióváltás, hierarchia-módosítás és eszközcsere; A Balassi-imitáció változatai Wathay Ferenc költészetében” [Mediocris Wathay or the shy extractor: Changes of functions, hierarchy and means; Variations of Balassi-imitations in the poetry of Ferenc Wathay], accessed June 6, 2007, http://szelence.com/tan/szilasi_wathay.html.
[35] Szilasi, “Mediocris Wathay.”

[19] Gunther Barth, *Bitter Strength: A History of the Chinese in the United States, 1850-*1870 (Cambridge: Harvard University Press, 1964), NetLibrary e-book.

If the online edition of a printed book is important to be included, follow the format for websites:

[48] Philip B. Kurland and Ralph Lerner, ed., *The Founders' Constitution* (Chicago: University of Chicago Press, 1987), accessed June 27, 2006, http://press-pubs.uchicago.edu/founders/.

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. The http path does not appear in the citation, only the DOI number sequence.

[76] Bernd Schneidmüller, “Fitting Medieval Europe into the World: Patterns of Integration, Migration, and Uniqueness,” *Transcultural Studies* 2 (2014): 27, accessed July 20, 2015, doi: 10.11588/ts.2014.2.17446.
[77] Schneidmüller, “Fitting Medieval Europe into the World,” 29.

[23] 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.
[24] Kossinets and Watts, “Origins of Homophily,” 439.

If no DOI is available, list a URL. It is advisable to use a Permanent URL (PURL), which is static and reliable. Some databases call this a "Permalink."

[76] Bernd Schneidmüller, “Fitting Medieval Europe into the World: Patterns of Integration, Migration, and Uniqueness,” *Transcultural Studies* 2 (2014): 27, accessed July 20, 2015, http://journals.ub.uni-heidelberg.de/index.php/transcultural/article/view/17446.

Blog entry or comment

Blog entries or comments may be cited in running text ("In a comment posted to *The Becker-Posner Blog* on February 23, 2010, . . .") instead of in a note. The following examples show the more formal versions of the citations. There is no need to add *pseud*. after an apparently fictitious or informal name. Add the access date before the URL.

> [12] Jack, February 25, 2010 (7:03 p.m.), comment on Richard Posner, "Double Exports in Five Years?," *The Becker-Posner Blog*, February 21, 2010, accessed March 9 2010, http://uchicagolaw.typepad.com/beckerposner/2010/02/double-exports-in-five-years-posner.html.
> [13] Jack, comment on Posner, "Double Exports."

Blog entries and comments are commonly omitted from a bibliography, unless they cite essential data not found elsewhere or are subjects of analysis.

3.6.3 Reference books

Well-known reference books, such as common dictionaries and encyclopedias, are normally cited in the footnotes (with edition specified and full publication facts omitted), but NOT in the bibliography.

For shorter dictionary-type entries the abbreviation s.v. (sub verbo, meaning "under the word") is used to specify the entry heading:

> [1] *Merriam-Webster's Collegiate Dictionary*, 11th edition, s.v. "Okra."

For longer essay-type entries, esp. with known authors, create the footnote reference like a chapter in a book:

> [16] Michael Borgolte, "Grablege," in *Lexikon des Mittelalters*, ed. Bretscher-Gisiger, Charlotte, Norbert Angermann, Robert-Henri Bautier, and Robert Auty, vol. 4, bk. 8 (Zurich/Munich: LexMA Verlag, 1898), 1628-30.
> [17] Borgolte, "Grablege," 1629.

3.6.4 Classical works

If it matters which edition you use give full citation in the footnote and the bibliography. Otherwise you can omit citation altogether as classical works are easy to look up by section. Use Arabic numerals for chapter numbers, even if the publication uses Roman numerals. Chapter, subchapter and section numbers should be separated by full stops without spaces.

You may abbreviate the author's name and the title. For a list of accepted abbreviations, consult the *Oxford Classical Dictionary*.

[56] Stat. *Silv*. 1.3.32.
[57] Ovid *Met*. 1.240, 242.

Aristotle

In 1831, the German scholar Immanuel Bekker published the most authoritative edition yet of Aristotle's surviving works in Greek. This edition was in two volumes with continuous pagination (pp. 1-789 in volume 1 were continued by pp. 791-1462 in volume 2). On each page, the Greek text was laid out in two columns. Between the columns line numbers were printed: 5, 10, 15, etc. While it is acceptable to refer to Aristotle's works by supplying Book and Chapter numbers, the so-called Bekker numbers (that is reference to the text by the page number, column "a" or "b", and line number of the Bekker edition) is recommended for precision's sake. Because these numbers are printed in every modern Greek edition and in different translations of Aristotle's work, they enable precise reference to Aristotle, even for someone using a different edition. Similar standard schemes of numeration exist for most classical authors, consult your supervisor about the preferred system for your thesis.

3.6.5 Patrologiae and Other Frequently Used Series

If materials from these series appear repeatedly in your work, we recommend that you adopt a scheme of abbreviation and place an explanatory note at the head of your bibliography. Thus:

PL [Patrologia Latina] indicates volumes in the series Patrologiae cursus completus, series latina. Ed. J.-P. Migne. Paris: J.-P. Migne, 1844-. Facsimile reprint, Turnhout: Brepols, 1956-.

MGH [Monumenta Germaniae Historica] indicates volumes in the series Monumenta Germaniae Historica. Various editors. Hannover: Hahn, 1831-. Accessed June 27, 2006. http://www.dmgh.de.

Alternatively you may clarify the abbreviations in a footnote in the first instance you refer to a work from the series:

> [57] Augustinus, *Opera Omnia*, Patrologiae cursus completus, series latina 32-47, ed. J.-P. Migne (Paris: J.-P. Migne, 1841-1857. Facsimile reprint, Turnhout: Brepols, 1982-1993), col. 322. [Hereafter: Patrologiae cursus completus, series latina = PL]

In the abbreviated form, you need make reference only to the author. title (in italics). PL or PG number, column numbers or abbreviated MGH volume title and number. Thus:

> [34] Richard of St. Victor, *Nonnullae allegoriae tabernaculi foederis*, in PL 196, col. 196.
> [35] Einhard, *Einhardi Vita Caroli Magni*, ed. O. Holder-Egger, MGH SS rer. Germ. 25 (Hannover: Hahn, 1911), 344.

However, if you have only a few citations from frequently cited series like this, then full references need to be given:

> [34] Augustinus, *Opera Omnia*, Patrologiae cursus completus, series latina 32-47, ed. J.-P. Migne (Paris: J.-P. Migne, 1841-1857; Facsimile reprint, Turnhout: Brepols, 1982-1993), col. 322.
> [37] Eusebius, *Opera Omnia*, Patrologiae cursus completus, series graeca 20-24, ed. J. P. Migne (Paris: J.-P. Migne, 1857; Facsimile reprint, Athens: Centre for Patristic Publications, 1997-1998), col. 211.
> [39] Einhard. *Einhardi Vita Caroli Magni*, ed. O. Holder-Egger, Monumenta Germaniae Historica, Scriptores rerum Germanicarum in usum scholarum separatim editi 25 (Hannover: Hahn, 1911), 178.

3.6.6 Other sources

For information on citing government documents, reports, and legal cases, please see *The Chicago Manual* 16th edition pp. 769-84 (sections 14.281-14.317), Turabian pp. 205-15 (sections 17.9-17.100).

For items retrieved from a commercial database, add the name of the database and an accession number following the facts of publication. In this example, the dissertation cited above is shown as it would be cited if it were retrieved from ProQuest's database for dissertations and theses.

> [16] Mihwa Choi, "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty," PhD diss., University of Chicago, 2008, ProQuest (AAT 3300426).

An example of a painting from an electronic source:

> [16] Konrad von Friesach, "Anbetung der Könige," REALonline image no. 001810, Bildserver des IMAREAL, Institut für Realienkunde des Mittelalters und der frühen Neuzeit, tethys.imareal.sbg.ac.at/realonline (last accessed December 3, 2006).

ℹ Make sure to delete hyperlinks to avoid blue underlined links in your footnote.
To do so, right click on link and select **Remove Hyperlink** in the drop-down menu.

3.6.7 Quoting from a work not consulted

In cases when you have no access to the original work you cite from, you will have to provide data for both the original passage and the work citing it. This is how you can convey the fact that you rely on the citation provided by another work and have not consulted the original.

This is prudent practice and will not disadvantage you, unless the original is a widely available work which you should have checked. For example it is not elegant to provide second hand citations for passages from the MGH, which is easily accessible online, (unless the fact that another author cited it is relevant to your discussion).

[55] R. Hill, “Christianity and Geography in Early Northumbria,” *Studies in Church History* 3 (1966): 127, cited in Clare Stancliffe, “Where was Oswald Killed?” in *Oswald: Northumbrian King to European Saint*, ed. Clare Stancliffe and Eric Cambridge (Stamford: Paul Watkins, 1995), 91.

4. Bibliography

The purpose of a bibliography is to identify the works you have consulted, to make clear that you have indeed seen the works, and to enable your reader to find them. One of the hallmarks of an accomplished scholar is his or her ability to prepare a bibliography consistent with an assigned style, for a publication or, in this case, for a department.

For differences between formatting citations in footnotes and bibliographies see section Differences between Footnotes and Bibliographies above.

4.1 Page Layout and Formatting

The purpose of a bibliography is to identify the works you have consulted, to make clear that you have indeed seen the works, and to enable your reader to find them. One of the hallmarks of an accomplished scholar is his or her ability to prepare a bibliography consistent with an assigned style, for a publication or, in this case, for a department. The same is true of footnotes, but these take a slightly different form than bibliographic citations; footnotes are discussed in detail below. Please, keep in mind the difference in format!

- Do not number the items on the bibliography. Arrange them alphabetically by author or editor or title (the first item in the citation).
- Do not group items in categories such as books, articles, etc. Integrate all the sources.
- Divide the items into two groups with the headings 'Primary Sources' and 'Secondary Sources.'
- Either use the thesis formatting template provided by the Computer and Statistics Centre's e-learning page or set it manually to single spaced with a 12pt space after paragraphs (See Spacing, Alignment and Indentation above).
- Use hanging indention (See Spacing, Alignment and Indentation above).
- When citing more than one work by a single author, the author's name appears only in the first entry. **Subsequent entries** begin with three em-dashes. To insert an em-dash, go to the **Insert** tab and click on 'Symbol' in the Symbols group. This will display all the recently used symbols. To display the rest, click on 'More Symbols' at the bottom of the drop-down box. Select the 'Special Characters' tab and click on 'em-dash'. Click the 'Insert' button three times, then close the window.

Goodich, Michael. *Violence and Miracle in the Fourteenth Century*. Chicago: University of Chicago Press, 1995.

———. "Miracles and Disbelief in the Late Middle Ages." *Mediaevistik* 1 (1988): 23-38.

4.2 Elements of Bibliography Entries

This section enumerates the elements that make up bibliography entries and addresses the most common questions regarding each.

> Regarding certain questions of translation and transliteration of foreign titles and names in footnotes and bibliography, the Department of Medieval Studies follows guidelines somewhat different than the Chicago / Turabian style, so you will be required to be able to make certain adjustments manually.

If your thesis contains significant amounts of non-English passages and references, it is recommended to consult your supervisors and discuss if the nature of your thesis demands a transliteration and translation practice other than specified in the general guidelines below.

4.2.1 Authors' Names

Authors' names are the first unit in a bibliography entry. Theses written at the Department of Medieval Studies often contain unusual names and titles that the Chicago Manual may not provide precise guidelines for. When in doubt make sure to consult the chapter below, discuss with your supervisor or Professor Reed and decide on the format you will follow throughout your thesis. It is absolutely critical that you refer to people, places and titles in a consistent manner throughout your thesis, and provide explanatory notes where clarification is necessary.

Modern Names

The names of authors, family name followed by a comma and personal name, are the first unit of the entry in bibliographies. They are followed by a period.

> Heer, Friedrich.
> Crummey, Robert O.
> Klaniczay, Gábor. (Insert a comma even though the standard Hungarian convention is Klaniczay Gábor)

As a basic rule, always follow the form of the name as printed on the title page of the work cited. In the case where a work has been translated from one language into another and the author's name takes a different form, it is necessary to provide the form of the author's name given on the translation, followed by the original form in square brackets:

> Ostrogorsky, George [Ostrogorski, Georgije]

Author's Names in non-Latin Script: Transliteration

- The author's name is used in transliterated form in order to alphabetize it with the rest of the bibliography, but the name is also given in the original script.

The department follows the recommendations of the Chicago Manual that "linguistic" transliterations be used, that is, Latin letters with accents or other diacritical marks (some examples are: Č, Đ, and Ž) for any thesis containing texts. This is especially important where the research concerns the text itself in the form of linguistic or textual analysis.
For purely historical or art historical theses, however, it is more convenient to use the system of the U.S. Board on Geographic Names. Use only one transliteration scheme throughout the thesis; DO NOT mix the systems. The formats for each type of source are the same even if transliteration is necessary.

It is not obligatory to follow one scheme in particular, only to be **consistent** in your application of the chosen scheme. However, in bibliographies and footnote citations, where an author has used a transliteration scheme different from the one used in your bibliography, use the author's form:

> Romančuk, Anna I. *and not* Romanchuk, Anna I. (from Cyrillic Романчук)
> Zubar, Vitaliy M. *and not* Zubar', Vitaliy M. (from Cyrillic Зубарь)

<u>Note</u> that although it is not necessary to transliterate Greek titles, it IS necessary to transliterate and/or Anglicize the names of Greek authors.

> Dionysios Zagoraios
> John Climacus, Saint
> [Theodoret, bishop of Cyrrhus] Θεοδωρήτου ἐπισκόπου πόλεως Κύρρου.

Medieval Authors' Names

The Chicago Manual of Style notes that there are many ways to cite names. The main thing is to choose one style and use it consistently. In order to achieve consistency adherence to the following principles is suggested.

Titles

An author's title is part of his name:

> Nikephorus the Patriarch.

Where a saint's title appears as part of his name on the title page of the work, this should be shown in the bibliographic citation. Where a saint's title does not appear on the title page, do not use it in the bibliography:

> Francis of Assisi, Saint.
> Becket, Thomas.

Geographic appellations

In general, medieval authors are cited by first name only, e.g., Augustine. Some well-known medieval authors also have geographic appellations, but these are NOT surnames. The well-known example of Thomas Aquinas should be cited as:

> Thomas Aquinas.

However, in primary sources his name might appear as Thomas de Aquino and can be cited as such. The name Peter Abelard (being the English style of Pierre Abailard), another common example, appears in *Patrologia Latina* and other collections as Petrus Abelardus and, again, can be cited as such.

The basic rule, once again, is to **follow the form of the name that appears on the title page** of the work cited. Thus, Thomas Aquinas, Saint, is a possibility!
If there are more works cited by the same author and each appears in different variants in the publications used, either use the form you use to refer to the author in your text or most select the most important (most recent) work in the list and use that in the first instance. Subsequent entries by the same author will be represented by an em-dash. In both cases the variant that appears on the title page of the publication cited should be placed in a square bracket following the author's name or the em-dash.

Place names as surnames

When a place name is part of the author's name, it is not used as a surname:

> Nicolaus de Dresda, if taken from a primary source that uses this form, but NOT de Dresda, Nicolaus.

In secondary sources the Anglicized forms of names should be used:

> Nicholas of Dresden.
> Hildegard of Bingen, NOT Hildegard von Bingen.

In certain cases, a particular convention may apply in the English form of a saint's name. Thus, in Hungarian, St. Margaret is known as *Árpádházi Szent Margit*, but in English always as St. Margaret of Hungary. This convention will need to be followed when translating a title from Hungarian into English.

Difficult Names

In author's names with particles, the particle can be part of the surname or a so-called nobiliary particle.

The general rule of thumb is that if the particle is capitalized (check the spelling on the title page of the book) it is part of the surname and therefore you alphabetize according to the particle. If the particle is lowercase, it will follow the first name separated by a comma in alphabetized lists.

> Van Buren, Martin
> *but*
> Hardt, Hermann, von der

When there is a significant number of names with particles, check the practice of the country of origin, which may differ significantly.

- In the Netherlands, names starting with 'van' are alphabetised under the initial letter of the following name proper, so van der Waals appears under 'W', The 'v' in the nobiliary particle is in lower case, except when the surname is used as standalone (when the first name or initials are omitted), in which case it is capitalised, as in "the painter Van Gogh."
- In France, the particle *de* or *d'* precedes a *nom de terre*, dropping it or not when referring to the surname (dropped from Tocqueville but not from de Gaulle) in text or bibliography is a matter of tradition. If you are unable from any source to determine what that tradition might be, err on the side of retaining the particle.
- In Germany, Belgium and the United States any surnames beginning with "Van" appear under 'V'. So for example Anna-Dorothee von den Brincken, Eric Van Rompuy and Dick Van Dyke are listed under 'V', *not* under 'B,' 'R' or 'D', regardless whether their names are spelled lower- or uppercase.
- In Arabic personal names, the article is ignored and the name is alphabetized under the captial letter of the last name: Aziz al-Azmeh is alphabetized under Azmeh.

No author

If no author is given on the title page, use the title as the main entry in the citation.

> *Biblia sacra iuxta Vulgatam versionem*. Stuttgart, 1883.

Additional information about editors or compilers can sometimes be culled from the verso of a title page and even from a preface. If information is ascertained from outside the work itself, this information should appear in square brackets.

4.2.2 Titles

Titles are the next unit of the citation, set off by periods. Titles of books and journals are italicized.

Fennell, John. *The Crisis of Medieval Russia 1200-1304*. London: Longman, 1983.

A title within a book title IS italicized, but appears within quotation marks:

Smith, Alan. *A Critical Translation of Augustine's "City of God."* Oxford: Oxford University Press, 1995.

In an article in a journal or collected work, a title within a title is italicized:

Blumenthal, H. J. "Neoplatonic Elements in the *De anima* Commentaries." *Phronesis* 21 (1976): 64-87.

Note that words in languages other than the main language of the title are NOT italicized:

Bonner, Gerald. *Saints, Sanctity and* Virtus *in the Early Middle Ages.* London: John Murray, 1972.

Separate subtitles with colon even if original language uses different punctuation. Use semicolon for second subtitle.

Szilasi, László. "Mediocris Wathay avagy a szemérmes extractor: Funkcióváltás, hierarchia-módosítás és eszközcsere; a Balassi-imitáció változatai Wathay Ferenc költészetében" (Medioris Wathay or the shy extractor: Changes of functions, hierarchy and means; Variations of Balassi-imitations in the poetry of Ferenc Wathay). Online critical edition: http://irodalom.web.elte.hu/tan/szilasi_wathay (Accessed 6 June, 2014).

Translation of titles

According to the guidelines of the Department of Medieval Studies, if a language is written in a non-Latin script, the title of the work is **not** transliterated, although it is translated into English.

It is not necessary to translate book and article titles in Latin, Greek, French, Italian, Spanish or German.

The translation is given in sentence style in square brackets, following the original title. The square brackets around the translation show that it was added by you and was not on the title

page. The translation is written in sentence style (not capitalized except for proper nouns like place-names) and is NOT italicized.
Note that the period at the end of the title bibliographic unit follows the translation (outside the square bracket), not the original title. There is no punctuation between the original title and the translated title in square brackets.

Budak, Neven. "I fiorentini nella Slavonia e nella Croazia." *Archivio Storico Italiano* 153, no. 4 (1995): 681-95.

[Tvorogov, O.V.] Творогов, О.В. "Палея Толковая" [Paleja Tolkovaja]. In *Словарь книжников и книжности древней Руси.* Vol 1, *XI - первая половина XIV в*. [Dictionary of the Writers and Literature of Ancient Rus'. Vol. 1, From the eleventh to the first half of the fourteenth century], 286. Leningrad: Наука, 1987.

The titles of journals and series *do not* have to be translated.

It is necessary only to translate the title of an article, **not** the title of a journal.

Kelar, P. "Początki zakonu dominikańskiego w Połsce" [The beginnings of the Dominican Order in Poland]. *Nasza Przeszłość* 39 (1979): 132-45.

Sedlák, Jan. "Počátkové kalicha v Čechách" [The origins of the lay chalice in the Czech lands]. *Časopis katolického duchovenstva* 52 (1911): 398-401.

Parts of the title in Latin, Greek, French, Italian, Spanish or German do not need to be translated or repeated in the translation of the title supplied in square brackets:

Katičić, Radoslav. "*Aedificaverunt Ragusium et habitaverunt in eo*: tragom najstarijih dubrovačkih zapisa" [Tracing the oldest texts of Dubrovnik]. *Starohrvatska prosvjeta* 18 (1988): 5-38.

Note that the term in the title (*veka, century, siècle,* etc.) and century terms must be spelled out in full in the translation of titles.

[Tvorogov, O.V.] Творогов, О.В. "Палея Толковая" [Paleja Tolkovaja]. In *Словарь книжников и книжности древней Руси.* Vol 1, *XI - первая половина XIV в*. [Dictionary of the Writers and Literature of Ancient Rus'. Vol. 1, From the eleventh to the first half of the fourteenth century], 286. Leningrad: Наука, 1987.

Note that square brackets are used inside parentheses (and vice versa), not double parentheses, to deal with complicated punctuation.

Ancient Greek

Ancient Greek titles do not need to be transliterated or translated. Supply translation of modern Greek titles in square brackets if necessary. Consult your supervisor about their preference in detail.

Hinterberger, Martin. "Ο Ανδρέας Λιβαδηνός, συγγραφέας/γραφέας λόγιων κειμένων, αναγνώστης/γραφέας δημώδων κειμένων· ο ελληνικός κώδικας 525 του Μόναχου." In *Κωδικογράφοι, συλλέκτες, διασκευαστές και εκδότες· χειρόγραφα και εκδόσεις της όψιμης βυζαντινής καὶ πρώϊμης νεοελληνικής λογοτεχνίας* [Copyists, collectors, redactors and editors: Manuscripts and editions of late Byzantine and early modern Greek literature], ed. David Holton, Tina Lendari, Ulrich Moennig and Peter Vejleskov, 25-42. Hērakleio: Panepistēmiakes ekdoseis Krētēs, 2005.

Hinterberger, Martin. "Ἡ ἐπέτεια τῆς καταστροφῆς. Ὁ Λόγος ἱστρορικὸς τοῦ Φιλοθέου Κόκκινου γιὰ τὴν ἅλωση τῆς Ἡρακλείας τοῦ 1351." In *L'Écriture de la mémoire: La littérarité de l'historiographie; Actes de iii^e colloque international philologique; Nicosie, 6–7–8 mai 2004,* Dossiers byzantins, 6: 331-51. Paris: Boccard, 2006.

[Kaltsogiannē, Elenē], Καλτσογιάννη, Ελένη, Σοφία Κοτζάμπαση [Sofia Kotzampasē] and Ἠλιάνα Παρασκρευοπούλου [Ēliana Paraskeuopoulou]. *Η Θεσσαλονίκη στη βυζαντινή λογοτεχνία : Ρητορικά και αγιολογικά κείμενα,* Βυζαντινὰ Κείμενα καὶ Μελέται, 32. Thessalonikē: Kentron Byzantinōn Ereunōn, 2000.

Modern Greek critical editions

[Theodoret, bishop of Cyrrhus] Θεοδωρήτου ἐπισκόπου πόλεως Κύρρου. Πρὸς τὰς ἐπενεχθεῖσας αὐτῷ ἐπερωτήσεις παρὰ τῶν ἐξ Αἰγύπτου ἐπισκόπων ἀποκρίσεις. Ed. A. Papadopoulos-Kerameus. St. Petersburg: B. Kirschbaum, 1895. Reprint, Leipzig: Zentralantikariat der DDR, 1975.

Historia monachorum in Aegypto: Ἡ κατ´ Αἴγυπτον τῶν μοναχῶν ἱστορία. Critical edition of the Greek text with an annotated translation by André-Jean Festugière. Brussels: Société des Bollandistes, 1961.

Modern Greek

Modern Greek uses two major different systems of accentuation; when listing bibliographic items in Modern Greek, the accentuation style of the original should be preserved as given on the title page.

Book by one author:

Koukoulēs, Phaidon [Φαίδων Κουκούλης]. Βυζαντινῶν βίος καὶ πολιτισμός. Vol. 6. Collection de l'Institut Français d'Athènes 90. Athens: n. p., 1955.

Article by an author in a volume edited by another author:

Pitsakēs, Kōnstantinos G. [Κωνστάντινος Γ. Πιτσάκης]. "Η θέση των ομοφυλοφίλων στη Βυζαντινή κοινωνία" [The position of homosexuals in the Byzantine society]. In Πρακτικά ημερίδας Οι περιθωριακοί στο Βυζάντιο 9 Μαίου 1992, ed. Chrysa A. Maltezou, 169-269. Athens: Hidryma Goulandrē-Chorn, 1993.

Capitalization (Headline Style)

In English-language titles, all relevant words signifying the content are to be capitalized, but not articles (the, a, an), prepositions (in, on, for), or conjunctions (and, but, until).

***E**ngland and the **C**ontinent in the **E**ighth **C**entury*

This rule does not apply to titles in other languages. For Latin and modern "Western" languages (French, Norwegian, German, etc.), follow their respective rules of orthography and capitalization.

- **French titles**

Capitalization of titles in French can be problematic. *The Chicago Manual of Style* recommends capitalizing the first word of the title and any proper nouns in it.

If your bibliography contains a significant number of French works, you should adopt the following, more detailed, guidelines: Always capitalize the first word and any proper nouns in the title; if the first word is an article, capitalize the substantive and any intervening adjective(s); if the first word is neither an article nor an adjective, put all the following words in lower case.

Costa-Louillet, G. "Saints de Sicile et d'Italie méridionale aux VIII^{e}, IX^{e} et X^{e} siècles." *Byzantion* 29-30 (1959-1960): 89-173.
Use standard English-style quotation marks for French articles (" " instead of << >>) **because you are writing in English and using English punctuation conventions.**

Volume numbers

Use Arabic numerals for volume numbers, even if the publication uses Roman numerals.

von Freiherrn, Ludwig. *Geschichte der Papste seit dem Ausgang des Mittelalters*. Vol. 9, *Geschichte der Papste im Zeitalter der katholischen Reformation und Restauration: Gregor XIII (1572-1585)*. Freiburg im Breisgau: Herder, 1923.

Not:

von Freiherrn, Ludwig. *Geschichte der Papste seit dem Ausgang des Mittelalters: Band IX, Geschichte der Papste im Zeitalter der katholischen Reformation und Restauration. Gregor XIII (1572-1585)*. Freiburg im Breisgau: Herder, 1923.

Single volume of a multivolume book may be published in two or more physical books. The reference in this case must include the book as well as the volume number.

Lach, Donald. *Asia in the Making of Europe.* Vol. 2, bk. 3, *The Scholarly Disciplines*. Chicago: Chicago University Press, 1977.

Harley, J. B., and David Woodward, eds. *The History of Cartography*. Vol. 2, bk, 1, *Cartography in the Traditional East and Southeast Asian Societies*. Chicago: University of Chicago Press, 1994.

or

Harley, J. B., and David Woodward, eds. *Cartography in the Traditional East and Southeast Asian Societies*. Vol. 2, bk, 2, of *The History of Cartography*. Chicago: University of Chicago Press, 1994.

4.2.3 Editors, Translators, and Compilers

The unit of editor, translator, and/or compiler follows the title and is set off by periods. The accepted short forms for abbreviating these terms are: ed., tr., and comp. Even if there are more than one editor, translator, or compiler, **use** ed., tr., and comp. because these terms stand for "edited by", "translated by" and "compiled by," and therefore do not show a plural form. Annotators should be considered editors. Editors, translators, and/or compilers may be cited in place of an author.

Turner, Victor, ed. *Celebration: Studies in Festivity and Ritual*. Washington, D.C., Smithsonian Institution Press, 1982.

Heer, Friedrich. *The Holy Roman Empire*. Tr. Janet Sondheimer. London: Phoenix Giant, 1968.

List all of the editors in the bibliography, although you can use and others (or et al.) in the footnotes. List the editors in the order they appear on the title page of the publication.

> Redman, Charles L., Mary Jane Berman, Edward V. Curtin, Tom Langhorne, Jr., Nina M. Versaggi, Jeffrey Wanser, ed. *Social Archaeology: Beyond Subsistence and Dating*. Studies in Archeology. New York: Academic Press, 1978.

Sometimes, the editor's or translator's role will be explained by the title, and the editor himself can be cited as the author:

> Chichurov, Igor S [Чичуров, И. С]. *Византийские исторические сочинения*: "*Хронография" Феофана, "Бревиарий" Никифора; Тексты, перевод, комментарий* [Byzantine historical works: Theophanus' "Chronography," Nikephorus' "Breviarium;" Texts, translation, commentary]. Moscow: Nauka, 1980.

Note that in this example the editor is neither the translator nor the author of the commentary:

> Philopon, Johannes. *Commentaire sur le* "*De anima" d'Aristotle: Traduction de Guillaume de Moerbecke*. Corpus Latinum Commentariorum in Aristotelem Graecorum 3. Ed. G. Verbeke. Leuven: Leuven University Press, 1965.

If there is no author, editor, or compiler use the title of the work as the start of the citation.

4.2.4 Series Titles

Series are a popular way for institutions or research units to publish works. A series often has its own title and volumes in a series may or may not have volume numbers. If the volume numbers are given in Roman numerals on the work, use Arabic numbers in footnotes and the bibliography. The title of the volume is italicized, but NOT the series title. The publisher's series is a bibliographic unit that precedes the publication data. The series editor unit, if there is one, follows the series title (and precedes the volume number), but needs to be supplied only if the person of the series editor is relevant to your work for some reason.

> Mango, Cyril. *The Art of the Byzantine Empire, 312-1483: Sources and Documents*. Sources and Documents in the History of Art, ed. H. W. Johnson. Englewood Cliffs, NJ: Prentice-Hall, 1972.

> Lecouteux, Claude. *Les Monstres dans la pensée mediévale européenne*. Cultures et civilisations mediévales, no. 10. Paris: Presses de l'Université de Paris-Sorbonne, 1995.

Patrologiae and Other Frequently Used Series

If materials from these series appear repeatedly in your bibliography, we recommend that you adopt a scheme of abbreviation and place an explanatory note at the head of your bibliography. Thus:

PL [Patrologia Latina] indicates volumes in the series Patrologiae cursus completus, series latina. Ed. J.-P. Migne. Paris: J.-P. Migne, 1844-. Facsimile reprint, Turnhout: Brepols, 1956-.

MGH [Monumenta Germaniae Historica] indicates volumes in the series Monumenta Germaniae Historica. Various editors. Hannover: Hahn, 1831-. Accessed June 27, 2006. http://www.dmgh.de.

In the abbreviated form, you need make reference only to the author. title (in italics). PL or PG number, coll. numbers or abbreviated MGH volume title and number. Thus:

Richard of St. Victor. *Nonnullae allegoriae tabernaculi foederis*. In PL 196 coll. 193-201.

Einhard. *Einhardi Vita Caroli Magni*. Edited by O. Holder-Egger, MGH SS rer. Germ. 25. Hannover: Hahn, 1911.

However, if you have only a few citations from frequently cited series like this, then full references need to be given:

Augustinus. *Opera Omnia.* Patrologiae cursus completus, series latina 32-47. Ed. J.-P. Migne. Paris: J.-P. Migne, 1841-1857. Facsimile reprint, Turnhout: Brepols, 1982-1993.

Eusebius. *Opera omnia.* Patrologiae cursus completus, series graeca 20-24. Ed. J. P. Migne, Paris: J.-P. Migne, 1857. Facsimile reprint, Athens: Centre for Patristic Publications, 1997-1998.

Einhard. *Einhardi Vita Caroli Magni*, ed. O. Holder-Egger, Monumenta Germaniae Historica, Scriptores rerum Germanicarum in usum scholarum separatim editi 25. Hannover: Hahn, 1911.

4.2.5 Date of Publication

The date of publication is the final unit of an entry.

The date cited should be the date of publication of the book you use. This might *not* be the date of first publication. However, in the case of revised editions or new editions, the date of first publication and the date of publication of the new edition will need to be cited.

Where the date of publication is not stated in the book and cannot be determined, use: n.d. If the date, or approximate date, of publication can be determined from the book's contents or material, do not use n.d. but place the appropriate date in square brackets -- [1966] or [ca.1966].

Missing Publication Details

When a piece of information is missing from an entry, it may sometimes be supplied or clarified by a comment in square brackets [ ]. If an unexplained abbreviation or a mistake appears, it is possible to insert [sic] after it to show that this was in the original. This should be done judiciously so as not to introduce false information into an entry. For instance, in the trransliterated Syriac example below the place of publication is given on the work only as Holland, but the monastery that issued the work is known to be in Glane. In this example there is no author so the title is used as the first unit of the entry.

Makhtvonūthô dhtashᶜīthô dhzavnô dh'ūlsonô dahwô v'ūrhoy wv'omīdh wavkuloh bēth nahrīn dsīmô l'nosh 'ūrhoyô malphonô dhmadhrashtô dh'ūrhoy bashnath 515 m. [Glane]: Monastery of St. Ephrem the Syrian, 1984.

4.2.6 Place of Publication

The place of publication is followed by a colon and then the name of the publisher, followed by a comma and then the year of publication.

As a general rule the place name that appears on the title page or in the publication details must be cited in its **English** form (thus Vienna, not Vindibonae or Wien).

However, in some cases, for example, Bratislava, it is possible that an entirely different form of the name will appear in the book to be cited, such as the German Pressburg or the Hungarian Pozsony. In cases where this information is of historical significance, you should cite the name that appears in the book followed by its **modern English equivalent** in square brackets, thus: Pressburg [Bratislava], 1780.

The place of publication should always be in the English form, if such exists. Here are some examples:

Barcelona, Belgrade, Berlin, Boulogne, Bratislava, Brno, Brussels, Bucharest, Cologne, Cracow, Edinburgh, Florence, Genoa, Kiev, Leipzig, London, Lviv, Mantua (NOT Mantova), Milan, Moscow, Muenster, Munich, Naples, Paris, Padua, Prague, Rome, St. Petersburg, Sofia, Split, Strasbourg, Trogir (NOT Trau), Turin, Venice, Vienna (NOT Wien), Vilnius, Warsaw, Yerevan.

For Petrograd (1914-1924), Leningrad (1924-1991) and St. Petersburg (1991-): use the place name that appears on the title page, but note that "Saint-Petersburg" is not in current use. You may put [St. Petersburg] in square brackets after the former name.

To avoid confusion with UK place names, for small places of publication in the United States, use the postal abbreviation for the state when there is liable to be confusion: Berkeley, CA; Ithaca, NY; Berlin, NY; note that there are no periods in these abbreviations. Washington, D.C. is an exception (to distinguish it from Washington State).

List of US postal codes:

Alabama AL
Alaska AK
Arizona AZ
Arkansas AR
California CA
Colorado CO
Connecticut CT
Delaware DE
District of Columbia DC
Florida FL
Georgia GA
Hawaii HI
Idaho ID
Illinois IL
Iowa IA
Kansas KS
Kentucky KY
Louisiana LA
Maine ME
Maryland MD
Massachusetts MA
Michigan MI
Minnesota MN
Mississippi MS
Missouri MO
Montana MT
Nebraska NE
Nevada NV
New Hampshire NH
New Jersey NJ
New Mexico NM
New York NY
North Carolina NC
North Dakota ND
Ohio OH
Oklahoma OK
Oregon OR
Pennsylvania PA
Rhode Island RI
South Carolina SC
South Dakota SD
Tennessee TN
Texas TX
Utah UT
Vermont VT
Virginia VA
Washington WA
West Virginia WV
Wisconsin WI
Wyoming WY

Examples:

Redman, Charles. *Qsar es-Seghir: An Archaeological View of Medieval Life*. Orlando, FL: Academic Press, 1986.

Canicelli, Thomas A., ed. *King Alfred's Version of St. Augustine's "Soliloquies."* Cambridge: Harvard University Press, 1969.

There is no need to specify MA (for Massachusetts) because there is no other Harvard. In the United Kingdom, do not specify the country: Oxford, NOT Oxford, UK. However, use Oxford, MI if it is published in Mississippi.

Clemoes, Peter. *Interactions of Thought and Language in Old English Poetry*. Cambridge: Cambridge University Press, 1995.

In general, small presses are likely to operate from small towns, and in such cases the state, county, *provincia*, *département*, etc. will be relevant. When a well-known publisher operates in a small town (such as Penguin in Harmondsworth or Sutton Publishing in Stroud), the county is not required – the place of publication is taken as known due to the importance of the publisher.

If a publisher lists several places of publication use the first one only as that is the main office. However, if there are two publishers (a museum and an institute or something of the sort), give both names and both places, divided by a semicolon.

4.2.7 Publisher

The publisher is usually listed on the title page or on its verso. If an institute, museum, historical society, or other group is issuing a work, they should be given as the publisher if there is no separate publisher.

The printing house that did the printing should not be used as a publisher unless they performed both functions, printing and issuing (publishing). It is not necessary to include business abbreviations in the publisher's name, such as Inc., Ltd, S.p.A., and so on.

> Barker, Philip. *Techniques of Archaeological Excavation.* London: Batsford, 1977.
> NOT
> Barker, Philip. *Techniques of Archaeological Excavation.* Tiptree, Essex: The Anchor Press Ltd., 1977.

However, there are occasions when a particular press will publish on behalf of *another* institution or publisher:

> Thomas, Charles. *The Early Christian Archaeology of North Britain: The Hunter Marshall Lectures delivered at the University of Glasgow in January and February 1968.* London: Oxford University Press for the University of Glasgow, 1971.

No Publisher

If there is no publisher on the work omit reference to it. You should, however, make every effort to discover the publisher as many footnotes in older styles omit this information. Since the bibliography is a finding list including the publisher gives a reader another clue to look for it. Including the publisher also shows that you had the book in your hand or went to the trouble to look up the publisher in a catalogue.
Short of finding the physical volume, one of the most reliable ways of looking up missing

publication data is checking the title and the correct edition at www.worldcat.org or similar aggregate library catalogues online.

If you cannot ascertain the place of publication simply omit it. It is **not** necessary to use n.p. for No Place.

> Shchapov, Afanasiy P. [Щапов Афанасий Прокофьевич]. *Русский раскол старообрядчества* [Russian Old Believer dissent]. Kazan', 1859.

Multiple publishers

If a publisher lists several places of publication use the first one only as that is the main office. However, if there are two publishers (a museum and an institute or something of the sort), give both names and both places, divided by a semicolon.

Publication Data in non-Latin Script

The name of the place of publication should be in English, especially if there are many variants. The publisher can be given in the original alphabet or transliterated, just be consistent.

[Iljovski, Risto] Илјовски, Ристо. Кој и кога владеел со македонија [Who ruled Macedonia and how long?]. Skopje: Ina Komers, 2003.

4.3 Different types of sources in bibliographies

4.3.1 Component Parts in Collected Works and Edited Books

Collected works refer to various types of works such as a collection of essays by different people edited by another person; a collection of essays by a single author, but edited by someone else; a *festschrift*; or a collection of articles reprinted from a journal.

The information about the title of the whole book, the editor and the pages of the essay is a unit inserted between the title of the essay and place of publication, in the following sequence: author. "Title." In *Title*, ed. [name], pages.

Note that in a citation for a collected work the pages of the item follow the editors' names and are part of the same bibliographic unit.

Bak, János M. "Queens as Scapegoats in Medieval Hungary." In *Queens and Queenship in Medieval Europe,* ed. Anne Duggan, 223-33. Woodbridge, UK: The Boydell Press, 1997.

Hall, D. "The Middle Ages." In *The Perthshire Book,* ed. Donald Omand, 59-73. Edinburgh: Birlinn, 1999.

Kurelac, Miroslav. "Narrative sources." In *Croatia in the Early Middle Ages: A Cultural Survey,* ed. Ivan Supičić, 117-46. London: Philip Wilson Publishers, 1999.

Kuznetsova, Anna. "St. Stephen of Perm: Missionary and Popular Saint." In *The Man of Many Devices, Who Wandered Full Many Ways: Festschrift in Honor of János M. Bak*, ed. Balázs Nagy and Marcell Sebők, 222-29. Budapest: Central European University Press, 1999.

If you cite more than four essays or component parts of the same edited volume, you may in certain cases abbreviate the volume's bibliographic details in the entries for the component parts and add the full citation as a separate volume under the editor(s)' names. However, please note that this is an unorthodox way of cutting down bibliography length. Please make sure you consult your supervisor if this is an advisable practice for you.

Birnbaum, Marianna. "The Mantle of Béla IV." In Nagy and Sebők (eds), *The Man of Many Devices,* 499-502.

Bíró, András. "Baksi." In Nagy and Sebők (eds), *The Man of Many Devices,* 3-6.

Kuznetsova, Anna. "St. Stephen of Perm: Missionary and Popular Saint." In Nagy and Sebők (eds), *The Man of Many Devices,* 222-29.

Nagy, Balázs and Marcell Sebők (eds). *The Man of Many Devices, Who Wandered Full Many Ways: Festschrift in Honor of János M. Bak*. Budapest: Central European University Press, 1999.

4.3.2 Journal Articles

The format for citing journal articles differs from that for books. The title of the journal is italicized (but not translated), not the title of the article; the title of the article appears within quotation marks. The volume number follows the title, with no "Vol." **In** is **not** used for journals, only for collected (edited works).

Ward-Perkins, Bryan. "Why did the Anglo-Saxons not become more British?" *The English Historical Review* 115 (2000): 513-533.

Kelar, P. "Początki zakonu dominikańskiego w Połsce" [The beginnings of the Dominican Order in Poland]. *Nasza Przeszłość* 39 (1979): 132-145.

Tyler, Elizabeth M. "'The Eyes of the Beholders were Dazzled': Treasure and Artifice in *Encomium Emmae Reginae*." *Early Medieval Europe* 8 (1999): 247-270.

It is important to give both the volume and issue number in order to help a reader locate the article, especially if the journal is paginated from 1 in every issue. It is not necessary to give the date (month) of publication. Note the punctuation scheme at the end of a citation, where the year of issue appears in parentheses, followed by a colon, followed by the inclusive page numbers and a period. Do NOT follow this format for collected works (edited books); there the page numbers are embedded in the body of the entry. In the case of non-Latin alphabets do not transliterate the journal title.

[Istrin, V.M.] Истрин, В.М. "Толковая Палея и Хроника Георгия Амартола" [The *Tolkova Paleja* and the *Hronika* of George Amartola]. *Известия Отделения русского языка и словесности Академии наук* 29 (1925): 369-379.

Horn, Maurycy. "Jewish Jurisdictions' Dependence on Royal Power in Poland and Lithuania up to 1548." *Acta Poloniae Historica* 76 (1997): 5-17.

(This publication has no annual volume number: there is a no. 75 for 1997, too. The pagination starts at 1 in each issue.)

Juinhut, Jean-Pierre. "The Man Who Loved Too Much: The Legend of Leyli and Majnun." *Azerbaijan International* 6, no. 3 (1998): 33-38.

(This journal paginates from 1 in each issue, thus it is necessary to give the issue number.)

4.3.3 Unpublished Sources

Dissertations and Theses

The full structure is as follows:

author's surname, first name. title within quotation marks and NOT in italics. Type of work (e.g., Ph.D. diss.). place, university or institution name, year.

Mishin, Dmitrij Jevgenjevič. "Şaqlabī Servants in Islamic Spain and North Africa in the Early Middle Ages." Ph.D. dissertation. Budapest: Central European

University, 1999.

Thacker, A.T. “The Social and Continental Background to Early Anglo-Saxon Hagiography.” D. Phil. thesis. Oxford: University of Oxford, 1976.

Duplicated material

For Xerox copies and the like, we follow *The Chicago Manual of Style*:

de Alarcón, Salvador Florencio. “Comprendio de las noticias correspondientes a el real y minas de San Francisco de Aziz de Río Chico... de 20 octubre [1777].” Department of Geography, University of California, Berkeley. Photocopy.

Paper Read at a Conference

Zerubavel, Eviatar. “The Benedictine Ethic and the Spirit of Scheduling.” Paper presented at the annual meeting of the International Society for the Comparative Study of Civilizations, Milwaukee, April 1978.

McLaughlin, David. “Acid Rain: The Cleaning and Conservation of Stonework in Bath.” Paper presented at the ICOMOS UK Seminar on Managing World Heritage Sites in Britain, University of York, November 1991.

Manuscripts

If several manuscripts are cited, it is justifiable to group them together in a separate section before listing primary and secondary sources in the bibliography.

For manuscripts and archival material, the basic rule of citation is that the material consulted must be retrievable by the reader. For a manuscript, the full entry should be constructed as follows:

name of author (if known). title of manuscript, or name by which it is known, in italics. name of library, museum, etc. (translate the names of institutions that are in languages other than English, Latin, Greek, French, Italian, Spanish or German) followed by the institution’s reference number, shelfmark, etc. language. date (not essential, if known only). place or origin (if known).

Guilelmus de Monte Lauduno. *Sacramentale*. Pražská Univerzitní Knihovna [Prague University Library] MS V B 17, fols. 224r^{a}-297r^{a}.

Give as much information as possible. It may not be possible to cite an "author", but in this case the title and/or place of deposit should form the first unit of the citation.

The press mark (or call number) often consists of an internationally accepted abbreviation for the manuscript collection, accompanied by a number in that collection: e.g., Clm = *Codex latinus monacensis* = a manuscript (MS) in the Bayerische Staatsbibliothek (Bavarian State Library) at Munich.
For a guide to the Latin names for MS collections, see F. W. Hall, *A Companion to Classical Texts* (Oxford: The Clarendon Press, 1913).

The date and other data that concerns the description of the manuscript as an object is optional and can be given as year or century. If century, then in Roman numerals and s. for *saeculum* (to which the specification "early" [*in* for *ineunte*] or "late" [*ex* for *exeunte*] may be added, e.g. s.xii ex.), or a more general date, such as s.xii/xiii.

John Mercer. *Fleming's Chronicle (The Chronicle of Perth)*. National Library of Scotland Adv. 35.4.4. Scots. s.xvi/xvii. Perth.

Archival material

Give the location of the archive and the character of the document or material in English, followed by the reference, signature etc. for that archive.

Wojewodzkie Archivum Panstwowe Gdańsk [Archives of the Voivodship of Gdańsk]. Dyplomy i korespondencja [Charters and correspondence]. Correspondence with Lithuanian towns. 300D/8.

Abbreviations need to be explained. Concerning material in the Hungarian National Archives, for example, the abbreviation 'DL' should be explained as a charter in the so-called diplomatic archives *Collectio Antemohacsiana.*

4.3.4 Electronic sources

It is important to give as much information as possible, such as the author(s) of the site, the institution that sponsors it, and the date the item was posted. Because addresses change, it is also necessary to give the date you last accessed the material.

Make sure to delete hyperlinks to avoid blue underlined links in your bibliography.
To do so, right click on link and select Remove Hyperlink in the drop-down menu.

Websites

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 Department of Medieval Studies listed on its website . . ."). If a more formal citation is desired, it may be styled as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified.

Google. "Google Privacy Policy." Last modified March 11, 2009. http://www.google.com/intl/en/privacypolicy.html.

Department of Medieval Studies, Central European University. "Travel, Trade, and Transportation: The Infrastructure of Spatial Mobility in Medieval East Central Europe." Accessed July 19, 2015. https://medievalstudies.ceu.edu/projects/travel-trade-and-transportation-infrastructure-spatial-mobility-medieval-east-central.

Books accessed electronically

Printed books accessed on Google Books or other online platforms need to be cited as a printed book. The following guidance is only used for electronically published books.

Szilasi, László. "Mediocris Wathay avagy a szemérmes extractor: Funkcióváltás, hierarchia-módosítás és eszközcsere; A Balassi-imitáció változatai Wathay Ferenc költészetében" [Medioris Wathay or the shy extractor: Changes of functions, hierarchy and means; Variations of Balassi-imitations in the poetry of Ferenc Wathay]. Accessed June 6, 2007). http://szelence.com/tan/szilasi_wathay.html

Barth, Gunter. *Bitter Strength: A History of the Chinese in the United States, 1850-1870*. Cambridge: Harvard University Press, 1964. NetLibrary e-book.

If the online edition of a printed book is important to be included, follow the format for websites:

Philip B. Kurland and Ralph Lerner, ed. *The Founders' Constitution*. Chicago: University of Chicago Press, 1987. Accessed June 27, 2006. http://press-pubs.uchicago.edu/founders/.

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.

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.

If using a URL, it is advisable to use a Permanent URL (PURL), which is static and reliable. Some databases call this a "Permalink."

Blog entry or comment

Bog entries and comments are commonly omitted from a bibliography, unless they cite essential data not found elsewhere or are subjects of analysis. If necessary to include them, follow the format below. Please note that similarly to publications with no known author or editors, definite articles are transposed for ease of alphabetization.

Becker-Posner Blog, The. http://uchicagolaw.typepad.com/beckerposner/.

4.3.5 Reference books

Well-known reference books, such as common dictionaries and encyclopedias, are normally cited in the footnotes (with edition specified and full publication facts omitted), but not included in the bibliography.

Reference books that are not well-known should be cited in the bibliography, using full citations.

Smith, Andrew F. *The Oxford Encyclopedia of Food and Drink in America*. 2 vols. New York: Oxford University Press, 2004.

4.3.6 Non-Standard Sources

Some sources you may come across may defy the bibliographic formulas described above. In the field of Medieval Studies especially, students and researchers often face various types of primary sources or formats there is no clear guidance for. Some are collected in the sections below, some will have to be invented as you go based on consultation with your supervisors and the academic writing instructor. It is, as usual, the basic rule that such references need to be consistent throughout the thesis and explanatory notes may be necessary to clarify certain choices of format or citation.

Facsimile Reprints

Facsimile reprints are exact copies of works, usually those published many years earlier. Even though the facsimile can be expected to be accurate, it is important to inform the reader that the facsimile exists and that you did not necessarily handle the old edition.

Theodore Balsamon. *Opera quae reperiri potuerunt omnia*. 2 vols. Paris: J-P Migne, 1865-. Facsimile reprint, Athens, Greece: Center for Patristic Publications, 1994.

Note that the author details, even the title of the work, on the title page of a facsimile reprint might not correspond to the details in the original book: in this case, cite the details as they are given on the facsimile reprint – the book that you are using.

Hunter Blair, Peter. *Northumbria in the Days of Bede.* London: Collins, 1976. Facsimile reprint, Felinfach: Llanerch, 1996.

Early Printed Books

It may be difficult to give full or conventional citations for early printed books. Author details, publication details, and the year of publication may all be missing or matters of speculation. Nevertheless, the principles of citations for printed books should be applied *as far as possible.*

Boece, Hector. *Scotorum Historiae a prima gestis origine.* Paris, 1527.

Note that in the nineteenth century, and earlier, publishing clubs often performed the roles of modern publishers: a club should be cited as the publisher:

Registrum Episcopatus Brechinensis. Edinburgh: Bannatyne Club, 1856.

Catalogues

Where the organizers or authors are known treat them as editors:

Fodor, István, László Révész, Mária Wolf, and Ibolya M. Nepper, ed. *A honfoglaló magyarság: Kiállitási katalógus* [The ancient Hungarians: Exhibition catalogue]. Budapest: Magyar Nemzeti Múzeum, 1996.

If the names of the organizers or authors do not appear in the catalogue, the title should be used as the main entry in the citation. Note that a catalogue will usually be published by the gallery or institution that hosts the exhibition or event.

Celebration: A World of Art and Ritual [Exhibition catalog]. Office of Folklife

Programs and Renwick Gallery of the National Museum of American Art. Washington, D.C.: Smithsonian Institution Press, 1982.

Annuals

Citation of an annual such as that of the Department of Medieval Studies follows the same pattern as that of collected works (see above, p.6). However, note that although the year of publication forms part of the *title* on the title page it should not appear in both the title and at the end of the citation.

Sallay, Dóra. "The Eucharistic Man of Sorrows in Late Medieval Art." In *Annual of Medieval Studies at CEU*. Vol. 6. Ed. Katalin Szende and Marcell Sebők, 45-80. Budapest: Central European University, Department of Medieval Studies, 2000.

Some publications that look like journals are in fact annuals. A series of annuals are produced each year in Russia with a set arrangement of volumes numbered by topic. In this case they will not have issue numbers as a regular journal does. In order to locate the reference, the reader needs to know the year of publication, the volume, and page number as well as the basic information of author, title, and so on.

Vinogradov, Victor V. [В. В. Виноградов]. "К изучению стиля протопопа Аввакума, принципов его словоупотребления" [Concerning the studies of the style of Archpriest Avvakum and the principles of his word usage]. *Труды Отдела Древнерусской Литературы*, no. 14, 371-79. Moscow: Nauka, 1958.

Similar problems arise in Croatian sources, such as the publications of JAZU (Jugoslavenska Akademija Znanosti i Umjetnosti) but citations can follow the formula set out for journals and annuals:

Novak, Viktor. "Večenegin evandjelistar" [Večenega's Evangeliary]. In *Notae paleographicae*. Starine JAZU 51. Zagreb: Jugoslavenska Akademija Znanosti i Umjetnosti, 1968.

Classical Works and the Bible

If it matters which edition you use give full citation in the footnote and the bibliography. Otherwise you can omit citation altogether as both classical works and Bible verses are easy to look up by section, and no separate bibliography entry is necessary. See footnote formulation in the Classical works section above.

Miscellaneous

- Make sure to delete hyperlinks to avoid blue underlined links in your bibliography. To do so, right click on link and select Remove Hyperlink in the drop-down menu.

- For information on citing government documents, reports, and legal cases, please see *The Chicago Manual* 16th edition pp. 769-84 (sections 14.281-14.317), Turabian pp. 205-15 (sections 17.9-17.100).

- For items retrieved from a commercial database, add the name of the database and an accession number following the facts of publication. In this example, the dissertation cited above is shown as it would be cited if it were retrieved from ProQuest's database for dissertations and theses.

  Choi, Mihwa. "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago, 2008. ProQuest (AAT 3300426).

- An example of a painting from an electronic source:

  Friesach, Konrad, von. "Anbetung der Könige." REALonline image no. 001810. Bildserver des IMAREAL. Institut für Realienkunde des Mittelalters und der frühen Neuzeit. tethys.imareal.sbg.ac.at/realonline. Last accessed December 3, 2006.

- Maps:

  name of archive or institution. archive or catalogue number. title of map, or name by which it is known, in italics. name of cartographer, if known. date (n.d. if date not known).

  National Library of Scotland Map Library. MS 1648. Z3/1(a). *Plan of Perth and adjacent places.* [cartographer unknown]. 1715-1716.

- Aerial Photographs:

  name of archive or institution. archive or catalogue number. grid reference or description of area covered. date/approximate date of photograph (n.d. if date not available or known).

  Landesamt für Archäologie, Dresden. Arch. No.: 4746/050-1, 1291-38. Bauda, Lkr. Riesa-Großenhain, Saxony, Germany. 03.07.94.

APPENDIX 1: Excerpts from *Penning the Past* by Alyssa E. Lodewick

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Penning the Past: Advice on Writing in the Historical Disciplines
Alyssa E. Lodewick, Department of History, Brown University

Excerpts adapted for MA thesis writing by Judith Rasson. For the full article see:
http://www.ceu.hu/caw/resources
http://www.brown.edu/Student_Services/Writing_Center/resources_writers/article_lodewick.html

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Generally, history writing falls into two different categories-historical narratives, and analytical essays. This dual-classification system is not quite as simple as it seems, though. History professors seldom want their students to write analytical essays that don't include any sort of historical narrative or contextualization. Occasions upon which professors encourage their students to write purely narrative papers with no analysis involved are even more rare; in fact, most professors are highly dissatisfied with papers that merely "tell a story" but don't in any way try to evaluate the story they have told. To avoid writing narrative- or analysis-in-a-void, please take the time to read the following section entitled "The Importance of Mixing Analysis and Narrative."

HISTORICAL NARRATIVES

Much as the name implies, in narrative writing you narrate and analyze some particular historical happening. Narrative writing usually takes the form of research in which you undertake a detailed examination of a historical event/idea/person/era. In order to complete this intellectual exercise, you will need to read a variety of primary and secondary sources written about your particular topic. After selecting the most important/pertinent information regarding your paper topic from these sources, you will tell the story of the topic you have researched. Finally, and most importantly, you will formulate some sort of explanation for, or analysis of, the events you have described and include this interpretation in your paper.

ANALYTIC ESSAYS

In analytic writing you look at particular historical events, phenomena or sources and think about/evaluate them in a critical manner. For example, using a variety of different primary and secondary source materials on the topic, you might try to determine the most important motivating factors behind President Woodrow Wilson's decision to declare war on Germany in 1917. Or perhaps you look at a particular historical document and try to place it into historical context. For instance, you may read *The Communist Manifesto* and then write on why Karl Marx and Friedrich Engels felt that 1848 was an ideal year to begin circulating their revolutionary ideas. Finally, in historiographically-oriented analytic essays you might critically evaluate a historical source document in isolation, by itself.[4] If, for example, you are studying the history of Asia, you might read the writings of Francis Xavier, a Catholic missionary who travelled throughout India, Japan, and China between 1542 and 1552. You may evaluate the reliability and preciseness of Xavier's depictions of life in those countries, given his non-Asian cultural heritage. You might then have to argue whether the source, with its inherent cultural biases, is of any use to historians hoping to piece together accurate pictures of life in sixteenth century Asia.

THE IMPORTANCE OF MIXING ANALYSIS AND NARRATIVE

As a general rule, you should avoid writing all-analysis-with-no-narrative or, conversely, all-narrative-with-no-analysis.

Provide your reader with a narrative context

Familiarize the reader with the sources and/or historic events that you plan to analyze/critique/interpret.

For Whom Should One Write?: Assessing the Audience

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[4] "Historiography" has two different, but related, meanings. First, the term "historiography" simply refers to the body of written source materials-journal articles, books, etc.-on a given historical topic. Thus, the term "historiography" can be used in the following manner: "Prior to the 1960s, the historiography of immigration in the United States tended to stress 'the melting pot theory'; most books written during the era emphasized how different cultural groups tried to blend in with larger American society and become 'Americanized'. During the 1960s, however, the intellectual landscape began to shift, and scholars focused more upon the ways different immigrant groups managed to maintain their cultural differences in the works that they produced." Second, the term "historiography" simply means the critical study of written historical sources and indicates an academic discipline of history in which all professional historians must engage.

Anticipating the type of people in your audience is necessary because the act of doing so helps you figure out how to structure your argument and your paper. A fair assumption is that you are writing for an educated person who possesses a general knowledge of history. However, you should not assume that the person reading your paper is an expert on your topic. Thus, you cannot simply mention names, dates, events, etc. without also including at least a brief description of their significance. (An exception to this rule might occur when you mention a historical actor/date/event that is so famous and well known amongst the general population that no description is necessary; anyone who has completed the most elementary levels of schooling will recognize the person or event about whom/which you write.)

As a responsible writer, you must make sure that your paper contains basic narrative information about the context of different sources and events. For example, if you plan to discuss a particular source document in your essay, introduce that source to the reader by telling the reader who created it. Include information about when the source was composed, and provide your reader with some knowledge about motivations for producing the source: to which historic ideas or events did the author of the source respond? Similarly, if you plan to examine a historic event in your paper, you must explicitly identify your topic at the beginning of the paper, inform the reader as to when the event took place, and name the actors who played roles in the event. In short, provide your reader with background information on the subjects of your intellectual scrutiny before you launch into the analysis of those subjects.

Providing your readers with a contextual framework for the sources/events you plan to analyze serves several purposes. Most importantly, it shows your professors and outside readers that you understand the historical circumstances in which source documents were created and/or events took place. Comprehending the history behind events or sources lends extra depth to your analysis of those events/sources, and highlighting your knowledge about the historical context of your paper's subjects lends credibility to your interpretation of them. By providing the reader with background information, you prove that you have gone beyond scrutinizing events/sources as isolated entities that exist somewhere outside of time; you exhibit your own knowledge of how the examined source documents/events fit into the overarching backdrop of history. Although including historical context for analytical papers might seem tedious, providing it is well worth the effort. In my experience, readers are more likely to accept an author's arguments and interpretations if they believe that the author has thought about his or her topic in a complex, multi-faceted way.

Include analysis in everything you write

Including analysis in narrative papers is even more important than including narrative in your analytic writings. If you turn in an analysis-free narrative or research paper, you will fare poorly.

As historians, our job is not to merely tell the story of some past event or person, (although telling stories is definitely one facet of our profession); after all, any child in primary school can tell a simple story or write an account of some long-ago happening. Ask the child to interpret the story that s/he has just told, however, and the child might well find it difficult. The challenge of interpretation also sometimes proves trying for adults. Nevertheless, it is our duty as historians and scholars to take up that gauntlet. We must not only describe past events; we must try to make sense of them. We must not only chronicle people's actions; we must try to discover the causes behind them. Sometimes we fail at our task. We come to events that we cannot explain, and we encounter actions whose motivating factors we cannot penetrate. Yet simply by grappling with questions of interpretation, we deepen the way we look at history, and add another layer of complexity to our own thought processes-whether or not we succeed in making total sense of the past in the end.

Don't be afraid to analyze the stories that you tell in your research papers. As you write and/or research, frequently ask yourself the two most important analytic questions: why and how. Why did the subject you are writing about happen when it did? Why did events unfold and take shape in the way that they did? How did environmental factors and contemporary events interact with each other to help bring about the historical event you are dissecting? In your search for answers, you might come up with an explanation for events with which your professor and/or outside reader doesn't agree. But try not to let thoughts of being "wrong" frighten you too much, or you might become intellectually paralyzed. Most professors care very little for whether or not you arrive at some predetermined, "correct" historical interpretation. In fact, over the course of the twentieth century, most scholars have forsaken the notion that there even exists one "correct," objective version of historical "truth" that students can comprehend through diligent study. Thus, while most modern professors care greatly about whether or not their students possess enough intellectual fortitude to tackle the task of analyzing history, they do not expect their students to successfully come up with universally "correct" answers to whatever analytical questions have been raised.

Even when they end up disagreeing with students' interpretations of historical events or sources, most professors recognize and appreciate the efforts of writers who: a.) research their paper topics thoroughly, b.) successfully take up the challenge to think about their topics in complex, multi-faceted ways, and, c.) describe their narratives and analyses clearly, concisely, and completely. So analyze without fear. And most importantly, don't turn in a thesis that simply states one fact after another and completely lacks your own interpretation of those facts. Such writings are boring, and writers hoping to keep their readers' attention and interest should avoid being tedious.

Make sure that you comprehend the language used to discuss your topic

First, you need to make sure that you understand your topic. For instance, pretend that you are taking a course in American history, and that your professor has handed out a paper with the following topic for an analytical essay:

> Some scholars claim that the American Civil War was caused by a desire among Northern millenialists to eradicate the "sinful evil" of slavery so that Armageddon could occur. Other intellectuals believe that the War Between the States was caused not by slavery, but by tension over states' sovereignty and the right to self-governance. Evaluate these explanations for the Civil War, exploring the strengths and the weaknesses of each. In your mind, which one provides a more believable explanation for the clash? Since neither provides a complete account of why the conflict began, offer your own explanation of the causes behind the struggle.

As is probably obvious, this "question" is made up of several different parts, and each subsection calls upon you to do some critical thinking. Even before you break the question down into its constituent parts, make sure that you know the meaning of key phrases in the question. Start off by evaluating the essay topic on a sentence-by-sentence basis. Does it contain specialized terms that you don't fully understand, even though people may have heard the terms used repeatedly? Are there words whose definitions are fuzzy in your mind? If so, ask your professor or a classmate for some guidance. For the above essay topic, you would certainly need to understand the term "millenialists." You would also need to comprehend the complexities behind the phrase "states' sovereignty and the right to self-governance." There is just no way that you can sufficiently answer the question if you lack knowledge of those fundamental concepts.

Make sure that you understand all of the question's demands

After looking at the question's terminology and language on the sentence level, evaluate its different components or subsections. What is the question truly asking of you? Is it made up of several parts or statements? If so, break the question down and make sure that you understand each subsection in isolation. In the Civil War example given above, you are dealing with two different foundation ideas: (1) the idea that the Civil War was caused by millenialist concerns over slavery, and (2) the idea that the War Between the States was caused by tension over states' sovereignty and right to self-rule. In your essay, you need to do three things:

- examine each foundation idea in isolation and address its strengths and weaknesses
- juxtapose the foundation ideas and, after looking at them in relation to each other, explain which one has more merit
- include your own interpretation of the motivations behind the Civil War

If you fail to address any one of these three requirements, you have not successfully explored the essay topic, regardless of how fully and completely you responded to the other two requirements. Only after coming to terms with the essay question or topic and what it demands of you should you try and figure out how you want to actually answer the question or address the topic.

Working with Sources

Once you have decided upon a topic that interests you and can be successfully researched given the resources available to you and you have identified all of the issues that essay requires you to address, you undertake a complete examination of the source materials you plan to utilize or discuss in your paper.

THOROUGHLY EXAMINE ALL OF YOUR PRIMARY AND SECONDARY SOURCES

In both narrative and analytic writing, the next step you take is the same: Usually the list of source materials will include both primary sources and secondary sources, so it is important to understand the difference between the two.

Definitions: Different Types of Historical Sources[5]

Primary sources are the materials that you are directly writing about, the "raw materials" of your research. In fields that study writers or documents, the texts you write about are primary sources. In fields such as English or history, you usually cannot write a research paper without using primary sources. [In the discipline of history, the primary sources that you will use might, depending upon your topic, include: personal journals/diaries; letters; newspapers and magazines published around the time of whatever particular event-or during whatever general chronological era-you are scrutinizing; novels; the personal and/or professional writings of historical figures; films and movies; pieces of music; pieces of art; folk stories; oral histories, etc.]

Secondary Sources are books and articles in which other researchers report the results of their research based upon primary data or sources. [In the province of history, these are usually books that scholars have written to disseminate any findings gleaned during their own historical investigations. In the context of your own research, think of "secondary sources" as the body of books/articles that other researchers have already written about your particular research topic.] You quote or cite them to support your own research. If a researcher quoted your paper to support his argument, your paper would be his secondary

[5] Except where text is located in brackets [ ], Lodewick took these definitions directly from Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: University of Chicago Press, 1995), 69.

source. If, on the other hand, he were writing your biography, your paper would be a primary source.

Tertiary Sources are books and articles based on secondary sources, on the research of others. Tertiary sources synthesize and explain research in a field for a popular audience or simply restate what others have said. Tertiary sources can be helpful in the early stages of your research, but they make weak support for your argument because they often oversimplify and overgeneralize, are seldom up to date, and are usually distrusted by experts. [In history, tertiary texts often take the form of review or synthetic essays that discuss a number of different secondary sources in relation to one another. In general, I advise against utilizing tertiary sources as evidence in your own research projects, for all the reasons given above.]

Studying a variety of primary and secondary source materials will enable you to fulfill several goals. They will help you:

- understand the basic facts about the topic you are covering
- use those facts to build a chronological framework for your topic
- place the topic of your paper into broader historical context
- review what other scholars have written about your topic
- look at your topic from a wide range of vantage points (assuming that your sources were not all written by the same author)
- build your own argument/thesis
- support assertions that you make in your argument/thesis with historical evidence and examples taken from your sources

GUARD AGAINST MISUSING AND MISINTERPRETING SOURCES

As is obvious, source materials are crucial to any historical investigation. Because source materials are the building blocks for history essays and papers, and because you will use them to bolster the arguments you put forth in your writing, you must take great care when using different sources. If you misuse a source-for example, by purposely using a quote out of context in order to make it “fit” with your own argument (a calculated misuse and an intellectual misdemeanor), or by attributing intentions to a source’s author that the author never possessed (a misuse often stemming from misunderstanding or a lack of knowledge)-you risk damaging your own argument’s credibility. It matters not whether you misuse a source intentionally or accidentally; in either case, the misuse is usually detectable, especially to professors, who have read large amounts of good (not to mention bad!) history in their careers.

So how can you guard against such mistakes? In short, examine each source carefully so that you do not misinterpret what the source is saying. Recognize the limitations of each source that you use. Take care to complete these tasks with a questioning attitude and a critical eye. In your mind, ask all sorts of questions about each of your sources, such as: Why was each source produced when it was? (This is especially important to ask when dealing with primary sources.) Who created each source, and for what reason? How does the source inadvertently (or, in some cases, purposefully) show the biases of its author? How accurate is the story each source tells, and how completely can a modern reader trust the claims that are put forth in it? Put baldly, each source with which you deal-whether primary or secondary-was written by an author who possessed/possesses biases, prejudices, and personal agendas. You need to be aware of these factors or you cannot fully understand each source in all of its complexity.

Modern historians usually find the task of ascertaining the true subconscious motivations and ideologies that influenced the formulation, revision, and publication of written source documents nearly impossible. In many cases, all of the people intimately involved in producing and issuing a certain source are long dead. Obviously, we cannot ask their ghosts to explicate the rational and logic that lay behind decisions in the writing and editing processes. Even if we could communicate with dead authors and editors, we could not trust them to relate or acknowledge their true motives; we would still be unable to "get inside their heads" and analyze the effects of subconscious or masked personal and social goals upon the narrative's veracity.

Thus, as historians, we come upon moments of despair. Can we really trust any source? If we cannot be sure that the authors of our sources did not modify the events/thoughts that they depicted in order to further personal goals, can we really believe anything that the authors wrote? I would argue yes, under certain conditions that we ourselves create.

USE A WIDE VARIETY OF SOURCES IN CORRELATION WITH EACH OTHER

First, no matter what sort of history we write, we must be sure to use a broad variety of sources, both primary and secondary. Including many sorts of historical sources in our research helps us contextualize not only the historical events we choose to analyze, but also the sources themselves. Just as importantly, we must use source documents in correlation with one another. We must take one source and verify its contents through thorough research in other sources. Only when we analyze a specific historical document in relation to a plurality of various other sources can we better discern the "truths" contained in our original source. As long as we do not accept our sources at face value, and instead use them in conjunction with data gathered from a myriad of sources, source documents written long ago by people whose heads we cannot enter can prove meaningful, valid, and useful.

USE SOURCES AS SPRINGBOARDS FOR YOUR OWN ANALYSIS

Now that I have established the necessity of using a wide variety of sources in conjunction with each other, I want to say a few concrete words about how to actually use those sources. At this point, you know that you will utilize primary and secondary documents for a variety of reasons while writing your paper. In some cases-especially in historiographically-oriented analytical essays-you might discuss a certain source document in order to raise questions or criticisms about a.) the source itself, or b.) ideas contained within it. You would then proceed to address these questions and issues in your paper. For example, if you were responding to an essay topic about the origins of the Progressive movement in America, you might write the following sentences:

> In *The Search for Order*, historian Robert Wiebe argued that due to the industrialization, urbanization, immigration, and economic depression that occurred at the end of the nineteenth century, "Americans in a basic sense no longer knew who or where they were."[6] He claimed that the Progressive movement arose in reaction to this sense of disorientation and that it was characterized by middle-class efforts to re-construct a stable, well-ordered society. However, several problems arise in Weibe's assertions that scholars need to address. . . . [Getting back to your own analysis, you would then go on to list and discuss some of those problems.]

I call the above technique of using a source the "springboard" method because when you use it, you touch upon a point raised by a source and then use that point as a springboard, or jumping-off point, to launch into your own analysis or critical evaluation.

USE SOURCES AS SUPPORT OR EVIDENCE FOR YOUR OWN ARGUMENT

You can manage source documents so that they operate as a springboard quite effectively. However, I imagine that the most crucial and frequent role that historical source documents will play in your writing is that of support or evidence for your own assertions or arguments. Note that the key word here is "support." The sources should not dominate the paper, but should instead serve as supportive voices that merely back up what you yourself have said. Do not simply string together a bunch of quotations from other authors and expect those authors to speak for you. Your own ideas and your style of writing should be dominant in the paper, because you want the reader of the paper to walk away with your voice-and not that of some other author-echoing in his/her head.

USE DIRECT QUOTES, BUT ENSURE THAT YOUR OWN IDEAS AND VOICE DOMINATE THE PAPER

[6] Robert H. Wiebe, *The Search for Order, 1877-1920* (New York: Hill and Wang, 1994), 42.

In order to avoid granting too much power and devoting too much space to other authors, use direct quotes from your sources sparingly. When discussing ideas or information found in written sources, try to paraphrase whenever possible. You might use a direct quote if:

- it is important to show the reader the source's exact language or wording in order to make your own analytical point
- there is no way that your own wording can capture an idea as succinctly, efficiently, memorably, or perfectly as the source document did

In general, try to keep the quotes as short as possible. Only quote the sentences and/or phrases in the source document that are immediately relevant to the idea at hand. If you have many sources that say the same thing, only quote the one that says it best; in an informational footnote at the bottom of the page, you can always add something like the following:

[The last name of the author you've quoted] is not the only scholar who has discussed [whatever topic is at hand]. [Dr. So-and-so] and [Scholar X] have also advanced similar ideas in their works, [Dr. So-and-so's Book Title] and [Scholar X's Book Title].

Of course, you can entirely avoid the trouble of adding an informational footnote by including a brief mention of the other authors who have covered the same ground somewhere in the paragraph itself; a logical place would be directly before or after the quote itself.

Unlike you, your reader hasn't seen the source in its entirety. S/he also isn't omniscient, and is not inside your head; therefore, the logical connection between a particular quote and your argument is not automatically clear to the reader, no matter how clear and rational the link seems to you. In short, when working with quotes, you must ensure that a reader understands the purpose of each quote that you include in your paper. You need to elucidate how each quote is relevant to your topic, and you need to clarify why/how you are utilizing each quote.

AVOID PLAGIARISM BY CITING YOUR REFERENCES TO OTHER SOURCES

If you are only going to remember one thing about writing history, remember this: give credit to other authors when it is due. Plagiarism, or the act of using the ideas or words of another person without granting that person recognition, is not only dishonest-because you are, in essence, claiming those words or ideas as your own-it is also an intellectual crime that has been prosecuted in courts of law. So just to be on the safe side, **cite, cite, cite**. Figuring out how to cite sources should not take too long, and the practice will soon become second nature.

Student writers with whom I work frequently voice the complaint that determining what constitutes plagiarism can be confusing. Most people find it fairly obvious that copying another author's words into one's own work without crediting that other author constitutes plagiarism. In addition, you "plagiarize even when you do credit the author but use his exact words without so indicating with quotation marks or block quotations. You also plagiarize when you use words so close to those in your source, that if you placed your work next to the source, you would see that you could not have written what you did without the source at your elbow."[7] Finally, the act of taking another person's idea, putting it into one's own words, and then including it in one's paper-without acknowledging that the idea came from some other source-is plagiarizing.

Some students try to avoid plagiarizing by shunning the use of direct quotes. Instead of copying another author's words exactly, the students attempt to paraphrase-or put into their own words-passages from primary and secondary texts. This is not a bad idea, but in order for paraphrasing to work, two things must be remembered.

The act of paraphrasing does not give you permission to copy almost an entire passage, simply changing a few words here or there. If you are only changing an occasional word or phrase, or if you are keeping most of the important phrases from the original text in your own version, you are not paraphrasing, and you would be better off directly quoting the source. As Wayne Booth, Gregory Colomb, and Joseph Williams remind us in *The Craft of Research*, "close paraphrase may count as plagiarism, even if you cite the source."[8]

Even when you do paraphrase correctly, and completely re-word the statement of an idea so that it reflects your own phrasing and not that of the original author, you need to cite the material that you have paraphrased because it contains ideas that originated in the mind of somebody else. You might not be directly quoting another author, but you are still discussing another scholar's thoughts.

A Quick Test to Help Avoid Plagiarism[9]

> Be conscious of where your eyes are as you put words on paper or on a screen. If your eyes are on your source at the same moment your fingers are flying across the keyboard, you risk doing something that weeks, even months, even years later could result in your public humiliation. Whenever you use a source extensively, compare your page with the original. If you think someone could run her finger along your sentences and find synonyms or synonymous phrases for words in the original in roughly the same order, try again. You are least likely to plagiarize inadvertently if, as you write, you keep your eyes not on your source but on the screen or on your own page, and you report what your source has to say after those words have been filtered through your own understanding of them.

[7] Booth, Colomb, and Williams, 167.
[8] Ibid., 169.
[9] Ibid., 170.

Due to the serious nature of plagiarism, you may well wonder whether there are ever instances in which you can incorporate ideas or language that did not originate in your own mind into your writing without including citations. I will respond by saying that there is never justification for not citing-and enclosing in quotation marks-specific language lifted directly from other documents. Technically, scholars are often excused from citing "commonly-known" ideas or facts; however, the question of what constitutes "commonly-known" is very murky. To be on the safe side, I encourage you to go ahead and use a citation if you have any doubts about whether an idea/fact you want to discuss is "commonly-known." In my mind, it is better to cite too often, and err on the side of being overly cautious, than to cite too infrequently and risk being brought up on charges of plagiarism. I also strongly advise you to talk to your professor or an academic writing instructor if you have specific questions about whether or not something needs to be cited.

Creating an Argument and Using it to Organize Your Paragraphs

We have finally reached the "writing" stage of constructing a history paper. You have formulated a topic. Through research in a variety of primary and secondary sources, you have developed a general sense of where you anticipate your paper will go. In the back of your mind, you have a feel for the points that you want to cover. The next step is to come up with an argument, or thesis, that sums up the paper's main ideas and tells the reader what you will attempt to prove in the paper.

WRITE IN PAST TENSE, NOT PRESENT TENSE

Before I launch into a discussion of creating an argument, I should remind you to use the past tense when you write history papers. As Mary Lynn Rampola explains in *A Pocket Guide to Writing in History,*[10]

> The events that historians write about took place in the past; therefore, historians conventionally use the past tense . . . The use of the present may be a very effective device [in other fields], but it is awkward in a history paper. First, readers might become confused about whether the events under discussion happened in the past or present, especially if the paper includes modern assessments of the issue. Second, the use of the present makes it very easy for the writer to fall prey to anachronism. Perhaps more important, writing in the present sounds artificial; in normal conversation, we talk about events that happened in the past in the past tense. The same approach is also best for writing.

[10] (Boston:Bedford/St, Martin's, 1998), 38.

Regardless, there are important times in history when you should use the present tense. For example, when you discuss the contents of a source document itself, use the present tense, since that source document is still “alive” and speaking to you as a modern reader. Thus, even though you should use the past tense when writing “the framers of the American Constitution intended to balance individual liberties with community responsibility,” you should use the present tense when claiming that “the Constitution guarantees certain individual rights.” In the first phrase, you use the past tense because the framers of the Constitution completed the action of “intending” long ago. You use the present tense in the second phrase because the Constitution is still in existence and acting to “guarantee” individual rights even as you pen your history paper. Now, with the question of which tense to use out of the way, let’s move on to a discussion of how to formulate an argument.

AN ARGUMENT IS NOT A STATEMENT OF FACT, BUT A DEBATABLE STATEMENT THAT YOU MUST PROVE

Much as the term “argument” implies, you cannot simply state an incontestable fact and use it as your argument. For example, the sentence “When Europeans arrived in the ‘New World,’ they brought with them diseases that decimated entire groups of Native Americans” would not serve as an acceptable argument because it is undeniably true. You could, however, use this statement as an argument if you amended it slightly and declared that “When Europeans arrived in the ‘New World,’ they brought with them diseases that proved to be the main factors in the downfall of Native American civilizations.” Unlike the first statement, which really didn’t assert anything questionable but merely stated a fact, this second statement makes a claim that is open to debate; scholars other than yourself might argue that drought, rather than disease, was the main killer of Native Americans throughout the 1500s. Similarly, you could not use as your argument a statement like “In *The Decameron*, Giovanni Boccacio described life in the city of Florence during the 1300s, when the plague swept through Europe.” Once again, this is a statement of fact and contains no assertions that need to be defended or proved. If you transformed the statement into “Boccaccio’s treatments of love and the Black Death in *The Decameron* prove that his interpretation of Florentine society was subjective and thus is historically questionable,” you would have a usable argument around which to frame your paper.

When attempting to determine whether your thesis statement is really an argument (which it should be!), ask yourself whether someone could contest what you are claiming. If so, then you have formulated a genuine argument. Once you have stated that argument at the paper’s beginning, you will spend the rest of the paper: a.) supporting your argument and, b.) rebutting possible attacks against your argument. Play devil’s advocate. Imagine that you are your own worst enemy-someone who is trying to disprove the argument that you have put forth. What flaws in your argument will your opponents point out? Where are the lapses in your thesis? Once you have determined the weaknesses in your own argument, you can work on eradicating them.

PLACE YOUR ARGUMENT EARLY IN THE PAPER, AND MAKE IT AS SUCCINCT AS POSSIBLE

Present your thesis to the reader as early in the paper as possible. The less time the reader has to spend wondering where the paper will take him or her, the better.

Flexibility is important when planning a thesis; keep the advice of a secondary school teacher in mind when you start to construct your argument. Pretend that you have to place the argument at the end of your first paragraph, and pretend that it is limited to only one sentence. This is a good idea for two main reasons. First, believing that an argument should only be one sentence long encourages you to think long and hard about what you really want to get across in your paper. In the course of paring down all of your ideas so that they fit into a single research-question sentence, you will eradicate unneeded, obstructive thoughts that are floating around in the back of your mind; organizing the paper will become much easier. Second, trying to construct a paper in which the argument appears at the very end of the first paragraph will help you create a well-thought-out framework upon which to “hang” the rest of the paper.

MAKE THE THESIS MANAGEABLE; DON’T TRY TO TACKLE TOO MANY IDEAS

Since the argument is one of the most important elements of your thesis, you need to spend some time developing it. One of the most valuable pieces of advice I can give you is this: don’t try to tackle too many ideas! You will only end up frustrated. Simple identification of your argument can be a troublesome task if you have a myriad of thoughts in your head and are unsure as to which ones should be stressed in the paper. To gain some clarity, try the following exercise. Keeping in mind all of the ideas that you want the thesis to cover, pretend that when your reader walks away from your paper, most of the writing will fade from her mind. She will, however, remember one major point. What do you want this point to be? This point-the one that you want your reader to recall, even if she forgets everything else she has read-is your argument or thesis.

What if you have two or three major ideas that you want your reader to remember? First, I would encourage you to examine those ideas to see if you can place them in some sort of hierarchical order. Is one idea slightly more important than the others are? Does one of the ideas serve as a bridge or connector between the others? If not, can you think of a “higher,” overarching idea that links all of the ideas? If you can answer any of these questions affirmatively, you have identified your main idea, and it should be the focus of your thesis statement. The other ideas in your mind are important, but they are ideas that merely support, advance, or are connected to the main idea; they do not need to be the focus of your argument.

You will indubitably run into situations where you have two or three main ideas and all of them are equally important. This means that your thesis is comprised of several sub-components; due to this complexity, statement of the research problem might necessarily take more than one sentence. A brief examination of Christine Stansell's *City of Women: Sex and Class in New York 1789-1860*[11] highlights a two-pronged thesis. On page xiv, Stansell ends the "Introduction" to her work by concluding that in the late 1700s and early 1800s, New York City was

> a place set off from the rest of the country in many ways. In its cosmopolitanism, its extremes of wealth and poverty, its breadth of human enterprise, it resembled London and Paris . . . But if unique, New York was far from irrelevant to the rest of America: It was a historical stage writ large for encounters that reverberated across the rest of the nation. It was the home of a radical working class and the site of intense class conflicts before the Civil War; it was also at the forefront of middle-class commercial and domestic culture. . . . Already by the 1840s an arbiter of gender fashions and expectations, New York was a testing ground for much that was new between the sexes. For poor women in this city, a new configuration of suffering and possibility was just beginning to move into place.

Through this paragraph, a reader senses that Stansell will touch upon many topics in her book, including New York's "cosmopolitan" nature, its class struggles, and its "commercial and domestic culture." The reader can also tell, however, that these sub-topics are not Stansell's main concern, and so her argument does not revolve around them. Instead, Stansell's argument focuses upon the following two points: 1.) by the 1840s, New York was a "testing ground" for changing conceptions of gender and gender relations, and, 2.) New York's shifting gender landscape brought with it new options for poor women in the city, along with new suffering.

In Stansell's work, we see a situation where an author obviously has many ideas and topics that she wants to discuss in her work. Fortunately for the reader, she has skillfully distinguished the major points that she actually wants to prove and placed them in two sentences that, when combined, make up her argument. As mentioned earlier, implicit in the word "argument" is the idea that a writer is taking a stand that other scholars can argue against. In Stansell's mind, there is no question about whether New York was sophisticated or a place of socioeconomic turmoil. Thus, the topics of New York's sophistication and its social, economic, and cultural complexity do not serve as a debatable foundation for an

[11] (Chicago: University of Illinois Press, 1987).

argument; instead, Stansell uses a discussion of those topics as background and context for an exploration of her thesis.

DO A THOROUGH JOB ANALYZING AND EXPLAINING EACH IDEA CONTAINED IN THE THESIS

Once you have formulated a strong argument, you can work on developing the rest of your thesis. The shape of your paper will depend in large part upon your particular argument. Does your argument call upon you to compare and contrast two different historical sources? Does it demand that you explain the causes of a certain historical phenomenon? Have you promised to explore the effects of an historical happening? Different types of arguments require papers that are structured differently.

Despite the large number of possible paper structures, I can confidently render the following piece of advice: discuss each idea in your paper fully and completely. In the course of determining your essay's argument, you should have spent some time paring down the number of ideas that you plan to address in the paper. Limit yourself to exploring those ideas and sub-topics that can be analyzed in a complex, multi-faceted manner given the assignment's page and time constraints. You are better off writing about fewer ideas in great detail and with increased insight and depth than presenting the reader with a broad collection of undeveloped, unconnected thoughts.

BE SURE THAT EACH PARAGRAPH IS CONNECTED TO YOUR ARGUMENT

Throughout the writing process, you should remain conscious of how each paragraph connects with your argument. Paragraphs can play a variety of functions. They can:

- present new evidence to support your argument
- provide the reader with the background or context necessary to fully understand your argument
- anticipate and address counter-arguments that might be launched at your argument
- elucidate or define how you are using a particular term in your argument
- explore the relationship between different parts of your argument, if your thesis is composed of various sub-ideas

There are few things more distracting to a reader than unnecessary paragraphs that don't seem to serve any purpose in the paper. Such paragraphs disrupt the flow of the essay and shatter the reader's concentration.

So how do you avoid including useless paragraphs of clutter? At the end of each paragraph composed, ask yourself how the paragraph clarifies or furthers your argument; if you have a difficult time figuring out a paragraph's purpose, your reader will as well. You also must ascertain that you have made perfectly explicit the paragraph's relation to your argument. Of course, since you have written the paper, you know why you have included each particular paragraph; the whole paper seems quite logical to you. But will your rationale for including different paragraphs also be evident to a reader who hasn't been inside of your head throughout the writing process? Finally, when you finish the first draft of your paper, re-read your work. As you work through each paragraph, ask yourself what would happen if you took the paragraph out of the paper. Would your argument still be as clear and strong? If you can remove a paragraph without in any way harming your ability to prove your thesis, that paragraph might not be necessary. You may be able to remove it and fill its space with significant material that is more relevant to your argument, and thus more important to your paper.

Conclusion

The process of writing a thesis can be daunting if you are a relative newcomer to graduate study. However, you must realize that at its core, the goal of writing history is not much different than the goal writing in any other scholarly realm; in every instance where you put pen to paper, you try to convince your reader that your words and ideas merit attention and serious consideration. Above all else, remember that writing is not an easy task for anyone and that even the "experts" continually revise their pieces in order to craft better-finished products. Only through continued, persistent practice can we improve our writing skills; if you keep plugging away at the art of penning history, you will become a far better writer than you ever thought you could be.