

THE UNIVERSITY OF VICTORIA  
DEPARTMENT OF HISTORY IN ART

**STYLE GUIDE for the PREPARATION of BIBLIOGRAPHIES and FOOTNOTES**

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Examples in this guide follow the *MHRA Style Book: Notes for Authors, Editors, and Writers of Theses*, 4<sup>th</sup> edn (London: Modern Humanities Research Association, 1991).

## **BIBLIOGRAPHY**

A bibliography lists all the sources you consult for your research paper. It must follow these **RULES**:

- The bibliography must be arranged in alphabetical order by the surname or family name of the author.
- It should be single-spaced with a space between entries; second and subsequent lines of a bibliographic entry should be indented.
- The bibliography is placed on a separate page or pages at the end of the essay but is paginated as if it were part of the essay.
- The titles of books, journals, films and works of art are underlined or *italicized*; the titles of articles and unpublished works such as theses are set off by quotation marks.
- Titles without authors are placed alphabetically according to the first noun of the title. See **Sample Bibliography**, (3).
- When there is more than one item by the same author, the second and subsequent entries may replace the author's name with an underline. See **Sample Bibliography**, (11).
- References to page numbers appear in a bibliography only when the source is a journal article or an individual essay in an edited book.

The basic bibliographic entry requires the following information:

**Book:** author(s) (surname first), title of the book in *italics*, place of publication, name of the publisher, and date of publication.

Thomas, Christopher, *The Architecture of the West Building, National Gallery of Art* (Washington, DC: National Gallery of Art, 1992).

**Journal Article:** author(s) (surname first), title of the article in quotation marks, name of the journal in *italics*, volume number, issue number (if applicable), year of publication, and page numbers of the entire article.

Harding, Catherine, 'The Production of Medieval Mosaics: the Orvieto Evidence', *Dumbarton Oaks Papers* 43 (1989), 73-102.

**Internet Source:** author (if known) (surname first), title of document or page or article in quotation marks, title of the complete work, series, set of pages, or website in *italics*, date of publication or last revision if known (otherwise use n.d. = no date), and <URL in angle brackets>.

Wright, Astri, 'Why the Art Market Needs Art History; Why it Does Not Pay to Steal Art', *South East Asian Art File*, 1997, <<http://www.nusantara.com/seart/crime.html>>.

## **EXAMPLES**

The examples in the bibliography follow the *MHRA Style Book*.

This list of sources contains examples of the following types of bibliographic entries: (1) a radio program; (2) a public lecture (published); (3) an exhibition catalogue (no author or editor); (4) an article in a journal; (5) reissue of a book (with a translator); (6) a thesis; (7) a book with a translator and editor; (8) a conference paper (unpublished); (9) proceedings of a conference; (10) a book/monograph; (11) a book review in a journal (by same author as 10); (12) an exhibition catalogue (authored); (13) printed edition of a rare source; (14) an article in an edited book; (15) a dictionary entry; (16) an article published on the web.

**SAMPLE BIBLIOGRAPHY**

- Antliff, Allan, 'Anarchy, Art and Activism'. First broadcast on *Ideas* (CBC Radio One, June 2002).
- Beckmann, Max, 'On My Painting', London lecture, 21 July 1938, quoted in Herschel B. Chipp, *Theories of Modern Art: A Source Book by Artists and Critics* (Berkeley: University of California Press, 1969), pp. 188-9.
- L'Europe des Anjou. Aventure des Princes Angevins du XIII<sup>e</sup> au XV<sup>e</sup> siècle*, exhib. cat. (Fontevraud, June-September 2001) (Paris: Somogy éditions d'art, 2001).
- Harding, Catherine, 'The Production of Medieval Mosaics: the Orvieto Evidence', *Dumbarton Oaks Papers* 43 (1989), 73-102.
- Kramer, Heinrich and Sprenger, James, *The Malleus Malificarum*, trans., intro., biblio., and notes by Montague Summers (New York: Dover Publications, 1971; first published London: John Rodker, 1928).
- Liscomb, Kathlyn, 'Early Ming Painters: Predecessors and Elders of Shen Chou (1427-1509)' (unpublished PhD dissertation, University of Chicago, 1984).
- Marinetti, Filippo Tommaso, *The Futurist Cookbook*, trans. by Suzanne Brill; ed. and notes by Lesley Chamberlain (San Francisco: Bedford Arts, 1989).
- McLarty, Lianne, 'Alien/nation: Abductions, Invasions and the Ideologies of ETs', paper presented at the 22<sup>nd</sup> Annual Conference on Film and Literature, Tallahassee, FL, January 1997.
- Schmidt, Victor M., ed., *Italian Panel Painting of the Duecento and Trecento*, Studies in the History of Art 61, Center for Advanced Study in the Visual Arts Symposium Papers XXXVIII (CASVA Symposium, Florence and Washington, June and October 1998) (Washington, DC: National Gallery of Art; New Haven, CT and London: Yale University Press, 2002).
- Thomas, Christopher, *The Architecture of the West Building, National Gallery of Art* (Washington, DC: National Gallery of Art, 1992).
- \_\_\_\_\_, Review of *The Glory of Ottawa: Canada's First Parliament Buildings* by Carolyn A. Young, in *Journal of the Society of Architectural Historians* 56, no. 2 (1997), pp. 232-4.
- Tuele, Nicholas and Liane Davison, *Art in Victoria 1960/1986*, exhib. cat. (July-October 1986) (Victoria: Art Gallery of Greater Victoria, 1986).
- Vasari, Giorgio, *Le vite de' più eccellenti pittori scultori e architettori nelle redazioni del 1550 e 1568*, 6 vols., text by R. Bettarini, commentary by P. Barocchi (Florence: Sansoni, 1966-87).
- Welch, Anthony, 'Iran: Reaction and Revolution in the Post-Modern Era', *Reflections on Cultural Policy, Past, Present, and Future*, ed. by H. Coward, R. Blaser and E. Alderson (Calgary: Calgary Institute for the Humanities, 1993), pp. 139-162.
- Wied, Alexander, 'Pieter Bruegel I (the elder)', in *The Dictionary of Art*, ed. by Jane Turner, 34 vols (London and New York: Grove, 1996), vol. 4, pp. 894-910.
- Wright, Astri, 'Why the Art Market Needs Art History; Why it Does Not Pay to Steal Art', *South East Asian Art File*, 1997, <<http://www.nusantara.com/seart/crime.html>>.

## FOOTNOTES and ENDNOTES

### The Why, When, Where and How of Citing Sources

- A. Why?** To acknowledge words, ideas or opinions that are not your own and to credit the source of any information you use that is not commonly known or might be controversial.
- B. When?** Whenever you borrow words and/or ideas (direct quotes and/or paraphrased passages) from another author (including professors and other students) or present material that is not common knowledge. This allows the reader to check the precise source of your information and allows your professor to judge your ability to synthesize your source material. You may also add other explanatory material and additional bibliographic sources to your note -- relevant material which, if placed in your text, might interrupt the flow of your argument.
- C. Where?** You may put notes at the foot of the page (**footnotes**) or in a list at the end of the essay (**endnotes**). Use the (Author-Date system) in your History in Art essays *only* with the permission of your instructor.
- A note number (superscript) appears in the text of an essay usually at the end of a quotation or of a sentence which contains borrowed material. The note number follows all punctuation including any quotation marks. This number refers the reader to an explanatory footnote or endnote.<sup>1</sup>
  - Number the notes consecutively throughout the essay.<sup>2</sup> If you number notes manually be careful to keep them in order as you edit your text.

### **D. How to Format Footnotes and Endnotes?**

- Notes are single-spaced.
- At the first citation of a source provide the full reference in your note.
- The basic bibliographic information is retained in the notes with the addition of specific page references.
- Footnotes and endnotes are not arranged alphabetically so the author's name appears in natural order.
- If you cite a source more than once, in the second and subsequent citations you may use a short form: author's surname, an abbreviated version of the title, and the page number. This is recommended where you have more than one source by the same author. If you have only one publication by any given author, you may use the author's name alone, followed by the page number, thus omitting the title. Examples are given in the **Sample Notes, A - D**.
- *Ibid.* is an abbreviation of *ibidem*, a Latin word meaning 'in the same place'. The use of *Ibid.* is going out of fashion because, when editing with a word processor, the use of *Ibid.* can cause error and confusion if you delete or move the original citation. If there is no page number after *Ibid.*, it means the source is exactly the same as in the immediately previous note. When followed by a page number, it refers to the same book or article as in the immediately previous note but to a different page. See the **Sample Notes, A 3 and A 4**.

## EXAMPLES

A short form for second and subsequent citations is given after each example. Remember, you need to provide the reader with the exact source of the information while keeping your notes as streamlined as possible. The examples in these notes follow the *MHRA Style Book*. Whichever format you decide to use, **be consistent!**

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<sup>1</sup> Your word processing program should correlate number and note automatically.

<sup>2</sup> Your program should do this automatically.

## SAMPLE FOOTNOTES / ENDNOTES

### A. Book/ Monograph - Single Author

1. Christopher Thomas, *The Architecture of the West Building, National Gallery of Art* (Washington, DC: National Gallery of Art, 1992), pp. 64-5.
2. Thomas, *West Building*, pp. 64-5. (Not Thomas, p. 64-5, because there are two items by this author in the biblio)
3. *Ibid.*
4. *Ibid.*, 66.

### B. Book/Monograph - Two or three authors

5. Kenneth Clark and David Finn, *The Florence Baptistery Doors* (London: Thames and Hudson, 1980), pp. 50-68.
6. Clark and Finn, *Florence Baptistery Doors*, pp. 50-68. (Alternatively: Clark and Finn, pp. 50-68.)

### C. Book/Monograph - Four or more authors

7. Alison Prentice et al., *Canadian Women: A History*, 2<sup>nd</sup> edn (Toronto: Harcourt Brace, 1996), p. 43.
8. Prentice et al., *Canadian Women*, p. 45. (Alternatively: Prentice et al., p. 45.)

### D. Journal Article

9. Catherine Harding, 'The Production of Medieval Mosaics: the Orvieto Evidence', *Dumbarton Oaks Papers* 43 (1989), pp. 73-102 (p. 85).
10. Harding, 'Medieval Mosaics', p. 93. (Alternatively, Harding, p. 93.)

### E. Article in an edited book

11. Anthony Welch, 'Iran: Reaction and Revolution in the Post-Modern Era', in *Reflections on Cultural Policy, Past, Present, and Future*, ed. by H. Coward, R. Blaser and E. Alderson (Calgary: Calgary Institute for the Humanities, 1993), pp. 139-162 (p. 150).
12. Welch, 'Iran', pp. 150-3.

### F. Thesis/Dissertation

13. Kathlyn Maureen Liscomb, 'Early Ming Painters: Predecessors and Elders of Shen Chou (1427-1509)' (unpublished Ph.D. dissertation, University of Chicago, 1984), pp. 105-11.
14. Liscomb, 'Early Ming Painters', p. 108.

### G. Exhibition Catalogue

15. Nicholas Tuele and Liane Davison, *Art in Victoria 1960/1986*, exhib. cat. (Victoria: Art Gallery of Greater Victoria, 1986), p. 11.
16. Tuele and Davison, *Art in Victoria*, p. 10.

### H. Newspaper and Popular Magazine items

In all instances except *The Times* (published in London England), do not include 'the' in titles of newspapers. If the newspaper contains sections, the section should be identified, as here (sec. F).

17. Robert Amos, 'Artist brought modernism to Victoria', *Times Colonist*, Thursday 21 August 2003, sec. F, p. 4.
18. Amos, 'Artist', sec. F, p. 4.

### I. Films / Screen Arts

19. Steven Spielberg, dir., *Schindler's List*, MCA Universal Studios, 1993.

## J. Book Review

20. Christopher Thomas, Review of *The Glory of Ottawa: Canada's First Parliament Buildings* by Carolyn A. Young, in *Journal of the Society of Architectural Historians* 56, no. 2 (1997), 232-4 (p. 234).  
 21. Thomas, Review of *The Glory of Ottawa*, p. 234. (Alternatively: Thomas, Review, p. 234.)

## K. Internet Sources

The following is a simple, practical style based on the Chicago style and adapted from Andrew Harnack and Eugene Kleppinger, *Online* (New York: St. Martins, 1997).

In place of page numbers, give the date on which you accessed the website.

22. Astri Wright, 'Why the Art Market needs Art History; Why it does not Pay to Steal Art', *South East Asian Art File*, 1997, <<http://www.nusantara.com/seart/crime.html>>, 3 September 2003.  
 23. Wright, 'Why the Art Market'.

## PUNCTUATION STYLE for BIBLIOGRAPHIES and NOTES

There are many different recognized ways to cite sources in your text. When you submit an article or book for publication, the journal or book publisher will provide you with detailed instructions -- each has its own preferences. Your professor may recommend a preferred style, or he/she might refer you to the bibliography and notes in your textbook or reading assignments. In the History in Art style guide the British standard *MHRA Style Book* has been used because of its simpler formatting. Alternatively, the U.S. standard is *The Chicago Manual of Style*. Whichever punctuation system you decide to use, remember to **be consistent!**

The *MHRA Style Book: Notes for Authors, Editors, and Writers of Theses*, 4<sup>th</sup> edn (London: Modern Humanities Research Association, 1991) (Ref PN147/M65/1991).

*The Chicago Manual of Style*, 14<sup>th</sup> ed. (Chicago: University of Chicago Press, 1993) (Ref Z253/ C572/ 1993) .

The following examples show the basic differences between the MHRA and the Chicago styles, using a bibliographic entry followed by its reference in a footnote.

### **Book (MHRA):**

Gibson-Wood, Carol, *Jonathan Richardson: Art Theorist of the English Enlightenment* (London and New Haven, CT: Yale University Press, 2000).

33. Carol Gibson-Wood, *Jonathan Richardson: Art Theorist of the English Enlightenment* (London and New Haven, CT: Yale University Press, 2000) pp. 78-84.

### **Book (Chicago):**

Gibson-Wood, Carol. *Jonathan Richardson: Art Theorist of the English Enlightenment*. London and New Haven, CT.: Yale University Press, 2000.

33. Carol Gibson-Wood, *Jonathan Richardson: Art Theorist of the English Enlightenment*, (London and New Haven, CT.: Yale University Press, 2000), 78-84.

### **Article (MHRA):**

Liscomb, Kathlyn Maureen, 'Li Bai, a Hero Among Poets, in the Visual, Dramatic and Literary Arts of China', *The Art Bulletin*, 81 (1999), 354-389.

34. Kathlyn Maureen Liscomb, 'Li Bai, a Hero Among Poets, in the Visual, Dramatic and Literary Arts of China', *The Art Bulletin*, 81 (1999), 354-389 (p. 355).

**Article (Chicago):**

Liscomb, Kathlyn Maureen. "Li Bai, a Hero Among Poets, in the Visual, Dramatic and Literary Arts of China." *The Art Bulletin* 81 (1999): 354-389.

34. Kathlyn Maureen Liscomb, "Li Bai, a Hero Among Poets, in the Visual, Dramatic and Literary Arts of China," *The Art Bulletin* 81 (1999): 355.

(In the Chicago style, the complete page numbers of the article are not given in the notes.)

**CITING VISUAL MATERIAL**

If you discuss works of art and/or architecture in your research paper, you should include illustrations of significant works. You must number the illustrations consecutively and refer to the numbers, e.g. (fig. 3), at the relevant points throughout your text.

Your illustrations can be either photocopies from books or images downloaded from the internet. They may be pasted into your paper on separate sheets of paper or integrated into your text.

When you include illustrations you must provide identifying information either in a caption beneath the image or in a list of illustrations included in your paper. The source of the illustration (book, journal, internet, etc) must also be given with specific page and figure numbers or internet URL. This can be an abbreviated form of the reference which must be included in full in your Bibliography. If you were to visit any work/monument and take your own photograph of it, you would not need to cite a source. Instead you would add (Photo: Author). Some examples follow which indicate the kind of information required for captions or credit lists for illustrations in various media:

- **Paintings, Sculpture, Drawings, Furniture, Pottery, Installations, etc. -- Not in an exhibition**

Artist's name (if known), title of the work in *italics*. Place of origin (if known). Medium and measurements (if applicable), date, present location (if applicable). Source of illustration.

Fig. 1. *Musicians and Dancers*, detail of wall painting, *Tomb of the Lionesses*, Tarquinia, c.480-470 BC. Stokstad, *Art History*, p. 231, fig. 6-10.

Bibliography: Stokstad, Marilyn, *Art History* (New York: Harry N. Abrams; Upper Saddle River, NJ: Prentice Hall, 1995).

Fig. 2. Olowe of Ise, *Veranda Post (Opo)* from the Palace of the *Ogaga* (king) of Ikere. Nigeria, Ikere, Yoruba. Wood, traces of pigment, h. 153.7 cm., 1910/14. Art Institute of Chicago (1984.550).

<[http://www.artic.edu/aic/collections/afr/81pc\\_olowe.html](http://www.artic.edu/aic/collections/afr/81pc_olowe.html)>, 5 September 2003.

Bibliography: Olowe of Ise, *African & Amerindian Art*, *Art Institute of Chicago*, n.d. (= no date [referring to website])

<[http://www.artic.edu/aic/collections/afr/81pc\\_olowe.html](http://www.artic.edu/aic/collections/afr/81pc_olowe.html)>.

- **Artefacts in an Exhibition**

Artist (if known), title of item in quotation marks, origin, date. Medium, measurements, owner or collection. Display or exhibition title in *italics* (location, date of exhibition), catalogue entry number (if applicable). Source of illustration.

Fig. 3. 'Steelyard weight and hook', Early Byzantine, 5<sup>th</sup> century. Weight: bronze filled with lead/ hook: brass, 23.2 x 10.8 cm, 2.29 kg, New York, Metropolitan Museum of Art. *Mirror of the Medieval World* (Metropolitan Museum of Art, March-July 1999), cat. no. 31. Wixom, *Mirror*, no. 31, pp. 26-27.

Bibliography: Wixom, William, *Mirror of the Medieval World*, exhib. cat. (New York, March-July 1999) (New York: Metropolitan Museum of Art and Harry N. Abrams, 1999).

- **Photographs**

Photographer's name (if known), title or subject in *italics*. Photographic technique (if applicable), date, present location. Source of illustration.

Fig. 4. Southworth and Hawes Studio, Boston, *Harriet Beecher Stowe*. Daguerreotype, c. 1856, New York, Metropolitan Museum of Art. Pollack, *Picture History*, p. 26, top.

Bibliography: Pollack, Peter, *The Picture History of Photography* (New York: Harry N. Abrams, 1977).

- **Architecture**

When writing about and illustrating architecture, begin with the general (plan, elevation, section) and work towards the specific: exterior from foundation up through walls, fenestration, string-courses to roof and chimneys / interior from front (point of entry ) to back and from ground to upper storeys.

When citing buildings begin with the architect's name (if known), the title of the building (not in *italics*), location, date (from the planning to the dedication or opening, if known). Specific drawing or view.

Fig. 5. Fuller & Jones Architects, Canadian Parliament Buildings, Ottawa, 1859-66. View from the northwest (Photo: Author).

### **GUIDELINES to ACADEMIC INTEGRITY: Quotations and Paraphrasing**

**Start out right!** When taking research notes, indicate with quotation marks the material that you copy verbatim. Whether copying verbatim or paraphrasing, note the page number and page breaks in the text. The book may not be available when you write the essay; get it right the first time! As a rule of thumb, a phrase is two or more consecutive substantive words; prepositions and articles do not usually count.

**A. Common knowledge**, presented in your own words, requires neither quotation marks nor a note.

Van Gogh's *The Starry Night* is not an accurate rendering of the French landscape but an evocation of the painter's deeply felt emotions.

**B. Paraphrase.** Words or ideas borrowed but put in your own words do not require quotation marks but the source must be cited in a footnote/endnote.

The dramatic architectural spaces created in the works of Remedios Varo and Giorgio de Chirico were the result of both artists' deliberate reference to their previous work designing for the theatre.<sup>3</sup>

**C. Quotations.** If you borrow exact words, phrases or sentences, you must provide a footnote or endnote giving the exact source. Be sure to quote the words exactly as you find them in the text.

- **Short direct quotation.** A short quotation requires quotation marks and a footnote/endnote.

"One explanation for the intensity of van Gogh's feelings in this case focuses on the then-popular theory that after death people journeyed to a star, where they continued their lives..."<sup>4</sup>

<sup>3</sup> Janet A. Kaplan, *Unexpected Journeys. The Art and Life of Remedios Varo* (London: Virago Press and New York: Abbeville Press, 1988), pp. 207-8. For a discussion of de Chirico's works for the theatre, see Marianne W. Martin, 'On de Chirico's Theater', in *De Chirico*, ed. by William Rubin (New York: Museum of Modern Art, 1982), pp. 81-97.

<sup>4</sup> Marilyn Stokstad, *Art History* (New York: Harry N. Abrams; Upper Saddle River, NJ: Prentice Hall, 1995), pp. 1036-7.

- **Long direct quotation.** If an extract covers more than three lines of text, do not use quotation marks but set off the quoted material by indenting it and by single spacing it within your double-spaced text. Quotation marks are redundant around such indented material. Provide a footnote at the end of the quotation. If you are quoting a complete paragraph, indent the first line of your text as shown below. (see example below)
- **Quotation with some omissions.** Indicate the omission with an **ellipsis** (3 dots). If the omission is at the end of the sentence, provide 3 dots for the ellipsis and 1 for the usual period,....  
**NB.** If you omit material, make sure you do not alter the author's meaning.

One of the earliest ... examples of Expressionism is *The Starry Night*, which van Gogh painted from the window in his cell in a mental asylum. Above the quiet town is a sky pulsating with celestial rhythms and ablaze with exploding stars.... One explanation for the intensity of van Gogh's feelings in this case focuses on the then-popular theory that after death people journeyed to a star, where they continued their lives.... The idea is given visible form in this painting by the cypress tree, a traditional symbol of both death and eternal life, which dramatically rises to link the terrestrial with the stars.<sup>5</sup>

- **Quoted material within a paraphrase.** Indicate quotations with quotation marks and a footnote. Integrate quotations smoothly into your text. Your sentence must agree grammatically with the quotation! Explanatory details or translations of foreign words may be added in [square brackets].

To support her argument that the power of the Angevin monarchy of Naples over Florentine politics is reflected in the civic art and architecture of Florence, Elliott refers to the Angevin coat of arms over a doorway of the Bargello and to "Giovanni Villani's report that in 1316 [King] Robert's vicar, the Count of Battifolle, oversaw the construction of a large part of the new [Bargello] palace".<sup>6</sup>

## PLAGIARISM

### A. What is Plagiarism?

- On plagiarism and its penalties see the 2003-4 *University of Victoria Calendar*, pp. 22-23.

Plagiarism takes many forms including:

- Submitting the work of another person as original work
- Submitting an assignment or part of an assignment written for another course or purpose
- Collaborating on an assignment when asked to hand in individual work
- Paraphrasing or directly quoting material from a source without sufficient or appropriate acknowledgement (footnotes / endnotes, bibliography)
- Failing to differentiate clearly between your words and the language of your source
- Incorrect use of quotations and quotation marks
- Submitting a paper taken from the Internet. **Material posted on the Internet is copyrighted.** Downloading, cutting and pasting internet texts into your term papers is plagiarism. Your instructor can trace it!

<sup>5</sup> Stokstad, *Art History*, p. 1037.

<sup>6</sup> Janis Elliott, 'The Judgement of the Commune: The Frescoes of the Magdalen Chapel in Florence', *Zeitschrift für Kunstgeschichte* 61, no. 4 (1998), 509-19 (p. 516).

**B. Avoid pitfalls.** The following passage might appear in a student essay on Vincent van Gogh. The phrase marked in **bold** is plagiarized. It is copied word for word and does not have quotation marks. No footnote is provided.

Van Gogh's *The Starry Night* is not an accurate rendering of the French landscape but an evocation of the painter's deeply felt emotions. The turbulent night sky, bright with a dazzling moon and swirling stars, is **pulsating with celestial rhythms**.

Without citing the source of the phrase in bold the student who wrote such a passage would be guilty of plagiarism. The rule is that when two or more important words are used in the same form and juxtaposition as the original, they must be placed in quotation marks.

Even with a footnote/endnote at the end of the sentence and quotation marks around the phrase highlighted in bold, the student would not do well because the passage contains little original thought, organization or phrasing.

**C. Turnitin.com.** The University of Victoria now has a Web-based plagiarism detection service which your professor may use to determine if you have plagiarized someone else's work. Turnitin.com is an educational tool that can assist both faculty and students. Turnitin analyzes papers submitted by students or instructors for similarities to other documents published on the Internet or stored in the Turnitin data base. **Peer review** is another valuable learning tool of the Turnitin service that permits students to anonymously view and critique other students' papers. Students should refer to the instructions at Student Turnitin Registration, <<http://web.uvic.ca/comped/turnitin/studentreg.html>> (2003) or, for more information, write to [turnitin@uvic.ca](mailto:turnitin@uvic.ca)

## HOW TO CITE PRIMARY SOURCES

**Primary sources** consist of archival materials, manuscripts, and early printed editions of rare books. Primary sources are generally placed in a separate section as the first part of the bibliography. They are arranged alphabetically by the location of the archives or libraries in which they are found. When footnoting primary sources use an abbreviated form.

### **At the beginning of your Bibliography:**

#### **PRIMARY SOURCES**

Ottawa, National Archives of Canada ( NAC), *Ramezay Family Collection*, MG 18 H54.

Vatican City, Bibliotheca Apostolica Vaticana (BAV), Cod. Vat. Lat. 6781, *Onuphrii Panvini Veronensis Fratris Eremitae Augustiniani De Ecclesiees [sic] Urbis Romae*, Rome, 16<sup>th</sup> century.

Victoria, British Columbia Archives (BCA), Vertical Files, *Emily Carr*, 'Carr House full of Memories', unidentified newspaper clipping, n.d.

Victoria, University of Victoria, Special Collections, *Brown Collection*, 1989-069-5, *Papal Bull of Sixtus IV*, 1471.

Washington DC, Library of Congress (LC), Manuscripts, *Taft Papers*, series 6, 'Letter of MacVeagh to Taft', 8 March 1912.

### **In your footnotes / endnotes:**

- **Archival Material**

24. BCA, Vertical Files, *Emily Carr*, 'Carr House Full of Memories', unidentified newspaper clipping, np.

25. BCA, *Emily Carr*, np. (= no page numbers)

- **Archival Sources at Second Hand or in a Published Document**

26. BAV, Cod. Vat. Lat. 6781, *Onuphrii Panvini Veronensis Fratris Eremitae Augustiniani De Ecclesiees [sic] Urbis Romae*, f. 315r, transcribed in P. Lauer, *Le Palais de Latran, Etude historique e archéologique* (Paris: Ernest Leroux, 1911), p. 434.

27. BAV, Cod. Vat. Lat. 6781, f. 315r, in Lauer, *Le Palais*, p. 434.

If you do not consult the archival document/manuscript directly (that is, access it only through the secondary source), only the secondary source needs to appear in your bibliography:

Lauer, P., *Le Palais de Latran, Etude historique e archéologique* (Paris: Ernest Leroux, 1911).