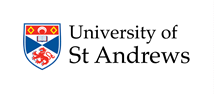
****

School of History

**Style Guidelines**

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**Layout of Assessed Work**

■ All work should be word-processed.

■ Work should normally be printed double-sided on A4 paper, unless instructed otherwise by the tutor.

■ **Line spacing**:

• Main text, 1.5 lines or double space.

• Footnotes and bibliography should be single-spaced.

■ **Font size**:

• Text: minimum 11pt, but 12pt is preferred.

• Footnotes: 10pt.

■ **Margins**: Allow a margin of at least 2.5 cm (1 inch) on the left and on the top of the page, and at least 2 cm (3/4 inch) on the right and at the bottom.

■ **Title page**:

• The title page is a compulsory element of any written piece of coursework.

• The title page should record the module code and title, the academic year, the matriculation number of the student (*not* the student’s name!), essay question (or title of assignment), date of submission, and wordcount.

• The School of History offers title page templates and recommend students to use it.

■ All **pages**, including the title page and the bibliography, should be numbered consecutively.

■ A **running header** containing the essay question only (abbreviated if practical) is useful, but not essential. If you decide to include a header, make sure you leave enough space between it and the essay text so that the header does not sit directly on top of what you write.

■ **Quotations**:

• Short quotations (three lines or fewer) should run on in the text and be enclosed in quotation marks. Please, note that you should not write quotations in italics.

• Long quotations (four lines or more) should be ‘blocked’. This means the long quotation should become a paragraph on its own. Indent the whole quotation and use a smaller font (10pt instead of 12 or 11pt). Note that block quotations do *not* take quotation marks. Also, as with the short ones, long quotations should *not* be *italicised*.

• Matter inserted into a quotation to clarify a point should be enclosed in square brackets (example: The chronicler wrote that ‘he [Lord George Sackville] left the House amid loud cheers’.37)

■ **Word limit**: All assignments have a clear indication of the expected word count. The final word count includes footnotes but excludes the bibliography. Students need to adhere to the word limit for each piece of coursework and the word count is to be clearly indicated, preferably on the title page. Please, read the School’s policy on [penalties for short/long work](https://www.st-andrews.ac.uk/history/students/ug/assessment/extensions-and-late-work/).

**Bibliography**

• The bibliography should begin on a separate page at the end of the essay.

• The word ‘Bibliography’ should be written at the top of that page.

• The bibliography should be divided into ‘Manuscripts’ (if any), ‘Printed Primary Sources’ and a ‘Secondary Sources’. There may be another section dedicated to ‘Internet Sources’, but please notice that within it you should *not* include e-books and academic articles you downloaded from JSTOR or other academic databases.

• In all sections the works should be listed alphabetically by the authors’ surname. Works by the same author should be listed under their name, but organized chronologically.

• The bibliography should list all material which has informed the content of the essay. This means that all works which appear in the footnotes should be listed in the bibliography, but it may also contain additional works that have directly influenced the essay. Be careful, please: do no ‘pad’ your bibliography with articles and books that are not cited in the footnotes if you have not read them or if they did not help you shape the assignment.

**Footnotes**

• Use footnotes rather than end notes.

• Note numbers should begin with ‘1’ and follow consecutively throughout the paper.

• In the text:

-Note numbers should be superscript.

-Note numbers should be placed at the end of the clause of sentence to which they refer and should be placed after all punctuation, except for the dash.

Example: …as Smith had argued.1

-Never put two note numbers together. Just write one footnote number at the end of the sentence and then write only one footnote in which you include as many bibliographic references as needed, one after the other, separated by a period.

Examples:

Wrong: …the conflicting opinions of Arnold and Pegg.23 24

Right: …the conflicting opinions of Arnold and Pegg.23

• In the footnotes themselves:

-The number should be superscript, followed by a space.

-There should *not* be an empty line between footnotes.

-Each footnote should be a unique paragraph. Write all the references one after the other, separated by a period. If you need to make a comment, do it immediately after the reference(s).

-Pages: Use ‘p. x’ when you are citing information contained on a single page (e.g. …, p. 159.). Use ‘pp. xx-xx’ when you are citing information from several pages (e.g. …, pp. 35-37.). If the pages are not consecutive, simply separate them with a comma (e.g. …, pp. 35-37, 42.).

**References**

This section explains how to cite all sorts of sources. You will find a sub-section for each type of source and then, within these sub-sections, there will be explanations on how to write a footnote in full (for the first time you reference a given item), a shortened footnote (for subsequent references of that item), and an entry in the bibliography. These explanations consist on a format breakdown followed by examples. Finally, you will find clarifications on the most common mistakes made by students.

**Please pay attention to the format**: be aware of when to use italics, when to put quotation marks, what punctuation marks to use, when to arrange indentations, etc.

**Archival Sources / Manuscripts**

The following format is recommended for the citation of archival sources, although the conventions of the repository or nature of the source may require a different form:

Full footnote

**City, Archive/Library, reference number of the file, reference number of document, status of document, author, title, date, fol. number r/v.**

[Note that not all these details will always be available: single-paged documents like charters, unknown author, etc.]

[The expression ‘fol. No r’ refers to the right or front side of a page, whereas ‘fol. No v’ refers to the back side.]

1 Oxford, University of Oxford, Bodleian Library, MS Abinger e.1, William Godwin, Diary 1788-9, entry 8 June 1788, fol. 7v.

2 Durham, Durham University Library, Durham Cathedral Archive, Register of Thomas Langley, Bishop of Durham 1406-1437, fol. 217r.

Shortened footnote

**Archive/Library, reference number of the file, reference number of document, author, title, fol. r/v.**

3 Bodleian Library, MS Abinger e. 1, William Godwin, Diary 1788-9, entry 8 June 1788, fol. 7v.

4 Durham Archive Cathedral, Register of Thomas Langley, Bishop of Durham 1406-1437, fol. 217r.

Bibliography

**City, Archive/Library, reference number of the file, reference number of document, status of document, author, title, date.**

Durham, Durham University Library, Durham Cathedral Archive, Register of Thomas Langley, Bishop of Durham 1406-1437.

Oxford, University of Oxford, Bodleian Library, MS Abinger e.1, William Godwin, Diary 1788-9.

**Printed Primary Sources**

Full footnote

**Author’s Name and Surname, *Title of Work*, trans. / ed. and trans. / ed. Name and Surname of Editor/Translator (City, date of publication), p. x / pp. xx-xx.**

1 Julian of Norwich, *Revelations of Divine Love*, trans. Elizabeth Spearing, ed. A.C. Spearing (London, 1998), p. 53.

2 Aristotle, *Nicomachean Ethics*, trans. and ed. Roger Crisp (Cambridge, 2000), pp. 77-78.

3 Henry Kissinger, *World Order: Reflections on the Character of Nations and the Course of History* (London, 2015), p. 136.

[When citing a book only the city and the date of publication are mentioned; do not include the publishing institution.]

Shortened footnote

**Surname (or Name If Better Known by It), *Shortened Title*, p. x / pp. xx.**

4 Julian of Norwich, *Revelations*, p. 53.

5 Aristotle, *Ethics*, pp. 77-78.

6 Kissinger, *World Order*, p. 136.

Bibliography

**Surname, Name, *Title of Work*, trans. /ed. and trans. ed. Name and Surname of Editor/Translator (City, date of publication).**

Aristotle, *Nicomachean Ethics*, trans. and ed. Roger Crisp (Cambridge, 2000).

Kissinger, Henry, *World Order: Reflections on the Character of Nations and the Course of History* (London, 2015).

Norwich, Julian of, *Revelations of Divine Love*, trans. Elizabeth Spearing, ed. A.C. Spearing (London, 1998).

[Note the alphabetical order and the indentation of any lines after the first in any given entry.]

**Religious Books: *Torah*, *Bible*, *Qur’an*, *Vedas…***

References to the **Jewish or Christian scriptures** (*Torah*, *Bible*) usually appear in text citations or notes rather than in bibliographies.

Full *and* shortened footnote

**Book within the Bible/Torah chapter: verse(s) (version).**

1 Genesis 1: 3 (New International Version). [or: 1 Genesis 1: 3 (NIV).]

2 John 3: 7-9 (King James Version). [or: 2 John 3: 7-9 (KJV)].

[Note that you should never include the term *Bible* or *Torah* in the reference. Neither should you include the page (just the verses!).]

References to the **sacred/revered books of other religions** should include the name of the book, followed by the chapter, the section (if any) and the verses.

Full and shortened footnote

**Book Title chapter (, section): verse(s).**

3 Qur’an 19: 17-21.

4 Brihad-Arayanka Upanishad 4, 1: 2.

Sources from a Reader or Collection of Primary Sources

When you are using material contained in a collection of primary sources or a reader, you have to indicate the specific document you are referring to.

Wrong (incomplete citation):

1 A.J. Robertson (ed. and trans.), *Anglo-Saxon Charters* (Cambridge, 1956), pp. 58-61.

Full footnote

[All these details may not be available. Always cite a primary source as it appears in the collection.]

1 ‘The Will of Aethelwyrd’, in A.J. Robertson (ed.), *Anglo-Saxon Charters* (Cambridge, 1956), pp. 58-61.

2 ‘Mr Rigby to Mr Grenvile. March 7 -Affairs of the East India Company’, in William James Smith (ed.), *The Grenville Papers: Being the Correspondence of Richard Grenville, Earl Temple K.G., and the Right Hon: George Grenville, Their Friends and Contemporaries*, Vol. IV (London, 1853), p. 6.

3 Peter Abelard, ‘On the Origins of Nuns’, in Alcuin Blamires, Karen Pratt and C.W. Marx (eds), *Woman Defamed and Woman Defended. An Anthology of Medieval Texts* (Oxford, 1992), p. 233.

Please, note several historians can take part in a reader, each of them providing, translating and editing a primary source. In these cases your footnotes should reflect their contribution. For example:

4 Thomas Head, ‘Translation of the Body of St. Junianus’, in Miri Rubin (ed.), *Medieval Christianity in Practice* (Princeton, 2009), pp. 217-218.

Shortened footnote

**‘Shortened Title of the Document’, in Editor’s Surname (ed.), *Shortened Book Title*, p. x / pp. xx-xx.**

4 ‘The Will of Aetherlwyrd’, in Robertson (ed.), *Anglo-Saxon Charters*, pp. 58-61.

5 ‘Mr Rigby to Mr Grenvile. March 7’, in Smith (ed.), *The Grenville Papers*, p. 6.

6 Abelard, ‘On the Origin’, in Blamires, Pratt and Marx (eds), *Woman Defamed*, p. 233.

7 Head, ‘Translation of St Junianus’, in Rubin (ed.), *Medieval Christianity*, pp. 217-218.

Bibliography

**Surname, Name of the author of the primary source, ‘Title of the Primary Source’, in Name and Surname of the Editor (ed.), *Title of the Reader or Collection of Primary Sources* (City, year of publication), p. x / pp. xx-xx.**

Abelard, Peter, ‘On the Origin of Nuns’, in Alcuin Blamires, Karen Pratt and C.W. Marx (eds), *Woman Defamed and Woman Defended. An Anthology of Medieval Texts* (Oxford, 1992), pp. 232-236.

Head, Thomas, ‘Translation of the Body of St Junianus’, in Miri Rubin (ed.), *Medieval Christianity in Practice* (Princeton, 2009), pp. 217-221.

‘Mr Rigby to Mr Grenvile. March 7 -Affairs of the East India Company’, in William James Smith (ed.), *The Grenville Papers: Being the Correspondence of Richard Grenville, Earl Temple K.G., and the Right Hon: George Grenville, Their Friends and Contemporaries*, Vol. IV (London, 1853), p. 6.

‘The Will of Aethelwyrd’, in A.J. Robertson (ed.), *Anglo-Saxon Charters* (Cambridge, 1956), pp. 58-61.

**Books / Monographs**

Please be aware that the publishing institution should not be mentioned in references; only the city and year of publication should appear. In case of joint authors, list them all. If the monograph has been translated, reflect that in your citation. If you are using a later edition of a book, this should also be recorded.

Full footnote

**Name Surname, *Title of Work* (City, year of publication), p. x / pp. xx-xx.**

1 Carole Hillenbrand, *The Crusades: Islamic Perspectives* (Edinburgh, 1999), p. 273.

2 Michael Burleigh and Wolfgang Wipperman, *The Racial State: Germany, 1933-1945* (Cambridge, 1991), p. 38.

3 Karl Brandi, *The Emperor Charles V*, trans. C.V. Wedgwood (London, 1939), pp. 42-45.

4 Felix Gilbert and David Clay Large, *The End of the European Era: 1890 to the Present* (4th ed., New York, 1991), p. 91.

[For monographs, chapter titles are *not* included in references (*e.g.* this would be *wrong*: 1 Carole Hillenbrand, ‘How the Muslims Saw the Franks: Ethnic and Religious Stereotypes’, in *The Crusades: Islamic Perspectives* (Edinburgh, 1999), p. 271.]

Shortened footnote

**Author’s Surname, *Shortened Title*, p. x / pp. xx-xx.**

5 Hillenbrand, *The Crusades*, p. 183.

6 Burleigh and Wipperman, *The Racial State*, p. 38.

7 Brandi, *The Emperor*, pp. 42-45.

8 Gilbert and Large, *The End of the European Era*, p. 91.

Bibliography

**Surname, Name, *Title of Book* (City, year of publication).**

Brandi, Karl, *The Emperor Charles V*, trans. C.V. Wedgwood (London, 1939).

Burleigh, Michael and Wipperman, Wolfgang, *The Racial State: Germany, 1933-1945* (Cambridge, 1991).

Gilbert, Felix and Large, David Clay, *The End of the European Era: 1800 to the Present* (4th ed., New York, 1991).

Hillenbrand, Carole, *The Crusades: Islamic Perspectives* (Edinburgh, 1999).

[Please note the inversion: in the bibliography the surname of the author(s) comes before the name. Note the indentation, as well.]

[Don’t forget to indicate the translator and whether you are working with an edition other than the first.]

**E-Books**

Electronic books that are also published on paper should be cited as regular books/monographs or edited volumes. This means that you do *not* have to provide the website where you read or downloaded the book.

Books published exclusively in electronic formats may not always have stable page numbers. Therefore, in order to best locate the information you are citing, you will have to provide as much detail as possible: number of chapter, name of chapter and section of chapter (if any).

Be aware that the School strongly discourages the use of electronic books that do not offer stable page numbers (such as Kindle editions).

**Articles in Edited Volumes**

An edited volume is a book in which, under one or joint editors, several authors write articles on different aspects of a given topic. Make sure you reference a specific article –which can be the introduction- rather than the whole volume.

Wrong (incomplete citation):

Robert Oresko, G.C. Gibbs and H.M. Scott (eds), *Royal and Republican Sovereignty in Early Modern Europe. Essays in Memory of Ragnhild Hatton* (Cambridge, 1997), p. 127.

Right (complete):

See following reference below.

Full footnote

**Name and Surname of the Article’s Author, ‘Title of the Article’, in Name and Surname of Editor (ed.), *Title of the Book* (City, year), p. x / pp. xx.**

1 Hugh Dunthorne, ‘Resisting Monarchy: The Netherlands as Britain’s School of Revolution in the Late Sixteenth and Seventeenth Centuries’, in Robert Oresko, G.C. Gibbs and H.M. Scott (eds), *Royal and Republican Sovereignty in Early Modern Europe. Essays in Memory of Ragnhild Hatton* (Cambridge, 1997), p. 127.

2 Wendy J. Turner, ‘Defining Mental Afflictions in Medieval English Administrative Records’, in Cory James Rushton (ed.), *Disability and Medieval Law: History, Literature, Society* (Cambridge, 2013), pp. 23-24.

[It is more professional to reference specific pages in an article, instead of the whole piece.]

[Note the difference: (ed.) vs. (eds)]

Shortened footnote

**Author’s Surname, ‘Shortened Article Title’, p. x / pp. xx-xx.**

3 Dunthorne, ‘Resisting Monarchy’, p. 127.

4 Turner, ‘Defining Mental Afflictions’, pp. 23-24.

Bibliography

**Surname, Name, ‘Article Title in Full’, in Name Surname of the editor (ed.), *Book Title* (City, year of publication), pp. xx-xx.**

Dunthorne, Hugh, ‘Resisting Monarchy: The Netherlands as Britain’s School of Revolution in the Late Sixteenth and Seventeenth Centuries’, in Robert Oresko, G.C. Gibbs and H.M. Scott (eds), *Royal and Republican Sovereignty in Early Modern Europe. Essays in Memory of Ragnhild Hatton* (Cambridge, 1997), pp. 125-148.

Turner, Wendy J., ‘Defining Mental Afflictions in Medieval English Administrative Records’, in Cory James Rushton (ed.), *Disability and Medieval Law: History, Literature, Society* (Cambridge, 2013), pp. 17-38.

[In the bibliography, do not forget to indicate the complete page range of the cited article.]

Compilations of One Author’s Articles in a Book

An author’s articles previously published somewhere else are compiled in a volume (although a one or two articles in the book may not have been published before). Often, but not always, this collection receives the name of *Variorum*. Ideally, you would provide both the reference of the original publication and that in the collection:

Name Surname, ‘Title of Article, *Journal Where It Was Published*, volume: issue (date), pp. XX-XX, reprinted in *Title of the Variorum Collection* (City, year), pp. XX-XX.

However, we understand this type of citation will take too many words. This is what we recommend:

Full reference

**Author’s Name and Surname, ‘Title of the Article as It Appears in the Collection’, in *Title of the Variorum Collection* (City, year), pp. xx-xx.**

1 Peregrine Horden, ‘How Medicalised Were Byzantine Hospitals?’, in *Hospitals and Healing from Antiquity to the Later Middle Ages* (Aldershot, 2008), pp. 215-216.

2 Joan Kelly, ‘Did Women Have a Renaissance?, in *Women, History & Theory: The Essays of Joan Kelly* (Chicago, 1984), p. 22.

3 Christiane Klapisch-Zuber, ‘Blood Parents and Milk Parents: Wet Nursing in Florence, 1300-1530’, in *Women, Family and Ritual in Renaissance Italy*, trans. Lydia G. Cochrane (Chicago, 1985), pp. 137-138.

Shortened footnote

**Surname, ‘Abbreviated Title’, p. x / pp. xx-xx.**

7 Horden, ‘How Medicalised?’, pp. 215-216.

8 Klapisch-Zuber, ‘Blood Parents and Milk Parents’, pp. 137-138.

9 Kelly, ‘Did Women Have?’, p. 22.

Bibliography

**Author’s Name and Surname, ‘Title of the Article as It Appears in the Collection’, in *Title of the Variorum Collection* (City, year), pp. xx-xx.**

Peregrine Horden, ‘How Medicalised Were Byzantine Hospitals?’, in *Hospitals and Healing from Antiquity to the Later Middle Ages* (Aldershot, 2008), pp. 213-235.

Joan Kelly, ‘Did Women Have a Renaissance?, in *Women, History & Theory: The Essays of Joan Kelly* (Chicago, 1984), pp. 19-50.

Christiane Klapisch-Zuber, ‘Blood Parents and Milk Parents: Wet Nursing in Florence, 1300-1530’, in *Women, Family and Ritual in Renaissance Italy*, trans. Lydia G. Cochrane (Chicago, 1985), pp. 132-164.

**Journal Articles**

Many journal articles can be downloaded from internet databases such as JSTOR or Project Muse. Be aware that when an article has been published on paper, you should not include the webpage in your reference, even though it is likely that you accessed it online via an academic database. The vast majority of articles you can find on academic databases was printed on paper first and then electronically; certainly, this is what happens with prestigious journals like *Speculum*, *The Sixteenth Century Journal*, *Renaissance Quarterly*, and *Past & Present* among others (hence, no need to indicate the website).

When referencing an article *only* published electronically, add the website between the signs ‘<’ and ‘>’ (no hyperlink), followed by the date you accessed it between square brackets, ‘[accessed day month year]’.

Journal articles may have many authors, particularly in archaeology and the sciences. If there are more than four authors, list them all in the bibliography, but in the footnotes only write the first author followed by the Latin expression *et al.* (which means ‘and others’). For articles with up to four authors, write them all in both footnotes and bibliography.

Full reference

**Author’s Name and Surname, ‘Title of the Article’, *Journal Name*, volume: issue (if any) (date), pp. xx-xx.**

[The institution that publishes the journal is not mentioned in the reference.]

1 Liz Herbert McAvoy, Patricia Skinner and Theresa Tyers, ‘Strange Fruits: Grafting, Foreigners, and the Garden Imaginary in Northern France and Germany, 1250-1350’, *Speculum*, 94: 2 (April 2019), pp. 468-469.

2 John Horne, ‘End of a Paradigm? The Cultural History of the Great War’, *Past & Present*, 242: 1 (February 2019), p. 172.

3 Carmen Lícia Palazzo, ‘The Golden Age of Islam: The Abassid Caliphate Patronage and the House of Wisdom’, *Mirabilia. Electronic Journal of Antiquity, Middle & Modern Ages*, 25: 2 (June-December 2017), p. 27, <https://www.revistamirabilia.com/sites/default/files/pdfs/2\_0.pdf> [accessed 31 May 2019].

Shortened footnote

**Author’s Surname, ‘Shortened Article Title’, p. x / pp. xx-xx.**

4 McAvoy, Skinner and Tyers, ‘Strange Fruits’, pp. 468-469.

5 Horne, ‘End of a Paradigm?’, p. 172.

6 Palazzo, ‘The Golden Age of Islam’, p. 27.

Bibliography

**Author’s Surname, Name, ‘Title of the Article’, *Journal Name*, volume: issue (if any) (date), pp. xx-xx.**

[Please include the page range of the article.]

Horne, John, ‘End of a Paradigm? The Cultural History of the Great War’, *Past & Present*, 242: 1 (February 2019), pp. 155-192.

McAvoy, Liz Herbert, Skinner, Patricia and Tyers, Theresa, ‘Strange Fruits: Grafting, Foreigners, and the Garden Imaginary in Northern France and Germany, 1250-1350’, *Speculum*, 94: 2 (April 2019), pp. 467-495.

Palazzo, Carmen Lícia, ‘The Golden Age of Islam: The Abassid Caliphate Patronage and the House of Wisdom’, *Mirabilia. Electronic Journal of Antiquity, Middle & Modern Ages*, 25: 2 (June-December 2017), pp. 25-41, <https://www.revistamirabilia.com/sites/default/files/pdfs/ 2\_0.pdf> [accessed 31 May 2019].

**Articles from a Newspaper or a Magazine**

Full footnote

**Author’s Name and Surname, ‘Article Title’, *Newspaper/Magazine Name*, city, date of publication, p. x / pp. xx-xx, <website (if accessed online)> [accessed day month year].**

1 Amanda Ripley, ‘Raising Obama. How His Mother Made Him Who He Is’, *Time*, New York, 21 April 2008, pp. 1, 15-22, <http://content.time.com/time/magazine/article/0,9171,1729685,00.html> [accessed 3 May 2019].

2 ‘The Titanic Is Sunk, with Great Loss of Life’, *The Guardian*, Manchester, 16 April 1912, p. 1, <https://www.theguardian.com/news/1912/apr/16/leadersandreply.mainsection> [accessed 20 October 2018].

Shortened footnote

**Surname, ‘Shortened Article Title’, p. x / pp. xx-xx.**

3 Ripley, ‘Raising Obama’, p. 17.

4 ‘The Titanic is Sunk’, p. 1.

Bibliography

**Author’s Surname, Name, ‘Article Title in Full’, *Newspaper/Magazine*, city, date of publication, p. x / pp. xx, <website (if accessed online)> [accessed day month year].**

Ripley, Amanda ‘Raising Obama. How His Mother Made Him Who He Is’, *Time*, New York, 21 April 2008, pp. 1, 15-22, <http://content.time.com/time/magazine/article/0,9171,1729685,00.html> [accessed 3 May 2019].

‘The Titanic Is Sunk, with Great Loss of Life’, *The Guardian*, Manchester, 16 April 1912, p. 1, <https://www.theguardian.com/news/1912/apr/16/leadersandreply.mainsection> [accessed 20 October 2018].

**Book Reviews**

Full footnote of a review of the book above

**Name Surname of the Reviewer, ‘Review of *Book Title* (City, year), by Name Surname of Author’, *Journal Name*, volume: issue (date), p. x / pp. xx-xx.**

1 Bonnie N. Field, ‘Review of *Making Democratic Citizens in Spain: Civil Society and the Popular Origins of the Transition, 1960-78* (Basingstoke, 2011), by Pamela Beth Radcliff’, *Democratization*, 19: 1 (February 2012), p. 144.

Shortened footnote

**Reviewer’s Surname, ‘Review of *Shortened Book Title*’, p. x / pp. xx.**

3 Field, ‘Review of *Making Democratic Citizens in Spain*’, p. 144.

Bibliography

**Surname, Name of the Reviewer, ‘Review of *Book Title* (City, year), by Name Surname of Author’, *Journal Name*, volume: issue (date), pp. xx-xx.**

Field, Bonnie F., ‘Review of *Making Democratic Citizens in Spain: Civil Society and the Popular Origins of the Transition, 1960-78* (Basingstoke, 2011), by Pamela Beth Radcliff’, *Democratization*, 19: 1 (February 2012), pp. 143-145.

[Don’t forget to indicate the review’s page range.]

**MLitt/Masters and PhD Theses (Unpublished)**

Full footnote

**Name Surname, ‘Title of the work’ (Type of work, University, year), p. x / pp. xx-xx.**

1 John Cheshire, ‘Early Victorian Stained Glass (PhD Thesis, University of Exeter, 1998), p. 71.

2 Kimberley-Joy Knight, ‘Blessed Are Those Who Weep: *Gratia Lacrymarum* in Thirteenth-Century Hagiographies’ (PhD Thesis, University of St Andrews, 2014), pp. 110-113.

Shortened footnote

**Surname, ‘Shortened Title’, p. x /pp. xx-xx.**

3 Cheshire, ‘Stained Glass’, p. 71.

4 Knight, ‘Blessed Are Those Who Weep’, pp. 110-113.

Bibliography

**Surname, Name, ‘Title of the Work’ (Type of work, University, year).**

Cheshire, John, ‘Early Victorian Stained Glass’ (PhD Thesis, University of Exeter, 1998).

Knight, Kimberley-Joy, ‘Blessed Are Those Who Weep: *Gratia Lacrymarum* in Thirteenth-Century Hagiographies’ (PhD Thesis, University of St Andrews, 2014).

**Art Pieces and Images**

Full footnote

**Artist’s Name and Surname, ‘Title of Work’, medium, date of creation, Location, Institution/Museum/Owner.**

1 Roger van der Weyden, ‘The Descent from the Cross’, oil on oak panel, c. 1435, Madrid, Museo del Prado.

2 Alberto Giacometti, ‘L’Homme Qui Marche’, bronze sculpture, 1961, Pittsburgh, Carnegie Museum of Art.

[If you accessed the image/art piece on a website, add this information at the end: …, <website> [accessed day month year]. If you are taking the image/art piece from a book or article, indicate so at the end as well: …, in article/book reference.]

Shortened footnote

**Artist’s Surname, ‘Title of Work’**

3 van der Weyden, ‘The Descent from the Cross’.

4 Giacometti, ‘L’Home Qui Marche’.

Bibliography

**Artist’s Surname, Name, ‘Title of Work’, medium, date of creation, location, Institution/Museum/Owner.**

Giacometti, Alberto, ‘L’Homme Qui Marche’, bronze sculpture, 1961, Pittsburgh, Carnegie Museum of Art.

van der Weyden, Roger, ‘The Descent from the Cross’, oil on oak panel, c. 1435, Madrid, Museo del Prado.

**Music Recordings**

Full footnote

**Name of group/composer/performer, ‘Title of Song/Piece’, recorded date, Track Number on *Name of Album*, Record Company or Publisher, Year of Release. Medium / <website> [accessed day month year].**

1 Bob Dylan, ‘Workingman’s Blues #2’, recorded February 2006, track 3 on *Modern Times*, Columbia Records, 2006. Compact Disc.

2 Lucius, ‘Dusty Trails (Live on The Current)’, recorded 6 March 2017, The Currentradio show, 2017. <https://www.youtube.com/watch?v=pdsv6o9RVqg> [accessed 5 May 2017].

Shortened footnote

**Composer’s/Performer’s Last Name / Band Name, ‘Title of Song/Piece’.**

3 Dylan, ‘Workingman’s Blues #2’.

4 Lucius, ‘Dusty Trails (Live on The Current)’.

Bibliography

**Composer’s/Performer’s Surname, Name / Band Name, ‘Title of Song/Piece’, recorded date, Recording Company or Publisher, Track Number on *Name of Album*, Year of Release. Medium / <website> [accessed day month year].**

Dylan, Bob, ‘Workingman’s Blues #2’, recorded February 2006, track 3 on *Modern Times*, Columbia. Compact Disc.

Lucius, ‘Dusty Trails (Live on The Current)’, recorded 6 March 2017, The Currentradio show, 2017. <https://www.youtube.com/watch?v=pdsv6o9RVqg> [accessed 5 May 2017].

**Films**

Full footnote

***Film Title*, dir. Name Surname (city, year). Medium.**

1 *Joe Versus the Volcano*, dir. John Patrick Shanley (Burbank, CA, 1990). DVD.

Shortened footnote

***Film Title*, dir. Surname.**

3 *Joe Versus the Volcano*, dir. Shanley.

Bibliography

**Director’s Surname, Name (dir.), *Film Title* (city, year). Medium.**

Shanley, John Patrick (dir.), *Joe Versus the Volcano* (Burbank, CA, 1990). DVD.

**Website Content**

Full footnote

**Name Surname of Performer/Writer/Creator, ‘Title of the piece’, *Title of blog/TV or radio programme*, TV channel/Radio station, publication date, <website> [accessed day month year].**

1 Melvyn Bragg, ‘President Ulysses S. Grant’, *In Our Time*, BBC Radio 4, 30 May 2019, <https://www.bbc.co.uk/programmes/m0005f2k> [accessed 7 July 2019].

2 J. Robert Lennon, ‘How Do You Revise?’, *Ward Six*, Blog, 16 September 2010, <http://wardix.blogspot.com/2010/09/how-do-you-revise.html> [accessed 2 December 2012].

Shortened footnote

**Creator’s Surname, ‘Shortened title’.**

3 Bragg, ‘President Ulysses S. Grant’.

4 Lennon, ‘How Do You Revise’.

Bibliography

**Surname, Name of Performer/Writer/Creator, ‘Title of the piece’, *Title of blog/TV or radio programme*, TV channel/Radio station, publication date, <website> [accessed day month year].**

Bragg, Melvyn, ‘President Ulysses S. Grant’, *In Our Time*, BBC Radio 4, 30 May 2019, <https://www.bbc.co.uk/programmes/m0005f2k> [accessed 7 July 2019].

Lennon, J. Robert, ‘How Do You Revise?’, *Ward Six*, Blog, 16 September 2010, <http://wardix.blogspot.com/2010/09/how-do-you-revise.html> [accessed 2 December 2012].

**Social Media Content: Twitter, Instagram, Facebook…**

Full footnote

**Author’s Name Surname/Institution, ‘Title of post’, *Social Media Platform*, date, <website> [accessed day month year].**

1 British Library, ‘Leonardo da Vinci: A Mind in Motion’, *Facebook*, 31 May 2019, <https://www.facebook.com/pg/britishlibrary/posts/> [accessed 4 June 2019].

2 Rob Boddice (@virbeatum), ‘A History of Feelings’, *Twitter*, 7 May 2019, <https://twitter.com/virbeatum/status/1125796551241216000> [accessed 21 July 2019].

Shortened footnote

**Author’s Surname/Institution, ‘Shortened Title of Post’.**

3 British Library, ‘Leonardo da Vinci’.

4 Boddice, ‘History of Feelings’.

Bibliography

**Surname, Name / Institution, ‘Title of Post’, *Social Media Platform*, date, <website> [accessed day month year].**

Boddice, Rob (@virbeatum), ‘A History of Feelings’, *Twitter*, 7 May 2019, <https://twitter.com/virbeatum/status/1125796551241216000> [accessed 21 July 2019].

British Library, ‘Leonardo da Vinci: A Mind in Motion’, *Facebook*, 31 May 2019, <https://www.facebook.com/pg/britishlibrary/posts/> [accessed 4 June 2019].

**Interviews**

Full footnote

**Name Surname of Interviewee, Interview by Name Surname of Interviewer, Website/Journal/Radio or TV Programme, Date, <website (if accessed online)> [accessed date month year].**

Or (if the name of the interviewer is not known)

**‘Interview with Name Surname’, *Website/Journal/Radio or TV Programme*, Date of publication, <website (if accessed online). [accessed day month year].**

[Please, note all these details may not be available.]

1 Peter Burke, Interview by Alan MacFarlane, *YouTube*, July 2004, <https://www.youtube.com/watch?v=SCJXrEPT22Q> [accessed 17 November 2008].

2 ‘Interview with Natalie Zemon Davis’, *Medievalists.net. Where the Middle Ages Begin*, <http://www.medievalists.net/2008/09/interview-with-natalie-zemon-davis/> [accessed 3 February 2019].

[In case of long video interviews, you could indicate the minute when the information you are citing comes up: e.g.…, *YouTube*, July 2004, min. 36, <website> [accessed day month year]].

Shortened Reference

**Interviewee’s Name and Surname, Interview by Name Surname of the Interviewer, Website.**

Peter Burke, Interview by Alan Macfarlane, *YouTube*.

[optionally, you could add the minute(s):…, *YouTube*, mins. 22-23.]

**‘Interview with Name Surname’, *Website/Journal/ Radio or TV Programme*.**

‘Interview with Natalie Zemon Davis’, *Medievalists.net*.

Bibliography

**Surname, Name of Interviewee, Interview by Name Surname of Interviewer, Website/Journal/Radio or TV Programme, Date, <website (if accessed online)> [accessed day month year].**

Or

**Surname, Name of the Interviewee, ‘Interview with’, *Website/Journal/Radio or TV Programme*, Date of publication, <website (if accessed online). [accessed day month year].**

Peter Burke, Interview by Alan MacFarlane, *YouTube*, July 2004, <https://www.youtube.com/watch?v=SCJXrEPT22Q> [accessed 17 November 2008].

Davis, Natalie Zemon, ‘Interview with’, *Medievalists.net. Where the Middle Ages Begin*, <http://www.medievalists.net/2008/09/interview-with-natalie-zemon-davis/> [accessed 3 February 2019].

[For interviews conducted by students or scholars in their research, follow these guidelines: 2 Harvey Kail, interview by Laurie A. Pinkert, 19 March 2009, interview 45B, transcript.]

**Tables, Maps and Illustrations**

Position tables, maps and figures as soon as possible after they are first referenced or described. For figures and maps, include a caption, or short explanation of the illustration, directly after the figure number. Cite the source of the table and illustration information with a ‘credit line’ at the bottom of the table or illustration and, if applicable, after the caption. The credit line should be distinguished from the caption by being enclosed in parenthesis or written in different type.

Cite a table, map or illustration as you would for a shortened reference in a footnote, and include full information in an entry in your bibliography (among the primary sources or in a different section dedicated to illustrations and tables). Acknowledge reproduced or adapted sources appropriately (i.e. ‘photo by’, ‘data by’, ‘illustration in’, ‘map by’…).

Reference in text

18. Alexander the Great consulting an astronomer (London, British Library, Royal MS 19 DI, fol. 40v).

Reference in the bibliography

Figure 18. Alexander the Great consulting an astronomer (London, British Library, Royal MS 19 DI, fol. 40v). Image in Sophie Page, *Magic in Medieval Manuscripts* (Toronto, 2017), p. 19.

**Anonymous Works –-Unknown Authorship**

Sources that have no known author or editor should be cited by title. Follow the basic format for full or shortened footnote and bibliography entry that are exemplified above omitting the author/editor and beginning respective entries with the title of the source.

**Indirect Sources**

Students are supposed to be familiar with the sources they are citing. Hence, the School of History discourages the use of a primary or secondary source that was cited in another work. Students are requested to check the original source, but in the case this is not available or students cannot read it because it is written in a language they don’t know, this is how indirect references should be written:

Full footnote

**Primary Source/Book/Article that is Being Cited, p. x / pp. xx-xx, quoted in Book or Article where It Appears, p. x / pp. xx-xx.**

1 *Crónica de Enrique IV de Castilla, 1454-1474*, ed. María Pilar Sánchez-Parra García (Madrid, 1991), p. 183, quoted in Thomas Devaney, *Enemies in the Plaza. Urban Spectacle and the End of Spanish Frontier Culture, 1460-1492* (Philadelphia, 2015), p. 89.

Shortened footnote

**Shortened citation, p. x / pp. xx-xx, quoted in shortened citation, p. x / pp. xx-xx.**

3 *Crónica de Enrique IV de Castilla*, p. 183, quoted in Devaney, *Enemies in the Plaza*, p. 89.

Bibliography

**Work as in a bibliography entry, quoted in bibliography entry of the work that contains the previous.**

*Crónica de Enrique IV de Castilla, 1454-1474*, ed. María Pilar Sánchez-Parra García (Madrid, 1991), quoted in Thomas Devaney, *Enemies in the Plaza. Urban Spectacle and the End of Spanish Frontier Culture, 1460-1492* (Philadelphia, 2015).

**Lectures and Conference Contributions**

Undergraduates should not reference module lectures in their coursework. In lectures instructors provide a summary or an overview of a given topic. Hence, students are supposed to find and cite a book or article that deals with the topic of the lecture.

As for public lectures, research seminars and papers presented in conferences, this is how references should be written:

Full footnote

**Name Surname, ‘Title’ (type of paper, Conference/Seminar, city, date).**

1 Valerie Worth, ‘Shall I Apologize Translation? How Renaissance Translators and Publishers of Medical Texts Juggled Scholarly, Scientific and Commercial Pressures’ (plenary lecture, Durham Early Modern Studies Conference, Durham, 22-24 July 2019).

Shortened footnote

**Surname, ‘Shortened Title’.**

3 Worth, ‘Shall I Apologize Translation.’

Bibliography

**Surname, Name, ‘Title’ (type of paper, Conference/Seminar, city, date).**

Worth, Valerie, ‘Shall I Apologize Translation? How Renaissance Translators and Publishers of Medical Texts Juggled Scholarly, Scientific and Commercial Pressures’ (plenary lecture, Durham Early Modern Studies Conference, Durham, 22-24 July 2019).

**Consecutive Citations: The Use of *Ibid.***

When you want to reference the same item in two or more consecutive footnotes, you provide neither the full reference nor its shortened version. You should use the term *Ibid.* This is the abbreviated form of the Latin word *ibidem*, which means ‘as above’. Thus, whenever you employ *Ibid.*, you indicate the reader that you are referencing the very same item you mentioned in the footnote immediately above.

Please, be aware of the following practicalities regarding the use of *Ibid.*:

• It should be written in italics (as it is a word in a language other than English) and with a capital ‘I’.

• If you are referencing the same item and also the same pages as in the footnote immediate above, then write only this: 34 *Ibid*.

• If you are referencing the same item than in the footnote above, but different pages within it, then *Ibid.* should be followed by a comma and the new page(s) you are citing: 35 *Ibid.*, p. 123.

• *Ibid*. can only be used when there was only one item in the previous footnote. If you are referencing several items in one footnote and in the next footnote you want to cite one of them again, you will have to provide a shortened reference for it.

• If needed, you should use *Ibid.* in the first footnote of a given page of your essay. It does not matter that the footnote to which *Ibid.* is referring to is on the previous page.

Please pay attention to the following examples. Imagine the following lines are the footnotes within a given essay:

4 Carole Hillenbrand, *The Crusades: Islamic Perspectives* (Edinburgh, 1999), p. 124.

5 Riley-Smith, *The Crusades*, pp. 39-40.

6 Hillenbrand, *The Crusades*, p. 128.

7 *Ibid.*

9 *Ibid*., p. 135.

10 Nikolas Jaspert, *The Crusades*, trans. Phyllis G. Jestice (London, 2006), pp. 28-29.

11 Hillenbrand, *The Crusades*, p. 140. Tyerman, *The Crusades*, pp. 83-85.

12 Hillenbrand, *The Crusades*, p. 140.

13 *Ibid.*, p. 141.

[In footnote 7 you are citing p. 128 of Hillenbrand’s book. In footnote 9 you are still citing Hillenbrand’s book, but a different page this time.]

**Checking the Finished Script**

■ Leave adequate time for final editing and proofreading. If you find it easier to proofread a hard copy of the text rather than working directly from the screen, allow sufficient time to print a draft version.

■ Allow more than enough time for printing the final version of the work. Problems may happen!

■ Minor corrections (one or two throughout the essay) may be penned in neatly on the final printout. If there are a number of corrections of one page, print that page again.

■ **The final checking should be done with extreme thoroughness as marks can easily be lost through the impression of carelessness created by uncorrected errors, factual and textual.**