

line, with a blank line between notes. Label the list *Notes*. If you restart numbering for each chapter, add subheadings to distinguish the notes for each chapter: "Chapter 1" and so forth. See figure A.14 for a sample page of endnotes.

16.3.5 Complex Notes

CITATIONS. If you cite several sources to make a single point, avoid cluttering your text with reference numbers by grouping them into a single note. List the citations in the same order that the references appear in the text; separate citations with semicolons.

Only when we gather the work of several scholars—Walter Sutton's explications of some of Whitman's shorter poems; Paul Fussell's careful study of structure in "Cradle"; S. K. Coffman's close readings of "Crossing Brooklyn Ferry" and "Passage to India"—do we begin to get a sense of both the extent and the specificity of Whitman's forms.¹

- N:** 1. Sutton, "The Analysis of Free Verse Form, Illustrated by a Reading of Whitman," *Journal of Aesthetics and Art Criticism* 18 (December 1959): 241–54; Fussell, "Whitman's Curious Warble: Reminiscence and Reconciliation," in *The Presence of Whitman*, ed. R. W. B. Lewis, 28–51; Coffman, "'Crossing Brooklyn Ferry': Note on the Catalog Technique in Whitman's Poetry," *Modern Philology* 51 (May 1954): 225–32; Coffman, "Form and Meaning in Whitman's 'Passage to India,'" *PMLA* 70 (June 1955): 337–49.

It is also useful to group citations when you refer readers to a number of additional sources (called a "string cite"):

- N:** 2. For accounts of the coherence-making processes of consciousness from, respectively, psychological, neuropsychological, and philosophical points of view, see Bernard J. Baars, *A Cognitive Theory of Consciousness* (New York: Cambridge University Press, 1988); Gerald Edelman, *Bright Air, Brilliant Fire: On the Matter of the Mind* (New York: Basic Books, 1992); and Daniel Dennett, *Consciousness Explained* (Boston: Little Brown, 1991).

CITATIONS AND COMMENTS. If a note includes both a citation and a substantive comment, put the citation first with a period after it, followed by the comment in a separate sentence.

To come to Paris was to experience the simultaneous pleasures of the best contemporary art and the most vibrant art center.⁹

- N:** 2. Natt, "Paris Art Schools," 269. Gilded Age American artists traveled to other European art centers, most notably Munich, but Paris surpassed all others in size and importance.