

Collections, Series, and Sets

XXX

4th December 2022

Contents

1	Citation Usage	1
1.1	Books	2
1.1.1	\bcite	2
1.1.2	@bookset and @booksetelement	2
1.1.3	What \bcite does	2
1.2	TV Shows	3
1.2.1	Citing TV Episodes	3
1.2.2	@bibtvseries and @bibtvepisode	3
1.3	Works of Art	4
1.3.1	@bibart	6
1.4	Stamps	6
1.4.1	\stampcite	6
1.4.2	@bibstampseries and @bibstamp	7
1.5	Generic texts – quotations	7
1.5.1	The Sahara	8
1.6	Music	9
1.6.1	\musiccite	9
1.6.2	@bibmusic and @xdata	10

1 Citation Usage

Medium neutral citation of layered assemblages, by title and natural sub-units (if any), such as chapters and episodes: more generally, anything in a set/element relationship. Biblatex’s cross-referencing function allows inheritance across these layers.

1.1 Books

1.1.1 \bcite

Use \bcite to cite a specific book in a series – *The Anome* (henceforth JV–Dur1), c4 and *Trullion: Alastor 2262* (henceforth JV–Ala1), c5.

Also use \bcite to cite from a specific book in an author’s (collected) works, like Bronte’s – *Jane Eyre* (henceforth CB–JE) or multiple works from the same or different authors – *The Old Curiosity Shop* (henceforth CD–OCS); *Dombey and Son* (henceforth CD–DS); *A Wizard of Earthsea* (henceforth UKLG–ES1). Second cite: (CD–DS, c14).

1.1.2 @bookset and @booksetelement

1	a @bookset entry containing author details (name and date)	@bookset{blyton, Author = {Enid Blyton}, date = {1897/1968}, }
2	a @bookset entry containing series details (for the bib: series name, crossref, sortkey and keywords)	@bookset{malorytowers, Title = {Malory Towers}, crossref = {blyton}, sortkey = {Malory Towers}, keywords = {series, school}, }
3	a @booksetelement entry containing the book details (for the citation: title and shorthand introduction, or shorthand; for the bib: date, sortkey, keywords and xref)	@booksetelement{bsm16, Title = {Second Form at Malory Towers}, Date = {1947}, Series = {Malory Towers}, Number = {2}, xref = {malorytowers}, sortkey = {Malory Towers02}, shorthand = {EB--MT2}, keywords = {series}, }
→	Result: \bcite[nopp c3]{bsm16}	<i>Second Form at Malory Towers</i> (henceforth EB–MT2), c3

1.1.3 What \bcite does

On first cite, \bcite prints the book title and the shorthand introduction; on subsequent cites, it prints the shorthand.

\bcite handles multi-cites: *The Voyage of the Dawn Treader* (henceforth CSL–N3); *The Silver Chair* (henceforth CSL–N4).

The \fullcite for a @booksetelement looks like this:

EB–MT2 *Second Form at Malory Towers* (1947)

1.2 TV Shows

Episodes on TV also form sets and groups.

Use \citesntitleref to refer to a TV series – like *Lost in Space* (83 ep., 1965–1968), and that other one *Babylon 5* (110 ep., 1994–1999).

1.2.1 Citing TV Episodes

Episode titles, like ‘20th Century Here We Come’ (*It’s About Time* 1.19) and ‘Gilligan’s Mother-in-Law’ (*Gilligan’s Island* 2.1), come in several citation flavours.

1	\citeeptitle{gi11} episode title	‘Angel on the Island’
2	\citeeptitleplain{gi11} episode title plain	Angel on the Island
3	\citeeptitleref{gi11} episode title ref	‘Angel on the Island’ (GI 1.11)
4	\citeeptitleref1{gi11} episode title ref long	‘Angel on the Island’ (<i>Gilligan’s Island</i> 1.11)
5	\citestitleref{gi11} series title via citing episode	<i>Gilligan’s Island</i> (98 ep., 1964–1967)
6	\citesntitleref{gi} series title via citing series	<i>Gilligan’s Island</i> (98 ep., 1964–1967)
7	\citeepsref{gi11} episode short reference	‘Angel on the Island’, GI 1.11, written by Herbert Finn and Alan Dinehart, dir. Jack Arnold

1.2.2 @bibtvseries and @bibtvepisode

TV series and episode bib entries follow a similar pattern to the book sets.

1	@bibtvseries	<pre>@bibtvseries{lis, title={Lost in Space}, titleabbrev={LiS}, date={1965/1968}, numberseasons={3}, numberepisodes={83}, episodelength={40}, genre={science fiction}, genreb={space adventure}, setting={outer space}, timeperiod={1999}, producer={Irwin Allen}, premise={space family explorers lost in space}, like={Swiss Family Robinson in space}, keywords={tv series}, }</pre>
2	@bibtvepisode	<pre>@bibtvepisode{lis1, episodetitle = {The Reluctant Stowaway}, episodecount = {1}, seriesnumber = {1}, episodenumber = {1}, director = {Anton M Leader}, writer = {S Bar-David}, crossref = {lis}, keywords={tv series}, }</pre>
→	\citepsref{lis1}	<p>‘The Reluctant Stowaway’, LiS 1.1, written by S Bar-David, dir. Anton M Leader</p>

The series abbreviation, LiS, is inherited by \bibtvepisode from \bibtvseries’s titleabbrev field via the crossreference.

1.3 Works of Art

Intended as the caption to an illustration: Title, date, artist, school/style, type, medium, dimensions, location –

Uses \fullcite; there is no custom artcite command.

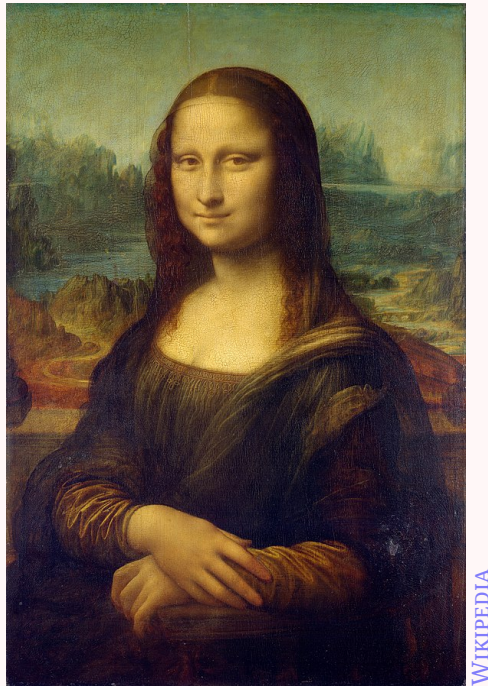


Figure 1: *Mona Lisa*, **1503**, by Leonardo da Vinci – RENAISSANCE painting: oil on wood (Lombardy poplar), 77 x 53 cm: The Louvre/Paris

1.3.1 @bibart

1	<code>\@bibart entry</code>	<pre>@bibart{art1, artist = {Leonardo {da Vinci}}, title = {Mona Lisa}, origtitle = {La Giaconda}, date = {1503~}, provenance = {The Louvre}, origprov = {Musée du Louvre}, city = {Paris}, medium = {oil on wood (Lombardy poplar)}, dimensions = {77 x 53 cm}, worktype = {painting}, workstyle = {Renaissance}, }</pre>
2	No customised citation driver defined	–
3	<code>\citetitle{art1}</code>	<i>Mona Lisa</i>
4	<code>\cite{art1}</code>	<i>Mona Lisa, 1503</i> , by Leonardo da Vinci – RENAISSANCE painting: oil on wood (Lombardy poplar), 77 x 53 cm: The Louvre/Paris
5	<code>\fullcite{art1}</code> uses the bibliography driver	<i>Mona Lisa, 1503</i> , by Leonardo da Vinci – RENAISSANCE painting: oil on wood (Lombardy poplar), 77 x 53 cm: The Louvre/Paris

1.4 Stamps

1.4.1 \stampcite

Postage stamps also form sets and elements, and individual stamps are cited by caption and denomination, using the `\stampcite` custom command: like the jewel-like ‘Green and Gold Nomia Bee (*Lipotriches australica*)’, \$1 (henceforth Aus–NB2). And one from the *In the Garden: SCM 2019*¹ series: ‘Pollinators’, \$1 (henceforth Aus–ITG3), with its honey-eater

¹The series itself is cited via `\citetitle{stmpseries2}`

bird, an Eastern Spinebill. And a single stamp from Vietnam: ‘Rosa hybrid tea’, 15D (henceforth Viet1). Repeated cite: a painted lady butterfly is also visible in the garden (Aus–ITG3).

1.4.2 @bibstampseries and @bibstamp

1	<code>\stampcite{stamp1}</code>	‘Resin Bee (<i>Megachile macleayu</i>)’, \$1 (henceforth Aus–NB1)
2	The <code>\@bibstampseries</code> series entry in the bib file	<code>@bibstampseries{stmpseries1,</code> <code>country = {Australia},</code> <code>title = {Native Bees},</code> <code>date = {2019-05-14},</code> <code>denomination = {4 x \$1},</code> <code>illustration = {Kevin Stead},</code> <code>sortkey = {Native Bees},</code> <code>keywords = {stampseries},</code> <code>}</code>
3	The <code>\@bibstamp</code> stamp entry in the bib file	<code>@bibstamp{stamp1,</code> <code>stampdenomination = {\$1},</code> <code>xref = {stmpseries1},</code> <code>stampcaption = {Resin Bee</code> <code>(\mkbibemph{Megachile macleayu})},</code> <code>sortkey = {Native Bees01},</code> <code>sortkeyref = {Native Bees},</code> <code>keywords = {stampseries},</code> <code>shorthand = {Aus--NB1},</code> <code>}</code>
4	Referring to a country (stored in <code>\sortkeyref</code>) for series-less stamps: <code>\citetrackerfalse</code> <code>\stampcitec{stamp10}</code> <code>\citetrackertrue</code>	Vietnam

1.5 Generic texts – quotations

An ordinary quotation, from an article: ‘The figure was detailed in an ineffectively redacted public document uploaded to the Federal Court’s website in November.’ [qa175](#)

Georgine Mitchell, ‘Court papers error reveal Rush seeking \$20m payment’, *The Sydney Morning Herald* (Jan. 19, 2019), p 4.

1.5.1 The Sahara

A quote from an interviewee:

‘It seems very reasonable that the deserts of the Sahara, Arabia, Mongolia and Gobi probably played an important role in keeping different populations apart for long periods of time.’

qr17

Eleanor Scerri (at the Max Planck Institute for the Study of Human History, Jena); qtd. in Michael Marshall, ‘Prehistoric climate change revealed: New study suggests possible impacts on human evolution’ [reporting on a 800,000-year-span climate study by Mario Krapp, University of Cambridge, UK], *New Scientist*, 3216 (Feb. 9, 2019), p 5.

This is done with the

`\definecaption{quote key}{quote text}{citation}{pinpoint}` command, linking quotation and citation together, and applied with

the

`\usecaption{quote key}` command.

Here, command `\definecaption` creates a `\adcqr17` command which uniquely identifies the quotation text –

qr17: It seems very reasonable ...

and links in the quote’s author

```
@articlequotee{qq13,author={Eleanor Scerri}, ...}
```

```
→ related={a102}, and relatedtype={quotedin},
```

```
→ @article{a102,author={...}...crossref={j67}, ...}
```

```
→ @periodical{j67,journaltitle={New Scientist}}...
```

And a quotation:

‘Cornificius begrudged the arts their good fortune. Jealously feeling it would be a disgrace for one advanced in years to go to school, and for an old man to be shown up as but a boy in understanding, he set himself to carping on what he despaired of learning. (b1 c5)’

qic1

John of Salisbury, ‘Metalogicon, 1159’, in Rita Copeland and Ineke Sluiter (eds.), *Medieval Grammar and Rhetoric: Language art and literary theory, AD 300–1475* (Oxford University Press, 2009), 487–510; Reprint of *The ‘Metalogicon’ of John of Salisbury: A Twelfth-Century Defense of the Verbal and Logical Arts of the Trivium*, trans. D D McGarry (California University Press, 1955), pp 487–488. See Figure 2 for the Latin.

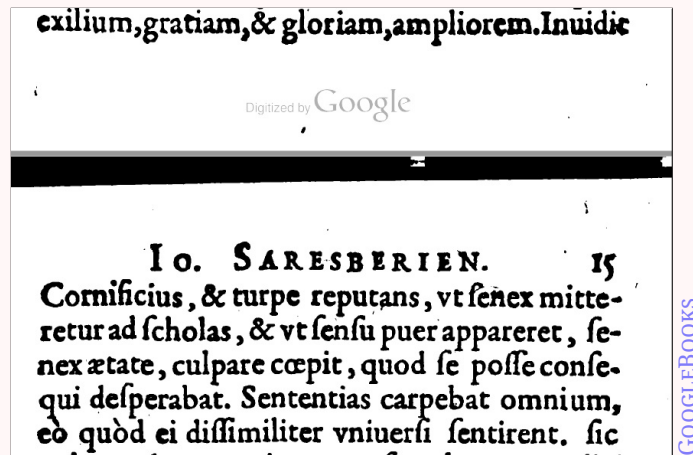


Figure 2: John of Salisbury, 12th c, on the carping of Cornificius (*Metalogicon*, b1 c5, 1610 edition)

‘unintended conjuring trick’

qr18

Professor Birks; qtd. in Ewan McKendrick, *Modern Law Review*, 54/1 (Jan. 1991), pp 162–165, review of *Clerk and Lindsell on Torts* (16th edn., Sweet and Maxwell, 1989)

1.6 Music

1.6.1 \musiccite

Use `\musiccite` to cite a specific song on an album or in an opera, or a movement in a symphony – *The Moon is a Harsh Mistress*.

Second cite: *The Moon is a Harsh Mistress*.

Artist (`\musiccitea`): **Judy COLLINS**. Second cite: **Judy Collins**.

Album (`\musicciteb`): **Judith** (1975). Second cite: **Judith**.

pre *Send in the Clowns*, post.

1.6.2 @bibmusic and @xdata

1	The \@bibmusic entry in the bib file for the song	@bibmusic{xtmiahm, title = {The Moon is a Harsh Mistress}, xdata={xjcalb1}, }
2	The \@xdata entry for the album	@xdata{xjcalb1, albumtitle={Judith}, albumdate={1975}, xdata={xjcset}, }
3	The \@xdata entry for the artist	@xdata{xjcset, author={Judy Collins}, date={1939/}, }
4	The \@bibmusic entry in the bib file for the album	@bibmusic{judith, keywords = {albums}, xdata={xjcalb1}, }
5	The \@bibmusic entry in the bib file for the artist	@bibmusic{jcollins, xdata={xjcset}, }

References

Artworks

Mona Lisa, 1503, by Leonardo da Vinci – RENAISSANCE painting: oil on wood (Lombardy poplar), 77 x 53 cm: The Louvre/Paris.

Book Series

Alastor series by VANCE, Jack.

JV-Ala1 *Trullion: Alastor* 2262 (1973).

Chronicles of Narnia series by LEWIS, C S.

CSL-N3 *The Voyage of the Dawn Treader* (1952).

CSL-N4 *The Silver Chair* (1953).

Durdane series by VANCE, Jack.

JV-Dur1 *The Anome* (1973).

Earthsea series by LE GUIN, Ursula K.

UKLG-ES1 *A Wizard of Earthsea* (1968).

Malory Towers series by BLYTON, Enid.

EB-MT2 *Second Form at Malory Towers* (1947).

Collected Works

BRONTË, Charlotte (1816–1855).

CB-JE *Jane Eyre* (1847).

DICKENS, Charles (1812–1870).

CD-OCS *The Old Curiosity Shop* (1840).

CD-DS *Dombey and Son* (full title: *Dealings with the Firm of Dombey and Son: Wholesale, Retail and for Exportation*) (1846).

Music

COLLINS, Judy.

——: **Judith** (1975).

——: *Send in the Clowns*, **Judith** (1975).

——: *The Moon is a Harsh Mistress*, **Judith** (1975).

Postage Stamps

Aus-ITG3 'Pollinators', \$1.

Aus-NB1 'Resin Bee (*Megachile macleayi*)', \$1.

Aus-NB2 'Green and Gold Nomia Bee (*Lipotriches australica*)', \$1.

Viet1 'Rosa hybrid tea', 15D.

In the Garden: SCM 2019 [4 x \$1, 1 x \$2, AUSTRALIA, 2019], illus. Andrew HOPGOOD.

Miscellaneous [ndnc].

Native Bees [4 x \$1, AUSTRALIA, 2019], illus. Kevin STEAD.

TV Series

Babylon 5 (5x, 110 ep. × 40min, 1994–1999), produced by J Michael Straczynski.

Gilligan's Island (3x, 98 ep. × 20min, 1964–1967), produced by Sherwood Schwartz.

Lost in Space (3x, 83 ep. × 40min, 1965–1968), produced by Irwin Allen.

TV Episodes by episode title

'20th Century Here We Come' (*It's About Time*, series 1, ep 19).

'Angel on the Island' (*Gilligan's Island*, series 1, ep 11), written by Herbert Finn and Alan Dinehart, dir. Jack Arnold.

'Gilligan's Mother-in-Law' (*Gilligan's Island*, series 2, ep 1), written by Budd Grossman, dir. Jack Arnold.

'The Reluctant Stowaway' (*Lost in Space*, series 1, ep 1), written by S Bar-David, dir. Anton M Leader.

TV Episodes by series and sequence

'Angel on the Island' (*Gilligan's Island*, series 1, ep 11), written by Herbert Finn and Alan Dinehart, dir. Jack Arnold.

'Gilligan's Mother-in-Law' (*Gilligan's Island*, series 2, ep 1), written by Budd Grossman, dir. Jack Arnold.

'20th Century Here We Come' (*It's About Time*, series 1, ep 19).

'The Reluctant Stowaway' (*Lost in Space*, series 1, ep 1), written by S Bar-David, dir. Anton M Leader.

General references

Birks, Professor; qtd. in McKendrick, Ewan, *Modern Law Review*, 54/1 (Jan. 1991), pp 162–165, review of *Clerk and Lindsell on Torts* (16th edn., Sweet and Maxwell, 1989).

John of Salisbury, ‘Metalogicon, 1159’, in Rita Copeland and Ineke Sluiter (eds.), *Medieval Grammar and Rhetoric: Language art and literary theory, AD 300–1475* (Oxford University Press, 2009), 487–510; Reprint of *The ‘Metalogicon’ of John of Salisbury: A Twelfth-Century Defense of the Verbal and Logical Arts of the Trivium*, trans. D D McGarry (California University Press, 1955).

Mitchell, Georgine, ‘Court papers error reveal Rush seeking \$20m payment’, *The Sydney Morning Herald* (Jan. 19, 2019), p 4.

Scerri, Eleanor (at the Max Planck Institute for the Study of Human History, Jena); qtd. in Marshall, Michael, ‘Prehistoric climate change revealed: New study suggests possible impacts on human evolution’ [reporting on a 800,000-year-span climate study by Mario Krapp, University of Cambridge, UK], *New Scientist*, 3216 (Feb. 9, 2019), p 5.

