

Notes (from CMOS 16th edition)

#### 14.19 Numbers in text versus numbers in notes

Note reference numbers in text are set as superior (superscript) numbers. In the notes themselves, they are normally full size, not raised, and followed by a period. (In manuscripts, superscripted numbers in both places—the typical default setting in the note-making feature of a word processor—are perfectly acceptable.)

“Nonrestrictive relative clauses are parenthetical, as are similar clauses introduced by conjunctions indicating time or place.”<sup>1</sup>

1. William Strunk Jr. and E. B. White, *The Elements of Style*, 4th ed. (New York: Allyn and Bacon, 2000), 3.

#### 14.20 Sequencing of note numbers and symbols

Notes, whether footnotes or endnotes, should be numbered consecutively, beginning with 1, throughout each article and for each new chapter—not throughout an entire book unless the text has no internal divisions. Where only a handful of footnotes appear in an entire book or, perhaps, just one in an article, symbols may be used instead of numbers. Usually an asterisk is enough, but if more than one note is needed on the same page, the sequence is \* † ‡ §. For using a combination of numbers and symbols for two sets of notes, see [14.44–46](#). For notes to tables and other nontextual matter, which are usually handled independently of the notes to the text, see [3.74–78](#).

#### 14.21 Placement of note number

A note number should generally be placed at the end of a sentence or at the end of a clause. The number normally follows a quotation (whether it is run in to the text or set as an extract). Relative to other punctuation, the number follows any punctuation mark except for the dash, which it precedes.

“This,” wrote George Templeton Strong, “is what our tailors can do.”<sup>1</sup>

The bias was apparent in the Shotwell series<sup>3</sup>—and it must be remembered that Shotwell was a student of Robinson’s.

Though a note number normally follows a closing parenthesis, it may on rare occasion be more appropriate to place the number inside the closing parenthesis—if, for example, the note applies to a specific term within the parentheses.

(In an earlier book he had said quite the opposite.)<sup>2</sup>

Men and their unions, as they entered industrial work, negotiated two things: young women would be laid off once they married (the commonly acknowledged “marriage bar”<sup>1</sup>), and men would be paid a “family wage.”

#### 14.22 Note numbers with chapter and article titles and subheads

In books, a note number should never appear within or at the end of a chapter title. A note that applies to an entire chapter should be unnumbered and is preferably placed at the foot of the first page of the chapter, preceding any numbered notes (see [14.47–50](#)). Some journals publishers, on the other hand, prefer to tie such notes more explicitly to a particular article title by placing a note reference number (or symbol) with the title and the corresponding note. In a departure from previous recommendations, Chicago no longer objects to this practice with journal article titles. Moreover, the occasional note reference appearing with a subhead within a book chapter or an article is now considered acceptable, though some editors will prefer to move it into the text that follows the subhead.

#### 14.24 Purpose of shortened citations

To reduce the bulk of documentation in scholarly works that use footnotes or endnotes, subsequent citations of sources already given in full should be shortened whenever possible. The short form, as distinct from an abbreviation, should include enough information to remind readers of the full title or to lead them to the appropriate entry in the bibliography. (Some short forms are not covered here: for citing different chapters in the same work, see [14.113](#); for letters, see [14.117](#); for legal citations, see [14.287](#). Other short forms may be patterned on the examples in this section.)

#### 14.25 Basic structure of the short form

The most common short form consists of the last name of the author and the main title of the work cited, usually shortened if more than four words, as in examples 4–6 below. For more on authors’ names, see [14.27](#). For more on short titles, see [14.28](#). For more on journal articles, see [14.196](#).

1. Samuel A. Morley, *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery* (Baltimore: Johns Hopkins University Press, 1995), 24–25.

2. Regina M. Schwartz, "Nationals and Nationalism: Adultery in the House of David," *Critical Inquiry* 19, no. 1 (1992): 131–32.
3. Ernest Kaiser, "The Literature of Harlem," in *Harlem: A Community in Transition*, ed. J. H. Clarke (New York: Citadel Press, 1964).
4. Morley, *Poverty and Inequality*, 43.
5. Schwartz, "Nationals and Nationalism," 138.
6. Kaiser, "Literature of Harlem," 189–90.

#### 14.26 Cross-reference to full citation

When references to a particular source are far apart, readers encountering the short form may be helped by a cross-reference to the original note (especially in the absence of a full bibliography). Repeating the full details in each new chapter, formerly a common practice in scholarly works, is seldom necessary. These cross-references must be checked carefully before the work is published.

95. Miller, *Quest*, 81 (see chap. 1, n. 4).

#### 14.27 Short form for authors' names

Only the last name of the author, or of the editor or translator if given first in the full reference, is needed in the short form. Full names or initials are included only when authors with the same last name must be distinguished from one another. Such abbreviations as *ed.* or *trans.* following a name in the full reference are omitted in subsequent references. If a work has two or three authors, give the last name of each; for more than three, the last name of the first author followed by *et al.*

1. Kathryn Petras and Ross Petras, eds., *Very Bad Poetry* . . .
2. Joseph A. Bellizzi, H. F. Kruckeberg, J. R. Hamilton, and W. S. Martin, "Consumer Perceptions of National, Private, and Generic Brands," . . .
3. Petras and Petras, *Very Bad Poetry* . . .
4. Bellizzi et al., "Consumer Perceptions," . . .

#### 14.28 Short form for titles

The short title contains the key word or words from the main title. An initial *A* or *The* is usually omitted. The order of the words should not be changed (for example, *Daily Notes of a Trip around the World* should be shortened not to *World Trip* but to *Daily Notes* or *Around the World*). Titles of four words or fewer are seldom shortened. The short title is italicized or set in roman and quotation marks according to the way the full title appears.

*The War Journal of Major Damon "Rocky" Gause*

(Short title) *War Journal*

"A Brief Account of the Reconstruction of Aristotle's *Protrepticus*"

(Short title) "Aristotle's *Protrepticus*"

*Kriegstagebuch des Oberkommandos der Wehrmacht, 1940–1945*

(Short title) *Kriegstagebuch*

In short titles in languages other than English, no word should be omitted that governs the case ending of a word included in the short title. If in doubt, ask someone who knows the language.

#### 14.29 "Ibid."

The abbreviation *ibid.* (from *ibidem*, "in the same place") usually refers to a single work cited in the note immediately preceding. It must never be used if the preceding note contains more than one citation. It takes the place of the name(s) of the author(s) or editor(s), the title of the work, and as much of the succeeding material as is identical. If the entire reference, including page numbers or other particulars, is identical, the word *ibid.* alone is used (as in note 7 below). The word *ibid.* (italicized in this paragraph only because it is a word used as a word—see 7.58) is capitalized at the beginning of a note and followed by a period. To avoid a succession of *ibid.* notes, the content of notes 6–8, 10, and 11 below might instead be placed parenthetically in the text in place of the note references (see 13.64).

5. Farmwinkle, *Humor of the Midwest*, 241.
6. *Ibid.*, 258–59.
7. *Ibid.*
8. *Ibid.*, 333–34.
9. Losh, *Diaries and Correspondence*, 1:150.
10. *Ibid.*, 2:35–36.
11. *Ibid.*, 2:37–40.

*Ibid.* may also be used within one note in successive references to the same work.

8. Morris Birkbeck, "The Illinois Prairies and Settlers," in *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, ed. Paul M. Angle (Chicago: University of Chicago Press, 1968), 62. "The soil of the Big-prairie, which is of no great extent notwithstanding its name, is a rich, cool sand; that is to say, one of the most desirable description" (*ibid.*, 63).

#### 14.30 "Idem"

When several works by the same person are cited successively in the same note, *idem* ("the same," sometimes abbreviated to *id.*) has sometimes been used in place of the author's name. Except in legal references, where the abbreviation *id.* is used in place of *ibid.*, the term is rarely used nowadays. Chicago discourages the use of *idem*, recommending instead that the author's last name be repeated.

#### 14.31 "Op. cit." and "loc. cit."

*Op. cit.* (*opere citato*, "in the work cited") and *loc. cit.* (*loco citato*, "in the place cited"), used with an author's last name and standing in place of a previously cited title, are rightly falling into disuse. Consider a reader's frustration on meeting, for example, "Wells, *op. cit.*, 10" in note 95 and having to search back to note 2 for the full source or, worse still, finding that *two* works by Wells have been cited. Chicago disallows both *op. cit.* and *loc. cit.* and instead uses the short-title form described in [14.28](#).

#### 14.32 Citations plus commentary

When a note contains not only the source of a fact or quotation in the text but related substantive material as well, the source comes first. A period usually separates the citation from the commentary. Such comments as "emphasis mine" are usually put in parentheses. See also [13.60](#).

11. Shakespeare, *Julius Caesar*, act 3, sc. 1. Caesar's claim of constancy should be taken with a grain of salt.
12. Little, "Norms of Collegiality," 330 (my italics).

#### 14.33 Quotation within a note

When a note includes a quotation, the source normally follows the terminal punctuation of the quotation. The entire source need not be put in parentheses, which involves changing existing parentheses to brackets (see [6.99](#)) and creating unnecessary clutter.

14. One estimate of the size of the reading public at this time was that of Sydney Smith: "Readers are fourfold in number compared with what they were before the beginning of the French war. . . . There are four or five hundred thousand readers more than there were thirty years ago, among the lower orders." *Letters*, ed. Nowell C. Smith (New York: Oxford University Press, 1953), 1:341, 343.

Long quotations should be set off as extracts in notes as they would be in text (see [13.10](#)). In notes, more than three lines of poetry should be set off (but see [13.23](#); see also [13.27](#)).

#### 14.34 Substantive notes

Substantive, or discursive, notes may merely amplify the text and include no sources. Such notes may augment any system of documentation, including the author-date system (see [chapter 15](#)). When a source is needed, it is treated as in the example in [14.33](#) or, if brief and already cited in full, may appear parenthetically, as in the following example:

1. Ernst Cassirer takes important notice of this in *Language and Myth* (59–62) and offers a searching analysis of man's regard for things on which his power of inspired action may crucially depend.

#### 14.35 Paragraphing within long notes

To avoid page makeup problems, very long footnotes should be avoided (see [14.39](#)). No such bar exists for endnotes, however, and very long endnotes should be broken into multiple paragraphs as an aid to reading. Authors and editors should first consider, however, whether such a note would be more effective if shortened or at least partially incorporated into the text. See also [14.40](#).

#### 14.36 Footnotes that break across pages in a printed work

When a footnote begins on one page and continues on the next, the break should be made in midsentence lest readers miss the end of the note; a short rule appears above the continued part (see [fig. 14.1](#)). This advice applies only to the published form of a work (and is something that is generally imposed at the typesetting stage). At the manuscript stage, authors and editors should let the note-making feature in their word-processing software determine any such breaks.

#### 14.37 “See” and “cf.”

Notes are often used to invite readers to consult further resources. When doing so, authors should keep in mind the distinction between *see* and *cf.*, using *cf.* only to mean “compare” or “see, by way of comparison.” Neither term is italicized in notes (though *see* is italicized in indexes; see [16.22](#)).

22. For further discussion of this problem, see Jones, *Conflict*, 49.

23. Others disagree with my position; cf. Fisher and Ury, *Getting to Yes*, 101–3.

#### 14.38 Footnotes and endnotes—an overview

As their name suggests, footnotes appear at the foot of a page. In a journal, endnotes appear at the end of an article; in a book, at the end of a chapter or, more commonly, at the back of the book. (In multiauthor books, where the notes may differ in kind and length, and where chapters may be reprinted separately, they are usually placed at the end of the chapter to which they pertain.) At the manuscript stage, authors can work with whichever form seems most convenient, though notes should be created with a word processor’s note function to facilitate renumbering when notes are added or deleted (see also [2.20](#)). For footnotes to tables, see [2.28](#), [3.74–78](#). For notes in previously published material, see [2.42](#).

#### 14.39 Footnotes—pros and cons

Readers of scholarly printed works usually prefer footnotes for ease of reference. This is especially true where the notes are closely integrated into the text and make interesting reading, or if immediate knowledge of the sources is essential to readers. The limiting factor in printed works is page makeup—it can be difficult or impossible to fit a close succession of long footnotes onto the pages they pertain to, especially in an illustrated work (a basic requirement for all footnotes is that they at least begin on the page on which they are referenced). There is also the matter of appearance; a page consisting almost exclusively of footnotes is daunting. For some remedies, see [14.51–55](#).

#### 14.40 Endnotes—pros and cons

Endnotes, which pose no page makeup challenges beyond those of ordinary text, obviate many of the disadvantages of footnotes in printed works (see [14.39](#)). Because of this flexibility, and because pages free of footnotes are less intimidating to many readers, publishers’ marketing and sales staff may recommend endnotes in books directed to general as well as scholarly or professional readers. Nonetheless, because general readers may be disappointed to find a third or more of a book devoted to endnotes, authors still need to aim for a healthy balance between text and notes (i.e., by limiting the temptation to include an excessive number of discursive notes). The main problem with endnotes is that of finding a particular note. This difficulty (usually not encountered in electronic texts, where text and notes are linked) can be ameliorated by informative running heads (see [14.42](#)).

#### 14.41 Endnote placement

Endnotes to each chapter of a book are often best grouped in the end matter, following the text and any appendixes and preceding the bibliography if there is one (see [1.4](#)). The main heading is simply “Notes,” and the group of notes to each chapter is introduced by a subhead bearing the chapter number or title or both (see [fig. 14.2](#)). In a book that has a different author for each chapter, or whose chapters may be published separately, endnotes normally appear at the end of each chapter. In a journal, they appear at the end of each article. In the latter two cases, a subhead “Notes” usually appears between text and notes (see [fig. 14.3](#)).

#### 14.42 Running heads for endnotes

Where endnotes are gathered at the back of a printed book and occupy more than two or three pages, running heads (both verso and recto) carrying the page numbers to which the notes pertain are a boon to readers (see [1.14](#)). To determine what text page numbers to use on a particular page of notes, find the numbers of the first and last notes beginning on that page (disregarding a runover from a previous page) and locate the references to these notes in the text. The numbers of the first and last pages on which these references appear in text are the numbers to use in the running head: for example, “Notes to Pages 123–125.” The last number is *not* abbreviated; compare [9.60](#). (If, as occasionally happens, only one note appears on a page, use the singular: e.g., “Note to Page 23.”) Since these running heads can be completed only when page proofs are available, the corrections are considered “alterations” (see [2.131](#)), and the cost may be charged to the publisher. (Another option, less useful for readers but cheaper for the publisher, is to include running heads that simply read “Notes to Chapter One,” “Notes to Chapter Two,” and so on; since readers are often unaware of the number of the chapter they are reading, chapter numbers must also appear in the running heads of the text itself.) When notes appear at the ends of chapters, note-related running heads are rarely necessary.

#### 14.43 Special needs of endnotes

Whereas footnote citations, because they appear so close to the text, can omit certain elements mentioned in the text, omitting them in endnotes risks irritating readers, who have to go back and forth. For example, an author or title mentioned in the text need not be repeated in the footnote citation, though it is often helpful to do so. In an endnote, however, the author (or at least the author's last name, unless it is obvious) and title should be repeated, since at least some readers may have forgotten whether the note number was 93 or 94 by the time they find it at the back of the work. It is particularly annoying to arrive at the right place in the endnotes only to find another "ibid." Such frustration can be further prevented by consolidating some of the endnote references, using the devices illustrated in the examples below.

34. This and the preceding four quotations are all from *Hamlet*, act 1, sc. 4.

87. Barbara Wallraff, *Word Court: Wherein Verbal Virtue Is Rewarded, Crimes against the Language Are Punished, and Poetic Justice Is Done* (New York: Harcourt, 2000), 34. Further citations of this work are given in the text. The device in the second example should be used only if the source is clear from the text, without reference to the endnotes. See also [13.65](#).

#### 14.44 Endnotes plus footnotes

In a heavily documented work it is occasionally helpful to separate substantive notes from source citations. In such a case, the citation notes should be numbered and appear as endnotes. The substantive notes, indicated by asterisks and other symbols, appear as footnotes. The first footnote on each printed page is referenced by an asterisk. If more than one footnote begins on a page, the sequence of symbols is \* † ‡ §. Should more than four such notes appear on the same page, the symbols are doubled for the fifth to the eighth notes: \*\* †† ‡‡ §§. See also [3.77](#).

#### 14.45 Footnotes plus author-date citations

The rather cumbersome practice described in [14.44](#) may be avoided by the use of author-date citations for sources (see [14.2](#) and [chapter 15](#)) and numbered footnotes or endnotes for the substantive comments. Moreover, the numbered notes can themselves contain parenthetical author-date citations when necessary, adding to the flexibility of such a system. See also [15.30](#).

#### 14.46 Editor's or translator's notes plus author's notes

In an edited or translated work that includes notes by the original author, any additional notes furnished by the editor or translator must be distinguished from the others. Most commonly, the added notes are interspersed and consecutively numbered with the original notes but distinguished from them either by appending "—Ed." or "—Trans." (following a period) at the end of the note or by enclosing the entire note, except the number, in square brackets. (An editor's or translator's comment can also be added as needed in square brackets within an original note; see [6.97](#).)

14. Millicent Cliff was Norton Westermont's first cousin, although to the very last she denied it.—Ed.

or

21. [The original reads *gesungen*; presumably *gesunken* is meant.]

Alternatively, if there are only a few added notes, these can be referenced by asterisks and other symbols and appear as footnotes; the original notes, numbered, then appear below them, as footnotes (see [fig. 14.4](#)), or are treated as endnotes (see [14.38](#), [14.20](#)). See also [14.48](#).

#### 14.47 Unnumbered notes in relation to numbered notes

Footnotes without numbers or symbols always precede any numbered notes on the same printed page. They most often appear on the opening page of a chapter or other main division of a work. In a work with endnotes in which an unnumbered footnote is not an option, an unnumbered endnote—to be used with caution because it is easily missed—should appear immediately before note 1 to the relevant chapter. An example of such a note would be a note applying to a book epigraph (see [1.36](#)), which would precede the endnotes to the first chapter and appear under a heading "Epigraph." Notes to chapter epigraphs can be handled similarly. Source notes, biographical notes, and other unnumbered notes pertaining to an entire chapter or section—which appear as footnotes—are treated in [14.49](#) and [14.50](#).

#### 14.48 Notes keyed to text by line or page numbers

In some works—translations and editions of the classics, for example, or books intended for a more general audience—it may be desirable to omit note numbers in the text. Any necessary notes may then be keyed to the text by line or page number, or both, usually followed by the word or phrase being annotated. (Line numbers are used as locators only if line numbers appear in the text.) Such notes may appear as footnotes or endnotes. The keywords may be distinguished from the annotation typographically (e.g., with italics or boldface) and separated from the annotation by a colon or the use of brackets or other devices. Quotation marks, if used at all, should be reserved for keywords that are themselves direct quotations in the text. See [figures 14.5](#), [14.6](#).

#### 14.49 Unnumbered source notes

In anthologies and other collections of previously published material, or in largely new publications that contain one or more previously published chapters, the source of each reprinted piece may be given in an unnumbered footnote on the first printed page of the chapter, preceding any numbered footnotes. If the other notes are endnotes, the source note should remain a footnote, and it must do so if it carries a copyright notice. For material still in copyright, the note should include the original title, publisher or journal, publication date, page numbers or other locators, and—very important—mention of permission from the copyright owner to reprint. It may also include a copyright notice if requested. Some permissions grantors demand particular language in the source note. For exercising discretion versus acceding literally to the grantor's request, see [3.31](#), which deals with illustrations but applies equally to text. In many cases, wording can be adjusted for consistency as long as proper credit is given. The following examples show various acceptable forms. See also [4.98](#).

Reprinted with permission from Steven Shapin, *The Scientific Revolution* (Chicago: University of Chicago Press, 1996), 15–64.  
If an article or chapter is reprinted under a different title:

Originally published as “Manet in His Generation: The Face of Painting in the 1860s,” *Critical Inquiry* 19, no. 1 (1992): 22–69, © 1992 by The University of Chicago. All rights reserved. Reprinted by permission.  
If an article or chapter has been revised:

Originally published in a slightly different form in *The Metropolis in Modern Life*, ed. Robert Moore Fisher (New York: Doubleday, 1955), 125–48. Reprinted by permission of the author and the publisher.  
If a work is in the public domain (such as government publications):

Reprinted from Ambler Thompson and Barry N. Taylor, *Guide for the Use of the International System of Units (SI)* (Gaithersburg, MD: National Institute of Standards and Technology, 2008), 38–39.

#### 14.50 Unnumbered biographical notes and acknowledgments

In journals or multiauthor works, a brief biographical note on the author or authors may appear as an unnumbered note on the first page of each article or chapter. Alternatively, some publications put such notes at the end of the article or chapter. Such identifying notes are unnecessary when the work includes a list of contributors with their affiliations. (See also [1.62](#), [1.20](#).)

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#### 14.51 Avoiding overlong notes

Lengthy, discursive notes—especially footnotes—should be reduced or integrated into the text (see [14.39](#)). Notes presented as endnotes can generally accommodate lengthier commentary, but this should be limited in a judicious manner (see [14.40](#)). Complicated tabular material, lists, and other entities not part of the text should be put in an appendix rather than in the footnotes (see [1.57](#)). A parenthetical note in the text might read, for example, “For a list of institutions involved, see appendix A.”

#### 14.52 Several citations in one note

The number of note references in a sentence or a paragraph can sometimes be reduced by grouping several citations in a single note. The citations are separated by semicolons and must appear in the same order as the text material (whether works, quotations, or whatever) to which they pertain. Take care to avoid any ambiguity as to what is documenting what.

Text:

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”; and the attempts of Thomas I. Rountree and John Lovell, dealing with “Song of Myself” and “Passage to India,” respectively, to elucidate the strategy in “indirection”—do we begin to get a sense of both the extent and the specificity of Whitman's forms.<sup>1</sup>

Note:

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 Walt Whitman*, ed. R. W. B. Lewis (New York: Columbia University Press, 1962), 28–51; Coffman, "'Crossing Brooklyn Ferry': A 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; Rountree, "Whitman's Indirect Expression and Its Application to 'Song of Myself,'" *PMLA* 73 (December 1958): 549–55; and Lovell, "Appreciating Whitman: 'Passage to India,'" *Modern Language Quarterly* 21 (June 1960): 131–41.

In the example above, authors' given names are omitted in the note because they appear in the text. For inclusion of names in endnotes versus footnotes, see [14.43](#).

#### 14.53 Parenthetical text references

Another way to reduce the number of notes is to cite sources (usually in parentheses) in the text. A combination of *Ibid.* and page numbers for subsequent citations of the same source may be dealt with in the same way—that is, cited in the text rather than in notes (see [14.29](#)). For discussion and examples, see [13.62–70](#).

#### 14.54 Abbreviations for frequently cited works

A frequently mentioned work may be cited either parenthetically in text or in subsequent notes by means of an abbreviation, with full citation provided in a note at first mention. (This practice is more helpful with footnotes than with endnotes.) See also [13.65](#), [14.55](#), [14.24–31](#).

2. François Furet, *The Passing of an Illusion: The Idea of Communism in the Twentieth Century*, trans. Deborah Furet (Chicago: University of Chicago Press, 1999), 368 (hereafter cited in text as *PI*).

(Subsequent text references) "In this sense, the Second World War completed what the First had begun—the domination of the great political religions over European public opinion," Furet points out (*PI*, 360). But he goes on to argue . . .

An abbreviation differs from a short title (see [14.28](#)) in that words may be abbreviated and the word order changed.

3. Nathaniel B. Shurtleff, ed., *Records of the Governor and Company of the Massachusetts Bay in New England (1628–86)*, 5 vols. (Boston, 1853–54), 1:126 (hereafter cited as *Mass. Records*).

4. *Mass. Records*, 2:330.

#### 14.55 List of abbreviations

Where many abbreviations of titles, manuscript collections, personal names, or other entities are used in a work—say, ten or more—they are best listed alphabetically in a separate section. In a book, the list may appear in the front matter (if footnotes are used) or in the end matter preceding the endnotes (if these are used). It is usually headed "Abbreviations" and should be included in the table of contents (see [1.4](#), [1.43](#)). Where only a few abbreviations are used, these are occasionally listed as the first section of the endnotes (see [fig. 14.7](#)) or at the head of the bibliography. Titles that are italicized in the notes or bibliography should be italicized in their abbreviated form in the list of abbreviations and elsewhere.

#### 14.56 Relationship of bibliographies to notes

Although not all annotated works require a bibliography, since full details can be given in the notes, an alphabetical bibliography serves a number of purposes. Specifically, a full biography that includes all the sources cited in the text, in addition to providing an overview of the sources and therefore an indication of the scope of an author's research, can serve as a convenient key to shortened forms of the notes (see [14.14](#), [14.24](#)). In electronic publications, a full bibliography can significantly streamline the process of creating links to works cited and, in turn, can enable publishers of those cited works to identify and create "cited by" links.

Biblio – extra details

#### 14.59 Kinds of bibliographies

Though Chicago generally recommends a full bibliography for book-length works, any of the bibliography categories listed here may be suited to a particular type of work. (For reference lists, a form of bibliography adapted to the author-date system, see [15.10–16](#).)

1. **Full bibliography.** A full bibliography includes all works cited, whether in text or in notes, other than personal communications (see [14.222](#)). Some particularly relevant works the author has consulted may also be listed, even if not mentioned in the text. The usual heading is Bibliography, though Works Cited or Literature Cited may be used if no additional works are included.

2. **Selected bibliography.** If, for whatever reason, the author does not wish to list all works cited, the title must so indicate: either Selected Bibliography or (less frequently) Select Bibliography may be used or, if the list is quite short, Suggested Readings or Further Readings. A headnote should explain the principles of selection. See [figure 14.9](#).
3. **Annotated bibliography.** Generally more convenient for readers than a bibliographic essay (see next item) is an annotated bibliography. Annotations may simply follow the publication details (sometimes in brackets if only a few entries are annotated) or may start a new line, often with a paragraph indentation. See [figure 14.10](#).
4. **Bibliographic essay.** Less formal than an annotated bibliography is a bibliographic essay, in which the author treats the literature discursively. Since works are not alphabetized, subject divisions may freely be made (see [14.58](#)). Such an essay may be particularly suited to certain types of archival sources that do not easily lend themselves to an alphabetical list. It may be included in addition to a bibliography, in which case it should come first. If works discussed in the essay are listed in the bibliography, they may be given in shortened form (as in notes). If there is no bibliography, the essay must include full facts of publication, whether or not the titles also appear in the notes. For an illustration, see [figure 14.11](#).
5. **List of works by one author.** A list of works by one author, usually titled Published Works [of So-and-So] or Writings [of So-and-So], is most often arranged chronologically. If several titles are listed for each year, the dates may appear as subheads.

#### 14.69 Elements to include when citing a book

A full reference must include enough information to enable an interested reader to locate the book. Most references contain at least some information not strictly needed for that purpose but potentially helpful nonetheless. The elements listed below are included, where applicable, in full documentary notes and bibliography entries. The order in which they appear will vary slightly according to type of book, and certain elements are sometimes omitted; such variation will be noted and illustrated in the course of this chapter.

1. Author: full name of author(s) or editor(s) or, if no author or editor is listed, name of institution standing in their place
2. Title: full title of the book, including subtitle if there is one
3. Editor, compiler, or translator, if any, if listed on title page in addition to author
4. Edition, if not the first
5. Volume: total number of volumes if multivolume work is referred to as a whole; individual number if single volume of multivolume work is cited, and title of individual volume if applicable
6. Series title if applicable, and volume number within series if series is numbered
7. Facts of publication: city, publisher, and date
8. Page number or numbers if applicable
9. For electronic books consulted online, a URL or DOI, or, for other types of electronic books, an indication of the medium consulted (e.g., DVD, CD-ROM)

#### 14.79 Anonymous works—unknown authorship

If the author or editor is unknown, the note or bibliography entry should normally begin with the title. An initial article is ignored in alphabetizing.

8. *A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced* (London, 1610).

9. *Stanze in lode della donna brutta* (Florence, 1547).

*Stanze in lode della donna brutta*. Florence, 1547.

*A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced*. London, 1610.

Although the use of *Anonymous* is generally to be avoided, it may stand in place of the author's name in a bibliography in which several anonymous works need to be grouped. In such an instance, *Anonymous* or *Anon.* (set in roman) appears at the first entry, and 3-em dashes (see [14.64](#)) are used thereafter. (The dashes do not necessarily imply the same anonymous author.)

Anonymous. *Stanze in lode della donna brutta*. Florence, 1547.

———. *A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia*. . . . 1610.

#### 14.80 Anonymous works—known authorship

If the authorship is known or guessed at but was omitted on the title page, the name is included in brackets.

10. [Samuel Horsley], *On the Prosodies of the Greek and Latin Languages* (London, 1796).

11. [Ebenezer Cook?], *Sotweed Redivivus; or, The Planter's Looking-Glass*, by "E. C. Gent" (Annapolis, 1730).

[Cook, Ebenezer?]. *Sotweed Redivivus; or, The Planter's Looking-Glass*. By "E. C. Gent." Annapolis, 1730.

[Horsley, Samuel]. *On the Prosodies of the Greek and Latin Languages*. London, 1796.

#### 14.81 Pseudonyms—unknown authorship

If an author's real name is not known, *pseud.* (roman, in brackets) may follow the name. (In a text citation, *pseud.* is omitted.)

Centinel [*pseud.*]. Letters. In *The Complete Anti-Federalist*, edited by Herbert J. Storing. Chicago: University of Chicago Press, 1981.

#### 14.82 Pseudonyms—known authorship

A widely used pseudonym is generally treated as if it were the author's real name.

Eliot, George. *Middlemarch*. Norton Critical Editions. New York: Norton, 1977.

Twain, Mark. *The Prince and the Pauper: A Tale for Young People of All Ages*. New York: Harper & Brothers, 1899.

The real name, if of interest to readers, may follow the pseudonym in brackets. See also [14.84](#).

Le Carré, John [David John Moore Cornwell]. *The Quest for Karla*. New York: Knopf, 1982.

Stendhal [Marie-Henri Beyle]. *The Charterhouse of Parma*. Trans. C. K. Scott-Moncrieff. New York: Boni and Liveright, 1925.

#### 14.83 Pseudonyms rarely used

If the author's real name is better known than the pseudonym, the real name should be used. If needed, the pseudonym may be included in brackets, followed by *pseud.*

Brontë, Charlotte. *Jane Eyre*. London, 1847.

or

Brontë, Charlotte [Currer Bell, *pseud.*]. *Jane Eyre*. London, 1847.

#### 14.87 Editor in place of author

When no author appears on the title page, a work is listed by the name(s) of the editor(s), compiler(s), or translator(s). In full note citations and in bibliographies, the abbreviation *ed.* or *eds.*, *comp.* or *comps.*, or *trans.* follows the name, preceded by a comma. In shortened note citations and text citations, the abbreviation is omitted.

3. Glenn Young, ed., *The Best American Short Plays, 2002–2003* (New York: Applause, 2007), 94.

4. Theodore Silverstein, trans., *Sir Gawain and the Green Knight* (Chicago: University of Chicago Press, 1974), 34.

5. Young, *Best American Short Plays*, 97–98; Silverstein, *Sir Gawain*, 38.

Silverstein, Theodore, trans. *Sir Gawain and the Green Knight*. Chicago: University of Chicago Press, 1974.

Young, Glenn, ed. *The Best American Short Plays, 2002–2003*. New York: Applause, 2007.

On the other hand, certain well-known reference works may be listed by title rather than by editor

#### 14.88 Editor or translator in addition to author

The edited, compiled, or translated work of one author is normally listed with the author's name appearing first and the name(s) of the editor(s), compiler(s), or translator(s) appearing after the title, preceded by *edited by* or *ed.*, *compiled by* or *comp.*, or *translated by* or *trans.* Note that the plural forms *eds.* and *comps.* are never used in this position. Note also that *edited by* and the like are usually spelled out in bibliographies but abbreviated in notes. If a translator as well as an editor is listed, the names should appear in the same order as on the title page of the original. When the title page carries such phrases as "Edited with an Introduction and Notes by" or "Translated with a Foreword by," the bibliographic or note reference can usually be simplified to "Edited by" or "Translated by." See also [14.78](#), [14.112](#), [14.109](#).

6. Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995).

7. Rigoberta Menchú, *Crossing Borders*, trans. and ed. Ann Wright (New York: Verso, 1999).

8. *Four Farces by Georges Feydeau*, trans. Norman R. Shapiro (Chicago: University of Chicago Press, 1970).

10. Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999).

Adorno, Theodor W., and Walter Benjamin. *The Complete Correspondence, 1928–1940*. Edited by Henri Lonitz. Translated by Nicholas Walker. Cambridge, MA: Harvard University Press, 1999.

Bonnefoy, Yves. *New and Selected Poems*. Edited by John Naughton and Anthony Rudolf. Chicago: University of Chicago Press, 1995.

Feydeau, Georges. *Four Farces by Georges Feydeau*. Translated by Norman R. Shapiro. Chicago: University of Chicago Press, 1970.

Menchú, Rigoberta. *Crossing Borders*. Translated and edited by Ann Wright. New York: Verso, 1999.

#### 14.92 Organization as author

If a publication issued by an organization, association, or corporation carries no personal author's name on the title page, the organization is listed as author in a bibliography, even if it is also given as publisher. (But cf. [14.79](#).)

University of Chicago Press. *The Chicago Manual of Style*. 16th ed. Chicago: University of Chicago Press, 2010.  
World Health Organization. *WHO Editorial Style Manual*. Geneva: World Health Organization, 1993.

#### 14.105 Question marks or exclamation points in book titles

When a main title ends with a question mark or an exclamation point, no colon is added before any subtitle. When the question mark or exclamation point is within quotation marks, however, retain a colon before the subtitle (see third example below). Any punctuation other than a period required by the surrounding text, note, or bibliography entry should be retained (see fourth, fifth, and sixth examples). This slight departure from Chicago's former usage recognizes the syntactical independence of a title within a phrase or sentence (see [6.119](#)).

1. Yogi Berra, *What Time Is It? You Mean Now? Advice for Life from the Zenest Master of Them All*, with Dave Kaplan (New York: Simon & Schuster, 2002), 63.
2. Alison Oram, *Her Husband Was a Woman! Women's Gender-Crossing and British Popular Culture* (London: Routledge, 2007), 183.
3. Edward Buscombe, "Injuns!": *Native Americans in the Movies* (London: Reaktion, 2006), 12.
14. Buscombe, "Injuns!," 114–15.
44. Berra, *What Time Is It?*, 55–56.
66. Oram, *Her Husband Was a Woman!*, 184.

When a title ending with a question mark or an exclamation mark would normally be followed by a period, the period is omitted; see [6.118](#).

Hornby, Nick. *Vous descendez?* Translated by Nicolas Richard. Paris: Plon, 2005.

#### 14.118 Editions other than the first

When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing. An edition number usually appears on the title page and is repeated, along with the date of the edition, on the copyright page. Such wording as *Second Edition*, *Revised and Enlarged* is abbreviated in notes and bibliographies simply as *2nd ed.*; *Revised Edition* (with no number) is abbreviated as *rev. ed.* Other terms are similarly abbreviated. Any volume number mentioned follows the edition number. For the use of the word *edition* and Chicago's preferences, see [1.26](#). For inclusion of the original date of an older work cited in a modern edition, see [14.119](#).

1. Karen V. Harper-Dorton and Martin Herbert, *Working with Children, Adolescents, and Their Families*, 3rd ed. (Chicago: Lyceum Books, 2002), 43.
2. Florence Babb, *Between Field and Cooking Pot: The Political Economy of Marketwomen in Peru*, rev. ed. (Austin: University of Texas Press, 1989), 199.
3. Elizabeth Barrett Browning, *Aurora Leigh: Authoritative Text, Backgrounds and Contexts, Criticism*, ed. Margaret Reynolds, Norton Critical Editions (New York: Norton, 1996). All subsequent citations refer to this edition.  
Strunk, William, Jr., and E. B. White. *The Elements of Style*. 4th ed. New York: Allyn and Bacon, 2000.

#### 14.119 Reprint editions and modern editions

Books may be reissued in paperback by the original publisher or in paper or hardcover by another company. In bibliographic listings, if the original publication details—particularly the date—are relevant, include them. If page numbers are mentioned, give the date of the edition cited unless pagination is the same. The availability of a paperback or an electronic version (see [14.166](#)), the addition of new material, or other such matters can be added as needed. Modern editions of Greek, Latin, and medieval classics are discussed in [14.256–66](#); modern editions of English classics in [14.267–68](#); online editions of books in [14.166–69](#).

22. Ernest Gowers, *The Complete Plain Words*, 3rd ed. (London: H.M. Stationery Office, 1986; Harmondsworth, UK: Penguin Books, 1987), 26. Citations refer to the Penguin edition.
23. Jacques Barzun, *Simple and Direct: A Rhetoric for Writers*, rev. ed. (1985; repr., Chicago: University of Chicago Press, 1994), 152–53.  
Bernhardt, Peter. *The Rose's Kiss: A Natural History of Flowers*. Chicago: University of Chicago Press, 2002. First published 1999 by Island Press.  
Emerson, Ralph Waldo. *Nature*. 1836. Facsimile of the first edition, with an introduction by Jaroslav Pelikan. Boston: Beacon, 1985.  
Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner, 1925. Reprinted with preface and notes by Matthew J. Bruccoli. New York: Collier Books, 1992. Page references are to the 1992 edition.

National Reconnaissance Office. *The KH-4B Camera System*. Washington, DC: National Photographic Interpretation Center, 1967. Now declassified and also available online, [http://www.fas.org/irp/imint/docs/kh-4\\_camera\\_system.htm](http://www.fas.org/irp/imint/docs/kh-4_camera_system.htm).  
Schweitzer, Albert. *J. S. Bach*. Translated by Ernest Newman. 2 vols. 1911. Reprint, New York: Dover, 1966.

#### 14.128 Series titles, numbers, and editors

Including a series title in a citation often helps readers decide whether to pursue a reference. But if books belonging to a series can be located without the series title, it may be omitted to save space (especially in a footnote). If the series title is included, it is capitalized headline-style, but it is neither italicized nor put in quotation marks or parentheses. The series editor is usually omitted, but see [14.129](#), [14.130](#). Some series are numbered; many are not. The number (if any) follows the series title with no intervening comma unless *vol.* or *no.* is used. These abbreviations may be omitted, however, unless both are needed in a single reference (see last example below), or unless a series editor or other notation intervenes (see [14.130](#), third example). For a foreign-language series, use sentence style (see [11.3](#) and third example below).

1. Gershon David Hundert, *The Jews in a Polish Private Town: The Case of Opatów in the Eighteenth Century*, Johns Hopkins Jewish Studies (Baltimore: Johns Hopkins University Press, 1992).  
Fowler, Melvin L. *The Cahokia Atlas: A Historical Atlas of Cahokia Archaeology*. Studies in Illinois Archaeology 6. Springfield: Illinois Historic Preservation Agency, 1989.  
Grenier, Roger. *Les larmes d'Ulysse*. Collection l'un et l'autre. Paris: Gallimard, 1998.  
Wauchope, Robert. *A Tentative Sequence of Pre-Classic Ceramics in Middle America*. Middle American Research Records, vol. 1, no. 14. New Orleans, LA: Tulane University, 1950.

#### 14.129 Series editor

The name of the series editor is usually omitted. When included, it follows the series title.

- Howell, Martha C. *The Marriage Exchange: Property, Social Place, and Gender in Cities of the Low Countries, 1300–1550*. Women in Culture and Society, edited by Catharine R. Stimpson. Chicago: University of Chicago Press, 1998.

#### 14.134 Place and date only, for books published before 1900

For books published before 1900, it is acceptable to omit publishers' names and to include only the place and date of publication. A comma, not a colon, follows the place. See also [14.138](#), [14.143](#).

2. Oliver Goldsmith, *The Vicar of Wakefield* (Salisbury, 1766).  
Cervantes Saavedra, Miguel de. *El ingenioso hidalgo Don Quixote de la Mancha*. 2 vols. Madrid, 1605–15.

#### 14.135 Place—city

The place to be included is the one that usually appears on the title page but sometimes on the copyright page of the book cited—the city where the publisher's main editorial offices are located. Where two or more cities are given (“Chicago and London,” for example, appears on the title page of the print edition of this manual), only the first is normally included in the documentation.

Berkeley: University of California Press  
Los Angeles: J. Paul Getty Trust Publications  
New York: Macmillan  
New York: Oxford University Press  
Oxford: Clarendon Press

#### 14.144 Parent companies, imprints, and such

When a parent company's name appears on the title page in addition to the publisher's name or imprint, only the latter need be used in a bibliographical listing (but see [14.146](#)). For example, the title page of a 1995 edition of *Old New York: Four Novellas*, by Edith Wharton, bears the imprint “Scribner Paperback Fiction”; below that appears “Published by Simon & Schuster.” (The cities listed are New York, London, Toronto, and Sydney.) The spine carries “Scribner Paperback Fiction” (but not Simon & Schuster). The copyright page gives an address for Simon & Schuster and further explains that (for the time being) Scribner Paperback Fiction is a trademark of Macmillan Library Reference USA. Such complex arrangements are common in book publishing. Cite the work as follows:

- Wharton, Edith. *Old New York: Four Novellas*. New York: Scribner Paperback Fiction, 1995.  
If it is not clear which name to list, check with one of the catalogs listed in [14.139](#) to see which publisher is listed there, being careful to find the entry in the catalog that matches the facts of publication for the item in question. If this is not possible, or if it remains unclear which name to list, include both, separated by a slash (/) with a space on either side.

#### 14.152 “No date”

When the publication date of a printed work cannot be ascertained, the abbreviation *n.d.* takes the place of the year in the publication details. A guessed-at date may either be substituted (in brackets) or added. See also [14.138](#).

Boston, n.d.

Edinburgh, [1750?] or Edinburgh, n.d., ca. 1750

A work for which no publisher, place, or date can be determined or reasonably guessed at should be included in a bibliography only if accompanied by the location where a copy can be found (e.g., “Two copies in the Special Collections Department of the University of Chicago Library”).

#### 14.160 Page and chapter numbers

Page numbers, needed for specific references in notes and parenthetical text citations, are usually unnecessary in bibliographies except when the piece cited is a part within a whole (see [14.111–17](#)) or a journal article (see [14.183](#)). If the chapter or other section number is given, page numbers may be omitted. The total page count of a book is not included in documentation. (Total page counts do, however, appear in headings to book reviews, catalog entries, and elsewhere. For book review headings, see [1.92](#).)

14. Claire Kehrwald Cook, “Mismanaged Numbers and References,” in *Line by Line: How to Edit Your Own Writing* (Boston: Houghton Mifflin, 1985), 75–107.

15. Nuala O’Faolain, *Are You Somebody? The Accidental Memoir of a Dublin Woman* (New York: Holt, 1996), chap. 17.

#### 14.164 Citing numbered notes

Notes are cited with the abbreviation *n* or *nn*. The usage recommended here is also used for indexes (see [16.111](#), [16.112](#), [16.113](#)). If the note cited is the only footnote on a particular page or is an unnumbered footnote, the page number is followed by *n* alone.

45. Anthony Grafton, *The Footnote: A Curious History* (Cambridge, MA: Harvard University Press, 1997), 72n, 80n.

If there are other notes on the same page as the note cited, a number must be added. In this case the page number is followed by *n* or (if two or more consecutive notes are cited) *nn*, followed by the note number (or numbers or, in rare cases, an asterisk or other symbol). No intervening space or punctuation is required.

46. Dwight Bolinger, *Language: The Loaded Weapon* (London: Longman, 1980), 192n23, 192n30, 199n14, 201nn16–17.

47. Richard Rorty, *Philosophical Papers* (New York: Cambridge University Press, 1991), 1:15n29.

#### 14.166 Books downloaded from a library or bookseller

The majority of electronically published books offered for download from a library or bookseller will have a printed counterpart. Because of the potential for differences, however, authors must indicate that they have consulted a format other than print. This indication should be the *last* part of a full citation that follows the recommendations for citing printed books as detailed throughout this section. See also [14.4–13](#).

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2007. Kindle edition.

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2008. PDF e-book.

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2008. Microsoft Reader e-book.

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2008. Palm e-book.

The printed counterpart to the Penguin Classics e-book offerings would be cited as follows (note the different publication date):

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2003.

Each of the Penguin Classics editions (as the books’ documentation makes clear) is based on the 1813 edition published by T. Egerton. Though such information is optional, it may be included as follows (see [14.119](#)):

Austen, Jane. *Pride and Prejudice*. London: T. Egerton, 1813. Reprint, New York: Penguin Classics, 2008. PDF e-book.

Note that electronic formats do not always carry stable page numbers (e.g., pagination may depend on text size), a factor that potentially limits their suitability as sources. In lieu of a page number, include an indication of chapter or section or other locator. See also [14.17](#).

1. Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2008), Microsoft Reader e-book, chap. 23.

14. Austen, *Pride and Prejudice*, chap. 24.

#### 14.167 Books consulted online

When citing the online version of a book, include the URL—or, if available, DOI—as part of the citation (see 14.5, 14.6). The URL or DOI should be the *last* part of a full citation based on the principles outlined throughout this section on citing books. Note the reference to section headings in lieu of page numbers in notes 2 and 4 (see 14.17).

1. Elliot Antokoletz, *Musical Symbolism in the Operas of Debussy and Bartok* (New York: Oxford University Press, 2008), doi:10.1093/acprof:oso/9780195365825.001.0001.
  2. Joseph Sirosh, Risto Miikkulainen, and James A. Bednar, “Self-Organization of Orientation Maps, Lateral Connections, and Dynamic Receptive Fields in the Primary Visual Cortex,” in *Lateral Interactions in the Cortex: Structure and Function*, ed. Joseph Sirosh, Risto Miikkulainen, and Yoonsuck Choe (Austin, TX: UTCS Neural Networks Research Group, 1996), under “Dynamic Receptive Fields,” <http://nn.cs.utexas.edu/web-pubs/htmlbook96/>.
  3. Antokoletz, *Musical Symbolism*.
  4. Sirosh, Miikkulainen, and Bednar, “Self-Organization of Orientation Maps,” under “Conclusion.” Antokoletz, Elliot. *Musical Symbolism in the Operas of Debussy and Bartok*. New York: Oxford University Press, 2008. doi:10.1093/acprof:oso/9780195365825.001.0001.
- Sirosh, Joseph, Risto Miikkulainen, and James A. Bednar. “Self-Organization of Orientation Maps, Lateral Connections, and Dynamic Receptive Fields in the Primary Visual Cortex.” In *Lateral Interactions in the Cortex: Structure and Function*, edited by Joseph Sirosh, Risto Miikkulainen, and Yoonsuck Choe. Austin, TX: UTCS Neural Networks Research Group, 1996. <http://nn.cs.utexas.edu/web-pubs/htmlbook96/>.

#### 14.168 Books on CD-ROM and other fixed media

Citations of books on CD-ROM and other fixed media should carry an indication of the medium.

1. *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003), CD-ROM, 1.4.  
Hicks, Rodney J. *Nuclear Medicine: From the Center of Our Universe*. Victoria, Austral.: ICE T Multimedia, 1996. CD-ROM.

#### 14.169 Freely available electronic editions of older works

Books and other documents that have fallen out of copyright are often freely available online. Such sources, while convenient, are not necessarily authoritative. It may not be possible to tell, for example, which edition was used to prepare the online text. When such information about a text is *not* available—and even when it is—consider consulting a printed edition. In the James example below, Project Gutenberg notes that their text is based on the 1909 New York edition of *The Ambassadors* (see 14.119). For the Whitman example, though electronic page images of the first edition (discoloration and all) were consulted—amounting, in a way, to having consulted the printed book without having handled it—it is still advisable to include a URL. See also 14.17.

1. Walt Whitman, *Leaves of Grass* (New York, 1855), 22, <http://www.whitmanarchive.org/published/LG/1855/whole.html>.
  2. Henry James, *The Ambassadors* (1909; Project Gutenberg, 1996), bk. 6, chap. 1, <ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt>.
- James, Henry. *The Ambassadors*. Reprint of the 1909 New York edition, Project Gutenberg, 1996. <ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt>.
- Whitman, Walt. *Leaves of Grass*. New York, 1855. <http://www.whitmanarchive.org/published/LG/1855/whole.html>.
- Note that there is no place of publication in the James note example. Such information is less likely to accompany online works, and it may be dispensed with without the use of “n.p.” (for “no place”) when it cannot be readily determined.

#### 14.170 “Periodicals” defined

The word *periodical* is used here to include scholarly and professional journals, popular magazines, and newspapers. Periodicals are far more likely than books to be consulted in electronic form. Except for the addition of a URL or DOI, the citation of an online periodical is the same as that recommended for printed periodicals. (Some publishers may also require access dates for sources consulted online.) See examples of such information, and special considerations, under specific types of periodicals.

#### 14.171 Information to be included

Citations of periodicals require some or all of the following data:

1. Full name(s) of author or authors
2. Title and subtitle of article or column
3. Title of periodical
4. Issue information (volume, issue number, date, etc.)
5. Page reference (where appropriate)

6. For online periodicals, a URL or, if available, a DOI (see [14.5](#), [14.6](#), [14.184](#))

Indispensable for newspapers and most magazines is the specific date (month, day, and year). For journals, the volume and year plus the month or issue number are usually cited. Additional data make location easier.

#### 14.172 Journals versus magazines

In this manual, *journal* is used for scholarly or professional periodicals available mainly by subscription (e.g., *Library Quarterly*, *Journal of the American Medical Association*). Journals are normally cited by volume and date (see [14.180](#)). *Magazine* is used here for the kind of weekly or monthly periodical—professionally produced, sometimes specialized, but more accessible to general readers—that is available either by subscription or in individual issues at bookstores or newsstands or online (e.g., *Scientific American*, the *New Yorker*). Magazines are normally cited by date alone (see [14.199](#)). If in doubt whether a particular periodical is better treated as a journal or as a magazine, use journal form if the volume number is easily located, magazine form if it is not.

#### 14.173 Punctuation in periodical citations

In notes, commas appear between author; title of article; title of magazine, newspaper, or journal; and URL or DOI (for sources consulted online). In bibliographies, periods replace these commas. For more examples, see [14.18](#) and elsewhere in this chapter. Note that *in* is *not* used between the article title and the journal title. (*In* is used only with chapters or other parts of books; see [14.111](#), [14.112](#).)

1. Hope A. Olson, "Codes, Costs, and Critiques: The Organization of Information in *Library Quarterly*, 1931–2004," *Library Quarterly* 76, no. 1 (2006): 20, doi:10.1086/504343.
34. Olson, "Codes, Costs, and Critiques," 22–23.
- Olson, Hope A. "Codes, Costs, and Critiques: The Organization of Information in *Library Quarterly*, 1931–2004." *Library Quarterly* 76, no. 1 (2006): 19–35. doi:10.1086/504343.

#### 14.180 Journal volume, issue, and date

Most journal citations include volume, issue number or month, and year. The volume number, set in roman, follows the title without intervening punctuation; arabic numerals are used even if the journal itself uses roman numerals. The issue number may be omitted if pagination is continuous throughout a volume or when a month or season precedes the year. Nonetheless, it is never wrong to include the issue number, and doing so can be a hedge against other errors. When the issue number is given, it follows the volume number, separated by a comma and preceded by *no*. The year, sometimes preceded by an exact date, a month, or a season, appears in parentheses after the volume number (or issue number, if given). Seasons, though not capitalized in running text (see [8.87](#)), are capitalized in source citations. Months may be abbreviated or spelled in full (as here); seasons are best spelled out (see also [10.40](#)). Neither month nor season is necessary when the issue number is given, though it is never incorrect to include it.

2. David Meban, "Temple Building, *Primus* Language, and the Proem to Virgil's Third *Georgic*," *Classical Philology* 103, no. 2 (2008): 153, doi:10.1086/591611.
18. Jeanette Kennett, "True and Proper Selves: Velleman on Love," *Ethics* 118 (January 2008): 215, doi:10.1086/523747.
23. Boyan Jovanovic and Peter L. Rousseau, "Specific Capital and Technological Variety," *Journal of Human Capital* 2 (Summer 2008): 135, doi:10.1086/590066.
- Jovanovic, Boyan, and Peter L. Rousseau. "Specific Capital and Technological Variety." *Journal of Human Capital* 2 (Summer 2008): 129–52. doi:10.1086/590066.
- Kennett, Jeanette. "True and Proper Selves: Velleman on Love." *Ethics* 118 (January 2008): 213–27. doi:10.1086/523747.
- Meban, David. "Temple Building, *Primus* Language, and the Proem to Virgil's Third *Georgic*." *Classical Philology* 103, no. 2 (2008): 150–74. doi:10.1086/591611.

Where a span of months or seasons is given, use an en dash (e.g., September–December 2010); consecutive months are sometimes indicated by a slash (March/April).

1. Dean Amadon, "Ecology and the Evolution of Some Hawaiian Birds," *Evolution* 1 (March–June 1947): 65–66, <http://www.jstor.org/stable/2405404>.

#### 14.181 No volume number or date only

When a journal uses issue numbers only, without volume numbers, a comma follows the journal title.

- Beattie, J. M. "The Pattern of Crime in England, 1660–1800." *Past and Present*, no. 62 (1974): 47–95.

When only a date is available, it becomes an indispensable element and should therefore not be enclosed in parentheses; a comma follows the journal title and the date.

- Saberhagen, Kelvin. "Lake Superior Beluga?" *Sturgeon Review*, Winter 1928, 21–45.

#### 14.182 Forthcoming articles

If an article has been accepted for publication by a journal but has not yet appeared, *forthcoming* stands in place of the year and the page numbers. Any article not yet accepted should be treated as an unpublished manuscript (see [14.228](#)).

4. Margaret M. Author, "Article Title," *Journal Name* 98 (forthcoming).  
Author, Margaret M. "Article Title." *Journal Name* 98 (forthcoming).

If an article is published by a journal electronically ahead of the official publication date, use the posted publication date. In such cases, information about pagination may not yet be available.

- Black, Steven. "Changing Epidemiology of Invasive Pneumococcal Disease: A Complicated Story." *Clinical Infectious Diseases* 47. Published electronically July 14, 2008. doi:10.1086/590002.

#### 14.6 Digital Object Identifiers (DOIs)

One of a number of standards addressing the need for more reliable resource identifiers is that of the Digital Object Identifier (DOI). A DOI is a unique and permanent name assigned to a piece of intellectual property such as a journal article or book (or a component thereof), in any medium in which it is published. (The term "digital" refers to the identifier and not necessarily to the object.) A DOI consists of a prefix assigned by a DOI registration agency such as CrossRef and—following a forward slash—a name assigned by the publisher. For example, 10.1086/529076 identifies the article entitled "Before Democracy: The Production and Uses of Common Sense," by Sophia Rosenfeld, published in the March 2008 issue of the *Journal of Modern History*. At a minimum, typing or pasting the DOI into the DOI resolver available at the website of the [International DOI Foundation](#) or from [CrossRef.org](#) (or into a search engine that supports DOIs) will redirect you to a URL where the article may be found. (Alternatively, appending a DOI to <http://dx.doi.org/> in the address bar of an Internet browser will lead to the source. For example, <http://dx.doi.org/10.1086/529076> will resolve to the Rosenfeld article mentioned above.) Authors should include DOIs rather than URLs for sources that make them readily available. The examples included throughout the discussion on journals ([14.175–98](#)) may be applied to other types of sources as necessary, including books (see [14.167](#), [14.248](#)).

#### 14.184 Electronic journal articles—URL or DOI

Many of the examples in this section include a URL or a DOI at the end of the citation. A DOI, if it is available, is preferable to a URL. If using a URL, use the address that appears in your browser's address bar when viewing the article (or the abstract) unless a shorter, more stable form of the URL is offered along with the electronic article. Note that a single DOI assigned to a journal article as a whole applies to that article in any medium, print or electronic. Nonetheless, unless their publisher or discipline requires otherwise, authors need only include an article's DOI to indicate that an electronic version was cited. (Because the DOI points to all available formats simultaneously, it is not necessary to specify *which* electronic format was cited—e.g., PDF or HTML.) See also [14.4–13](#).

4. Frank P. Whitney, "The Six-Year High School in Cleveland," *School Review* 37, no. 4 (1929): 268, <http://www.jstor.org/stable/1078814>.
5. María de la Luz Inclán, "From the *¡Ya Basta!* to the *Caracoles*: Zapatista Mobilization under Transitional Conditions," *American Journal of Sociology* 113, no. 5 (2008): 1318, doi:10.1086/525508.
- Inclán, María de la Luz. "From the *¡Ya Basta!* to the *Caracoles*: Zapatista Mobilization under Transitional Conditions." *American Journal of Sociology* 113, no. 5 (2008): 1316–50. doi:10.1086/525508.
- Whitney, Frank P. "The Six-Year High School in Cleveland." *School Review* 37, no. 4 (1929): 267–71. <http://www.jstor.org/stable/1078814>.

#### 14.185 Electronic journal articles—access dates

Access dates are not required by Chicago in citations of formally published electronic sources, for the reasons discussed in [14.7](#). Some publishers and some disciplines, however, may require them. When they are included, they should immediately precede the DOI or URL, separated from the surrounding citation by commas in a note and periods in a bibliography entry. This departure from Chicago's earlier recommendation recognizes the increasing importance of uniform placement of URLs and DOIs in source citations.

1. Patrick G. P. Charles et al., "SMART-COP: A Tool for Predicting the Need for Intensive Respiratory or Vasopressor Support in Community-Acquired Pneumonia," *Clinical Infectious Diseases* 47 (August 1, 2008): 377, accessed July 17, 2008, doi:10.1086/589754.
3. Charles et al., "SMART-COP," 378–79.
- Charles, Patrick G. P., Rory Wolfe, Michael Whitby, Michael J. Fine, Andrew J. Fuller, Robert Stirling, Alistair A. Wright, et al. "SMART-COP: A Tool for Predicting the Need for Intensive Respiratory or Vasopressor Support in Community-Acquired Pneumonia." *Clinical Infectious Diseases* 47 (August 1, 2008): 375–84. Accessed July 17, 2008. doi:10.1086/589754.

For citing articles credited to more than ten authors, see [14.76](#).

#### 14.187 Special issues

A journal issue (occasionally a double issue) devoted to a single theme is known as a special issue. It carries the normal volume and issue number (or numbers if a double issue). Such an issue may have an editor and a title of its own. An article within the issue is cited as in the first example; a special issue as a whole may be cited as in the second example.

42. Sharon Sassler, "Learning to Be an 'American Lady'? Ethnic Variation in Daughters' Pursuits in the Early 1900s," in "Emergent and Reconfigured Forms of Family Life," ed. Lora Bex Lempert and Marjorie L. DeVault, special issue, *Gender and Society* 14, no. 1 (2000): 201–2, <http://www.jstor.org/stable/190427>.

Good, Thomas L., ed. "Non-Subject-Matter Outcomes of Schooling." Special issue, *Elementary School Journal* 99, no. 5 (1999).

#### 14.188 Supplements

A journal supplement, unlike a special issue (see [14.187](#)), is numbered separately from the regular issues of the journal. Like a special issue, however, it may have a title and author or editor of its own.

MacDonald, Glenn, and Michael S. Weisbach. "The Economics of Has-Beens." In "Papers in Honor of Sherwin Rosen," supplement, *Journal of Political Economy* 112, no. S1 (2004): S289–S310. doi:10.1086/380948.

#### 14.191 Place where journal is published

If a journal might be confused with another with a similar title, or if it might not be known to the users of a bibliography, add the name of the place or institution where it is published in parentheses after the journal title.

87. Diane-Dinh Kim Luu, "Diethylstilbestrol and Media Coverage of the 'Morning After' Pill," *Lost in Thought: Undergraduate Research Journal* (Indiana University South Bend) 2 (1999): 65–70.

Garrett, Marvin P. "Language and Design in *Pippa Passes*." *Victorian Poetry* (West Virginia University) 13, no. 1 (1975): 47–60.

#### 14.192 Translated or edited article

A translated or edited article follows essentially the same style as a translated or edited book (see [14.87](#), [14.88](#)).

1. Arthur Q. Author, "Article Title," trans. So-and-So, *Journal Title* . . .  
Author, Arthur Q. "Article Title." Edited by So-and-So. *Journal Title* . . .

#### 14.198 Electronic enhancements to journal articles

Electronic-only enhancements to journal articles—including sound or video files and appendixes—can be cited in notes as follows:

3. "Ghost Dancing Music," Naraya no. 2, MP3 audio file, cited in Richard W. Stoffle et al., "Ghost Dancing the Grand Canyon," *Current Anthropology* 41, no. 1 (2000), doi:10.1086/300101.

11. "RNA/DNA Quantitation Methods," appendix A (online only), Daniel I. Bolnick and On Lee Lau, "Predictable Patterns of Disruptive Selection in Stickleback in Postglacial Lakes," *American Naturalist* 172 (July 2008), doi:10.1086/587805.

#### 14.203 Newspaper citations—basic elements

The name of the author (if known) and the headline or column heading in a daily newspaper are cited much like the corresponding elements in magazines (see [14.199–202](#)). The month (often abbreviated), day, and year are the indispensable elements. Because a newspaper's issue of any given day may include several editions, and items may be moved or eliminated in various editions, page numbers may usually be omitted (for an example of a page number in a citation, see [14.209](#)). In a note or bibliographical entry, it may be useful to add "final edition," "Midwest edition," or some such identifier. If the paper is published in several sections, the section number or name may be given (e.g., sec. 1). To cite an article consulted online, include the URL; in some cases, it may be advisable to shorten a particularly unwieldy URL to end after the first single forward slash (i.e., the slash that follows a domain extension such as *.com*).

1. Editorial, *Philadelphia Inquirer*, July 30, 1990.

2. Mike Royko, "Next Time, Dan, Take Aim at Arnold," *Chicago Tribune*, September 23, 1992.

3. Christopher Lehmann-Haupt, "Robert Giroux, Editor, Publisher and Nurturer of Literary Giants, Is Dead at 94," *New York Times*, September 6, 2008, New York edition.

4. "Pushcarts Evolve to Trendy Kiosks," *Lake Forester* (Lake Forest, IL), March 23, 2000.

5. Julie Bosman, "Jets? Yes! Sharks? ;Sí! in Bilingual 'West Side,'" *New York Times*, July 17, 2008, <http://www.nytimes.com/2008/07/17/theater/17bway.html>.

#### 14.207 Unsigned newspaper articles

Unsigned newspaper articles or features are best dealt with in text or notes. But if a bibliography entry should be needed, the name of the newspaper stands in place of the author.

1. "In Texas, Ad Heats Up Race for Governor," *New York Times*, July 30, 2002.  
*New York Times*. "In Texas, Ad Heats Up Race for Governor." July 30, 2002.

#### 14.209 Weekend supplements, magazines, and the like

Articles from Sunday supplements or other special sections are treated in the same way as magazine articles—that is, cited by date. They are usually dealt with in notes or parenthetical references rather than in bibliographies. Citations of print editions may include a specific page reference (see [14.199](#)).

45. David Frum, "The Vanishing Republican Voter," *New York Times Magazine*, September 7, 2008, New York edition, MM48.

#### 14.214 Reviews—elements of the citation

In citations of reviews, the elements are given in the following order:

1. Name of reviewer if the review is signed
2. Title of the review, if any (a headline should be included only if needed for locating the review)
3. The words *review of*, followed by the name of the work reviewed and its author (or composer, or director, or whomever) or sponsor (network, studio, label, etc.)
4. Location and date (in the case of a performance)
5. The listing of the periodical in which the review appeared

If a review is included in a bibliography, it is alphabetized by the name of the reviewer or, if unattributed, by the name of the periodical

#### 14.218 Interviews and personal communications—order of attribution

In whatever form interviews or personal communications exist—published, broadcast, preserved in audiovisual form, available online—the citation normally begins with the name of the person interviewed or the person from whom the communication was received. The interviewer or recipient, if mentioned, comes second.

#### 14.219 Unpublished interviews

Unpublished interviews are best cited in text or in notes, though they occasionally appear in bibliographies. Citations should include the names of both the person interviewed and the interviewer; brief identifying information, if appropriate; the place or date of the interview (or both, if known); and, if a transcript or recording is available, where it may be found. Permission to quote may be needed; see [chapter 4](#).

7. Andrew Macmillan (principal adviser, Investment Center Division, FAO), in discussion with the author, September 1998.
8. Benjamin Spock, interview by Milton J. E. Senn, November 20, 1974, interview 67A, transcript, Senn Oral History Collection, National Library of Medicine, Bethesda, MD.
9. Macmillan, discussion; Spock, interview.

#### 14.220 Unattributed interviews

An interview with a person who prefers to remain anonymous or whose name the author does not wish to reveal may be cited in whatever form is appropriate in context. The absence of a name should be explained (e.g., "All interviews were conducted in confidentiality, and the names of interviewees are withheld by mutual agreement").

10. Interview with health care worker, March 23, 2010.

#### 14.221 Published or broadcast interviews

An interview that has already been published or broadcast is treated like an article in a periodical or a chapter in a book. Interviews consulted online should include a URL or similar identifier and, for audiovisual materials, an indication of the medium (see [14.4–13](#)). See also [14.277](#), [14.280](#).

117. “*Mil Máscaras: An Interview with Pulitzer-Winner Junot Díaz (The Brief Wondrous Life of Oscar Wao)*,” by Matt Okie, *Identitytheory.com*, September 2, 2008, [http://www.identitytheory.com/interviews/okie\\_diaz.php](http://www.identitytheory.com/interviews/okie_diaz.php).

118. McGeorge Bundy, interview by Robert MacNeil, *MacNeil/Lehrer NewsHour*, PBS, February 7, 1990.

119. Darcey Steinke, interview by Sam Tanenhaus and Dwight Garner, *New York Times Book Review*, podcast audio, April 22, 2007, <http://podcasts.nytimes.com/podcasts/2007/04/20/21bookupdate.mp3>.

Bellour, Raymond. “Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour.” By Janet Bergstrom. *Camera Obscura*, nos. 3–4 (Summer 1979): 89–94.

If an interview is included or excerpted in the form of a direct quotation within an article or chapter by the interviewer, the interviewer’s name may come first.

120. Michael Fortun and Kim Fortun, “Making Space, Speaking Truth: The Institute for Policy Studies, 1963–1995” (includes an interview with Marcus Raskin and Richard Barnet), in *Corporate Futures*, ed. George E. Marcus, Late Editions 5 (Chicago: University of Chicago Press, 1998), 257.

#### 14.222 Personal communications

References to conversations (whether face-to-face or by telephone) or to letters, e-mail or text messages, and the like received by the author are usually run in the text or given in a note. They are rarely listed in a bibliography. For references to electronic mailing lists, see [14.223](#). See also [13.3](#).

In a telephone conversation with the author on January 6, 2009, lobbyist Pat Fenshaw admitted that . . .

2. Constance Conlon, e-mail message to author, April 17, 2000.

An e-mail address belonging to an individual should be omitted. Should it be needed in a specific context, it must be cited only with the permission of its owner.

#### 14.231 Private contracts, wills, and such

Private documents are occasionally cited in notes but rarely in bibliographies. More appropriately they are referred to in text (e.g., “Marcy T. Feldspar, in her will dated January 20, 1976, directed . . .”) or in notes. Capitalization is usually a matter of editorial discretion.

4. Samuel Henshaw, will dated June 5, 1806, proved July 5, 1809, no. 46, box 70, Hampshire County Registry of Probate, Northampton, MA.

5. Agreement to teach in the Publishing Program of the Graham School, University of Chicago, signed by Jemma Granite, May 29, 2010.

#### 14.243 Websites and blogs—overview

For the purposes of this discussion, *website* refers to the collection of documents made available at a specific location on the World Wide Web by an individual or organization. (The term *web page*, on the other hand, is used to refer to any one of the “pages,” or subdocuments, that can be viewed within a website.) Formal citations should normally be limited to the documents themselves—for example, the articles, books, and other published documents offered by the websites of university publishers and other formal organizations and discussed elsewhere in this chapter. A weblog—or blog—is a category of website that has evolved to include a few more or less standard components, including dated entries and dated comments. Citations of blog entries and comments are therefore similar to citations of articles in periodicals

#### 14.244 Titles for websites and blogs

Websites should be referred to in text and notes by specific title (if any), by the name of the sponsor or author, or by a descriptive phrase. Some sites refer to themselves by their domain name (the first part of a URL, following the double slash and ending in a domain-type indication such as *.com*, *.edu*, or *.org*); such monikers, which are not case sensitive, are often shortened and capitalized in a logical way (e.g., *www.nytimes.com* becomes *NYTimes.com*; *www.google.com* becomes *Google*). Titles of websites are generally set in roman without quotation marks and capitalized headline-style, but titles that are analogous to books or other types of publications may be styled accordingly. Titled sections or pages within a website should be placed in quotation marks. Specific titles

of blogs—which are analogous to periodicals—should be set in italics; titles of blog entries (analogous to articles in a periodical) should be in quotation marks. For additional examples, see 8.186–87.

the website of the *New York Times*; the *New York Times* online; NYTimes.com

*The Chicago Manual of Style Online*; “Chicago Style Q&A”

Google; Google Maps; the “Google Maps Help Center”

*The Becker-Posner Blog*; “Should Dogs Get \$8 Billion from the Helmsley Estate?,” blog entry by Richard Posner, July 13, 2008

#### 14.245 Citations of website content

For original content from online sources other than the types of formally published documents discussed elsewhere in this chapter, include as much of the following as can be determined: the title or a description of the page (see 14.244), the author of the content (if any), the owner or sponsor of the site, and a URL. Also include a publication date or date of revision or modification (see 14.8); if no such date can be determined, include an access date (see 14.7). Citations of site content are best relegated to notes; in works with no notes, they may be included in the bibliography. Some editorial discretion will be required.

14. “WD2000: Visual Basic Macro to Assign Clipboard Text to a String Variable,” revision 1.3, Microsoft Help and Support, last modified November 23, 2006, <http://support.microsoft.com/kb/212730>.

15. “Google Privacy Policy,” last modified October 14, 2005, accessed July 19, 2008, <http://www.google.com/intl/en/privacypolicy.html>.

16. “McDonald’s Happy Meal Toy Safety Facts,” McDonald’s Corporation, accessed July 19, 2008, <http://www.mcdonalds.com/corp/about/factsheets.html>.

17. Barack Obama’s Facebook page, accessed July 19, 2008, <http://www.facebook.com/barackobama>.

18. “Style Guide,” *Wikipedia*, last modified July 18, 2008, [http://en.wikipedia.org/wiki/Style\\_guide](http://en.wikipedia.org/wiki/Style_guide).

Microsoft Corporation. “WD2000: Visual Basic Macro to Assign Clipboard Text to a String Variable.” Revision 1.3. Microsoft Help and Support. Last modified November 23, 2006. <http://support.microsoft.com/kb/212730>.

If a site ceases to exist before publication, or if the information cited is modified or deleted, such information should be included in the text or note.

As of July 18, 2008, Hefferman was claiming on her Facebook page that . . . (a claim that had disappeared from her page by September 1, 2008) . . .

4. “Biography,” on Pete Townshend’s official website, accessed December 15, 2001, [http://www.petetownshend.co.uk/petet\\_bio.html](http://www.petetownshend.co.uk/petet_bio.html) (site discontinued).

#### 14.246 Citations of blog entries

Citations of blog entries should include the author of the entry; the name of the entry, in quotation marks; the title or description of the blog (see 14.244); and a URL. Citations of a comment should start with the identity of the commenter and the date of the comment (if a time stamp appears with the comment), the words “comment on,” and the citation information for the related entry. If the blog entry has been cited previously, use a shortened form; see 14.25. There is no need to add *pseud.* after an apparently fictitious name of a commenter; it may be assumed that the identity of any commenter may be an alias. If known, the identity can be given in the text or in the citation (in square brackets; see 14.82). Blogs that are part of a larger publication should also include the name of that publication. Add the word *blog* in parentheses after the name of the blog (unless the word *blog* is part of the name). Citations of blog entries are generally relegated to the notes; a frequently cited blog, however, may be included in the bibliography.

1. Mike Nizza, “Go Ahead, Annoy Away, an Australian Court Says,” *The Lede* (blog), *New York Times*, July 15, 2008, <http://thelede.blogs.nytimes.com/2008/07/15/>.

2. SteveCO, comment on Nizza, “Go Ahead, Annoy Away.”

16. Matthew Lasar, “FCC Chair Willing to Consecrate XM-Sirius Union,” *Ars Technica* (blog), June 16, 2008, <http://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html>.

19. AC, July 1, 2008 (10:18 a.m.), comment on Rhian Ellis, “Squatters’ Rights,” *Ward Six* (blog), June 30, 2008, <http://wardsix.blogspot.com/2008/06/squatters-rights.html>.

Ellis, Rhian, J. Robert Lennon, and Ed Skoog. *Ward Six* (blog). <http://wardsix.blogspot.com/>.

#### 14.247 Dictionaries and encyclopedias

Well-known reference books, such as major dictionaries and encyclopedias, are normally cited in notes rather than in bibliographies. The facts of publication are often omitted, but the edition (if not the first) must be specified. References to an alphabetically arranged work cite the item (not the volume or page number) preceded by *s.v.* (*sub verbo*, “under the word”; pl. *s.vv.*)

1. *Encyclopaedia Britannica*, 15th ed., *s.v.* “salvation.”

2. *Oxford English Dictionary*, 2nd ed. (CD-ROM, version 3.0), *s.v.* “hoot(e)nanny, hootananny.”

3. *Dictionary of American Biography*, *s.v.* “Wadsworth, Jeremiah.”

Certain reference works, however, may appropriately be listed with their publication details. (For examples of how to cite individual entries by author, see [14.248](#).)

4. *The Times Style and Usage Guide*, comp. Tim Austin (London: Times Books, 2003), s.vv. “police ranks,” “postal addresses.”

5. *MLA Style Manual and Guide to Scholarly Publishing*, 3rd ed. (New York: Modern Language Association of America, 2008), 6.8.2.

*Diccionario de historia de Venezuela*. 2nd ed. 4 vols. Caracas: Fundación Polar, 1997.

Garner, Bryan A. *Garner’s Modern American Usage*. New York: Oxford University Press, 2003.

#### 14.248 Dictionaries and encyclopedias online

Online versions of encyclopedias should be cited like their printed corollaries. In addition, in the absence of a posted publication or revision date for the cited entry, supply an access date. If the article includes a recommended form for the URL, include it; otherwise, include a short form of the URL (as in the second example) from which interested readers may enter the search term. If a DOI for the article is available, use that instead. Well-known online reference works, such as major dictionaries and encyclopedias, are normally cited, like their printed counterparts, in notes rather than in bibliographies. The facts of publication are often omitted, but signed entries may include the name of the author. See also [14.5](#), [14.6](#).

1. *Encyclopaedia Britannica Online*, s.v. “Sibelius, Jean,” accessed July 19, 2008, <http://original.britannica.com/eb/article-9067596>.

2. *Grove Music Online*, s.v. “Toscanini, Arturo,” by David Cairns, accessed July 19, 2008, <http://www.oxfordmusiconline.com/>.

3. *Wikipedia*, s.v. “Stevie Nicks,” last modified July 19, 2008, [http://en.wikipedia.org/wiki/Stevie\\_Nicks](http://en.wikipedia.org/wiki/Stevie_Nicks).

4. *Merriam-Webster OnLine*, s.v. “mondegreen,” accessed July 19, 2008, <http://www.merriam-webster.com/dictionary/mondegreen>.

For certain reference works—particularly those with substantial, authored entries—it may be appropriate to cite individual entries by author, much like contributions to a multiauthor book (see [14.112](#)). Such citations may be included in a bibliography.

Baldwin, Olive, and Thelma Wilson. “Ann Catley (1745–1789).” In *Oxford Dictionary of National Biography*. Oxford University Press, 2004–. Accessed October 8, 2009. doi:10.1093/ref:odnb/4895.

Isaacson, Melissa. “Bulls.” In *Encyclopedia of Chicago*, edited by Janice L. Reiff, Ann Durkin Keating, and James R. Grossman. Chicago Historical Society, 2005. <http://www.encyclopedia.chicagohistory.org/pages/184.html>.

Masolo, Dismas. “African Sage Philosophy.” In *Stanford Encyclopedia of Philosophy*. Stanford University, 1997–. Article published February 14, 2006. <http://plato.stanford.edu/entries/african-sage/>.

#### 14.249 Pamphlets, reports, and the like

Pamphlets, corporate reports, brochures, and other freestanding publications are treated essentially as books. Data on author and publisher may not fit the normal pattern, but sufficient information should be given to identify the document. For special issues of journals, see [14.187](#). For access dates, see [14.7](#). For the use of ampersands in company names, see [10.23](#).

34. Hazel V. Clark, *Mesopotamia: Between Two Rivers* (Mesopotamia, OH: Trumbull County Historical Society, 1957).

35. *Lifestyles in Retirement*, Library Series (New York: TIAA-CREF, 1996).

36. Merrill Lynch & Co., *2008 Proxy Statement*, accessed April 9, 2009, <http://www.ml.com/annualmeetingmaterials/2007/ar/pdfs/2008Proxy.pdf>.

#### 14.250 Exhibition catalogs

An exhibition catalog is often published as a book and is treated as such.

*Mary Cassatt: Modern Woman*. Edited by Judith A. Barter. Chicago: Art Institute of Chicago, in association with Harry N. Abrams, 1998. Published in conjunction with the exhibition of the same name, shown at the Boston Museum of Fine Arts, the National Gallery in Washington, DC, and the Art Institute of Chicago.

or, *if space is tight*,

*Mary Cassatt: Modern Woman*. Edited by Judith A. Barter. Chicago: Art Institute of Chicago, with Harry N. Abrams, 1998. Exhibition catalog.

A brochure—the kind often handed to visitors to an exhibition—may be treated similarly.

#### 14.272 Scientific databases

In the sciences especially, it has become customary to cite databases by listing, at a minimum, the name of the database, a descriptive phrase or record locator (such as a data marker or accession number) indicating the part of the database being cited or explaining the nature of the reference, an access date, and a URL. In bibliographies, list under the name of the database.

1. NASA/IPAC Extragalactic Database (object name IRAS F00400+4059; accessed October 6, 2009), <http://nedwww.ipac.caltech.edu/>.
2. GenBank (for RP11-322N14 BAC [accession number AC017046]; accessed October 6, 2009), <http://www.ncbi.nlm.nih.gov/Genbank/>.  
GenBank (for RP11-322N14 BAC [accession number AC017046]; accessed October 6, 2009).  
<http://www.ncbi.nlm.nih.gov/Genbank/>.
- NASA/IPAC Extragalactic Database (object name IRAS F00400+4059; accessed October 6, 2009).  
<http://nedwww.ipac.caltech.edu/>.

#### 14.273 Citations taken from secondary sources

To cite a source from a secondary source (“quoted in . . .”) is generally to be discouraged, since authors are expected to have examined the works they cite. If an original source is unavailable, however, both the original and the secondary source must be listed.

1. Louis Zukofsky, “Sincerity and Objectification,” *Poetry* 37 (February 1931): 269, quoted in Bonnie Costello, *Marianne Moore: Imaginary Possessions* (Cambridge, MA: Harvard University Press, 1981), 78.

#### 14.274 Audiovisual materials—elements to include

Documentation of a recording usually includes some or all of the following pieces of information: the name of the composer, writer, performer, or other person primarily responsible for the content; the title, in italics or quotation marks, as applicable (see 8.192); the name of the recording company or publisher; any identifying number of the recording; indication of medium (compact disc, audiocassette, audiovisual file, etc.); and the copyright date or date of production or performance. Recordings consulted online should include a URL or DOI (see 14.5, 14.6). Supplementary information, such as the number of discs in an album and the duration of the recording, as applicable, may also be given.

#### 14.277 Recordings of literature, lectures, and such

Recordings of drama, prose or poetry readings, lectures, and the like are treated much the same as musical recordings. Facts of publication, where needed, follow the style for print media. For electronic sources, include information about the medium; online sources should include a URL or similar identifier (see 14.4–13). See also 14.280.

1. Dylan Thomas, *Under Milk Wood*, performed by Dylan Thomas et al., Caedmon TC-2005, 1953, 33⅓ rpm, 2 LPs.
2. Harry S. Truman, “First Speech to Congress,” April 16, 1945, transcript and Adobe Flash audio, 18:13, Miller Center of Public Affairs, University of Virginia, <http://millercenter.org/scripps/archive/speeches/detail/3339>.
3. Calvin Coolidge, “Equal Rights” (speech), copy of an undated 78 rpm disc, ca. 1920, Library of Congress, “American Leaders Speak: Recordings from World War I and the 1920 Election, 1918–1920,” RealAudio and WAV formats, <http://memory.loc.gov/ammem/nfhtml/nforSpeakers01.html>.
4. Eleanor Roosevelt, “Is America Facing World Leadership?,” convocation speech, Ball State Teacher’s College, May 6, 1959, radio broadcast, Windows Media Audio, 47:46, [http://libx.bsu.edu/cdm4/item\\_viewer.php?CISOROOT=/ElRoos&CISOPTR=0&CISOBX=1&REC=2](http://libx.bsu.edu/cdm4/item_viewer.php?CISOROOT=/ElRoos&CISOPTR=0&CISOBX=1&REC=2).  
Auden, W. H. *Selected Poems*. Read by the author. Spoken Arts 7137, 1991. Audiocassette.  
Schlosser, Eric. *Fast Food Nation: The Dark Side of the All-American Meal*. Read by Rick Adamson. New York: Random House Audible, 2004. Audiobook, 8 compact discs; 9 hrs.

#### 14.279 DVDs and videocassettes

Citations of video recordings, like citations of sound recordings, will vary according to the nature of the material. Any facts relevant to identifying the item should be included. Indexed scenes are treated as chapters and cited by title or by number. Ancillary material, such as critical commentary, is cited by author and title. Note that in the *Monty Python* example, the citation is of material original to the 2001 edition, so the original release date of the film (1975) is omitted.

7. Michael Curtis and Gregory S. Malins, “The One with the Princess Leia Fantasy,” *Friends*, season 3, episode 1, directed by Gail Mancuso, aired September 19, 1996 (Burbank, CA: Warner Home Video, 2003), DVD.

8. "Crop Duster Attack," *North by Northwest*, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000), DVD.

Cleese, John, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin. "Commentaries." Disc 2. *Monty Python and the Holy Grail*, special ed. DVD. Directed by Terry Gilliam and Terry Jones. Culver City, CA: Columbia Tristar Home Entertainment, 2001.

Handel, George Frideric. *Messiah*. Atlanta Symphony Orchestra and Chamber Chorus, Robert Shaw. Performed December 19, 1987. Ansonia Station, NY: Video Artists International, 1988. Videocassette (VHS), 141 min.

#### 14.280 Online multimedia

Citations of online multimedia must thoroughly identify the material cited by incorporating the elements discussed and exemplified throughout this section; it is never enough simply to cite an electronic file name or URL, though this information should be included as well. If no date can be determined from the source, include the date the material was last accessed. (See also [14.4–13](#).) If the material is a recording of a speech or other performance, or if it is a digital version of a published source, include information about the original performance or source. Whether to list information about the original or the digitized copy first will depend on the information available and is usually up to the author. Include an indication of the source type (e.g., "video") and length. Note the idiosyncratic capitalization and spacing in the second example, preserved as an aid to identifying the source; this approach, if used at all, should be reserved for sources that have no ties to any publishing body (and any outright errors should be indicated in the text or note; see also [13.59](#)). See also [14.277](#), [14.198](#). For an example of a podcast, see [14.221](#).

1. A. E. Weed, *At the Foot of the Flatiron* (American Mutoscope and Biograph Co., 1903), 35 mm film, from Library of Congress, *The Life of a City: Early Films of New York, 1898–1906*, MPEG video, 2:19, <http://lcweb2.loc.gov/ammem/papr/nychome.html>.

2. "HOROWITZ AT CARNEGIE HALL 2-Chopin Nocturne in Fm Op.55," YouTube video, 5:53, from a performance televised by CBS on September 22, 1968, posted by "hubanj," January 9, 2009, <http://www.youtube.com/watch?v=cDVBtuWkMS8>.

Harwood, John. "The Pros and Cons of Biden." *New York Times* video, 2:00. August 23, 2008. [http://video.on.nytimes.com/?fr\\_story=a425c9aca92f51bd19f2a621fd93b5e266507191](http://video.on.nytimes.com/?fr_story=a425c9aca92f51bd19f2a621fd93b5e266507191).

Pollan, Michael. "Michael Pollan Gives a Plant's-Eye View." Filmed March 2007. TED video, 17:31. Posted February 2008. [http://www.ted.com/index.php/talks/michael\\_pollan\\_gives\\_a\\_plant\\_s\\_eye\\_view.html](http://www.ted.com/index.php/talks/michael_pollan_gives_a_plant_s_eye_view.html).