

# Style Guide

Follow Chicago Manual of Style, 18th edition (CMoS), with the specifications listed below. If a style question is not answered here, please use CMoS as the first default authority (with Merriam-Webster online for considerations of spelling and hyphenation), followed by your personal taste and practices in your field. Exceptions to the CMoS in punctum books's house style are listed below.

- [House Style \(CMoS-based\)](#)
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# House Style (CMoS-based)

## 1. Spelling

**1.1** Use US English spelling conventions.

organize, utilize, color, center, jail, draft, airplane, jewelry

Other spellings that occasionally occur in US English are acceptable, but must be consistent within a manuscript.

towards, amidst, whilst, theatre, café

**1.2** For chapters, parts, or sections in the same volume, capitalize.

See Chapter 2 in this volume.

## 2. Dates and Years

**2.1** Date ranges always should be provided in full.

1000–1005, 1005–1015, 1950–1976

**NOT:** 1000–5, 1005–15, 1950–76

**2.2** Spell out calendar dates in the US order with unabbreviated months.

January 1, 2023

**NOT:** 1/1/23; 1 January 2023; 1 Jan. 2023

**2.3** For the Gregorian calendar, use CE/BCE abbreviations.

**2.4** For approximate years, use c. (circa)

**2.5** For historical figures use b. (born), d. (died), or, in case neither date is known, fl. (*floruit*, blossomed)

## 3. Punctuation

**3.1** Always use the Oxford comma.

He served a smorgasbord with Birdwood Blue Heaven, Duddleswell, and Cotswold.

**3.2** Intersecting identities are not separated by commas or hyphens.

Black queer author, Asian American trans poet

**3.3** Contracted forms of words are always followed by a period.

Dr., edn., St., fols., vols., nos., eds., repr., trans., vol., ed.

**3.4** Acronyms do not require periods.

USA, OED, HIV, DC, PhD, MA

**3.5** Use double quote marks for quotations, and single quote marks for quotations within quotations.

“After long hours of research, they discovered that ‘the cheese’ was in fact an elaborate scheme to bring down the company.”

**3.6** Semicolons are to be avoided between clauses. If possible, use a period or comma.

It was ironic that punctum strongly discouraged semicolons but used one in 3.7. Even though semicolons tend to be overused, sometimes rules have exceptions.

**NOT:** It was ironic that punctum strongly discouraged semicolons but used one in 3.7; even though semicolons tend to be overused, sometimes rules have exceptions.

**3.7** Avoid the use of slashes in prose. Do not use and/or; simply use or. Slashes may be used to indicate line breaks (/) or white lines (//) in in-text poetry citations.

## 4. Names and Terms Referring to Places and People

4.1 English forms of place names should be used when they exist.

Padua, Seville, Athens, The Hague, Flanders, Tuscany, Istanbul, Tokyo

4.2 In other cases, a transliteration of the autonym is used. See [Transliteration](#).

Beijing, Bengaluru, Tbilisi

**4.3** Native spellings of foreign names are preferred. Common English renderings may be included between parentheses the first time the name is introduced.

Ibn Rushd (Averroes), Kongzi (Confucius), *Yijing (I Ching)*

**4.4** When referring to a community of Native peoples, first of all, use "community" not "tribe." Always prioritize the community's specific autonym, with the English exonym in parentheses.

spoqín (Spokan), sntʔtʔúlixʷ (Upper Spokan), néhinaw (Cree)

**4.5** When referring to minoritized communities, always use the terminology preferred by those communities themselves. When preference is not obtainable, use these forms:

LGBTQ2SIA+ or queer people (rather than homosexuals), people with disabilities (rather than disabled people), unhoused (rather than homeless), trans\* (rather than transgender, drag queen/king), undocumented (rather than illegal), enslaved people (rather than slaves), they (rather than s/he, he/she, she/he), incarcerated people (rather than criminals).

**4.6** Check your metaphors to remove latent racial, gender, sex, class, and ability hierarchies. Do not use "black" to mean bad or "white" to mean good. Do not use "blind" to mean not perceptive. Do not use "feminine" to mean weak. Remember that people of all races, sexes, classes, and abilities may be readers of your book and have a multiplicity of experiences that are real, specific, and material, not metaphorical.

**4.7** Be as specific as possible when referring to topographical regions, avoiding generalizing terms such as "Third World," "developing countries," and "Global South." For more on this topic, begin with this [page](#).

**4.8** Foucault and Marx are not gods. All people referenced should get their full name on first mention per chapter before being mentioned by last name only.

"Highlighting the enormous effort of Black and formerly enslaved people as well as drawing attention to the structural resistance countering their contributions, W.E.B. Du Bois's *Black Reconstruction in America* is a key text for our understanding of American history."

"By structuring Act I around the ego, Act II around the id, and Act III around the superego, the play dramatizes Sigmund Freud's personality theory to draw out and explore resonances with contemporary artistic life."

**NOT:** "We do so by taking up Hegel's teleological theory of history."

**NOT:** "By structuring Act I around the ego, Act II around the id, and Act III around the superego, the play dramatizes Freud's personality theory to draw out and explore resonances with contemporary artistic life."

# Exceptions to CMOS in the House Style

Based on the types of books punctum publishes, we don't *always* follow CMOS. Below you may find our main deviations.

## 1. Exceptions in the Text

**1.1** Date ranges always should be provided in full.

1000–1005, 1005–1015, 1950–1976

**NOT:** 1000–5, 1005–15, 1950–76

**1.2** When introducing quotations in running text, always use a comma and preserve the capitalization of the original.

As Lucretius writes, "When atoms move straight down through the void by their own weight, they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed."

As Lucretius writes about atoms, "they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed."

**1.3** When introducing block quotations, use a colon to introduce a quotation starting with a capital, and a comma to introduce a quotation starting mid-sentence.

As Lucretius writes:

When atoms move straight down through the void by their own weight, they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed.

As Lucretius writes about atoms,

they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed.

**1.4** For works by one to three authors, give all names in both footnote and bibliography. For works by more than three authors, in the footnote list only the first three followed by "et al.," but give all names in the bibliography. Apply this rule also for editors and so forth.

## 2. Exceptions within Notes or Bibliographies

**2.1** When alphabetizing the bibliography, do not ignore an initial the, a, or an.

**2.2** We strongly discourage referring to Kindle or EPUB editions of books. These ephemera will disappear from the face of the Earth long before the last book is printed.

**2.3** For online sources, do not include "accessed on" or "last modified at" dates.

**2.4** In the bibliography, whenever possible provide DOIs to articles and chapters. Include DOI by number not URL.

Jafri, Beenash. "Ongoing Colonial Violence in Settler States." *Lateral* 6, no. 1 (2017). DOI: 10.25158/L6.1.7.

**NOT:** Jafri, Beenash. "Ongoing Colonial Violence in Settler States." *Lateral* 6, no. 1 (2017). <https://doi.org/10.25158/L6.1.7>.

If no DOI number is available, see if the article is available on JSTOR or Project MUSE. For open journals, there is also sometimes a direct URL to the journal website you can add.

**2.5** Do not include DOIs in footnotes.

**2.6** If a URL is no longer active, include the archive URL from the [Internet Archive](#) or another archival site. The original URL should not be included.

Asimov, Isaac. "Questions." *Computers and Automation* 4, no. 3 (1955): 6–7. Archived at: <https://archive.org/details112874>.

**2.7** If the page is not archived and no longer exists, include a parenthetical following the dead link.

Jones, John J. "The Inside Story of CIA's Black Hands in Tibet." *Takhli Royal Thai Airforce Base*, October 2001. <http://www.takhli.org/rjw/tibet.htm>. (This URL is no longer active.)

## 3. punctum-specific citation styles

Please follow our house style instead of CMOs for the following kinds of citations.

### 3.1 YouTube and Other Online Videos

Citations for videos posted on a distribution site such as YouTube, Vimeo, or PinkLabel.TV should follow the information on the post, not necessarily in the video itself. Use the name of the posting account, even if the video contains content created by another, and the posting date, even if the video contains content that was created earlier.

**Note:**

TED, "How AI Could Become an Extension of Your Mind | Anvar Kapur," *YouTube*, June 6, 2019, <https://www.youtube.com/watch?v=TrofjEAetVs>.

**Shortened note:**

TED, "How AI Could Become an Extension of Your Mind."

**Bibliographic entry:**

TED. "How AI Could Become an Extension of Your Mind | Anvar Kapur." *YouTube*, June 6, 2019. <https://www.youtube.com/watch?v=TrofjEAetVs>.

### 3.2 Movies

Cite movies like books, with the creator and their role in place of author/editor, such as the example below.

**Note:**

Mike Barnett, dir., *Superheroes* (Home Box Office, 2011).

**Shortened note:**

Barnett, *Superheroes*.



**Bibliographic entry:**

Barnett, Mike, dir. *Superheroes*. Home Box Office, 2011.

### 3.3 Social Media Posts

The goals of citing a social media post are for your reader to be able to find the post again, and for the proper attribution of ideas. Provide the poster's name, the platform, a posting date, and a functional URL.

**Note:**

@punctum\_books, *Twitter*, January 25, 2023,  
[https://twitter.com/punctum\\_books/status/1618279947180838912](https://twitter.com/punctum_books/status/1618279947180838912).

**Bibliographic entry:**

@punctum\_books. *Twitter*. January 25, 2023.  
[https://twitter.com/punctum\\_books/status/1618279947180838912](https://twitter.com/punctum_books/status/1618279947180838912).

### 3.4 Wikipedia or Other Collectively Edited Online Encyclopedias

No shortened note format, no italicization, and no entry into bibliography.

**Note:**

Wikipedia, s.v. "De rerum natura," [https://en.wikipedia.org/wiki/De\\_rerum\\_natura](https://en.wikipedia.org/wiki/De_rerum_natura).

### 3.5 "Live Citations": Speeches, Conferences, Performances, Shows

Cite references that were delivered live according to how you accessed them. Like other sources, this means your citation should follow the style for the specific object that you "autoptically" examined and are using as data for your book, whether video, web publication, print publication, or archival document. For conference papers, follow CMOs 14.115. For any other works that you saw, heard, or encountered live, use the following guidance.

List "live citations" by including at least the name of the primary creator(s), the title of the reference, and when and how you encountered it. In general, titles of performances should be in italics and not quotation marks, but smaller works may be the opposite, depending on your field. Following the title, list other significant contributors, followed by venue/location, and date, as available. Finally, if appropriate, a link may be included to the site for the live performance, such as

the page through which tickets were acquired, or the museum catalogue posting.

**Note:**

Sins Invalid, *We Love Like Barnacles: Crip Lives in Climate Chaos*, 2020.

**Shortened note:**

Sins Invalid, *We Love Like Barnacles*.

**Bibliographic entry:**

Sins Invalid. *We Love Like Barnacles: Crip Lives in Climate Chaos*. 2020.

<https://www.sinsinvalid.org/we-love-like-barnacles>.

## 3.6 Websites

Include the relevant page title when available, the name of the website, and a functional URL. If there is more metadata like author or date, please add those too.

**Note:**

"Valentine's Day," *Patricia's Petals*, <https://patriciaspetals.com/categories/valentines-day>.

**Bibliographic entry:**

"Valentine's Day." *Patricia's Petals*. <https://patriciaspetals.com/categories/valentines-day>.

## 3.7 *Stanford Encyclopedia of Philosophy*

**Note:**

Graham Oppy and David Dowe, "The Turing Test (2021)," in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, <https://plato.stanford.edu/entries/turing-test/>.

**Shortened note:**

Graham and Dowe. "The Turing Test."

**Bibliographic entry:**

Oppy, Graham, and David Dowe. "The Turing Test (2021)." In *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta. <https://plato.stanford.edu/entries/turing-test/>.

### 3.8 *The Standard Edition of the Complete Psychological Works of Sigmund Freud*

**Note:**

Sigmund Freud, "The 'Uncanny'," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 17: *An Infantile Neurosis and Other Works (1917-1919)*, ed. and trans. James Strachey with Anna Freud (London: Hogarth Press, 1955), 217-56.

**Shortened note:**

Freud, "The 'Uncanny'," 234.

**Bibliographic entry:**

Freud, Sigmund. "The 'Uncanny'." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. 17: *An Infantile Neurosis and Other Works (1917-1919)*, edited and translated by James Strachey with Anna Freud, 217-56. London: Hogarth Press, 1955.

# Transliteration

In different humanities disciplines it is common to refer to certain concepts, names, and titles from languages written in non-Roman scripts. In Western philosophical works, Ancient Greek is often referenced, whereas works engaging with Eastern philosophy and religion often use terms from Japanese, Mandarin, Sanskrit, and Tibetan.

**1.1** We prefer uniform transliteration (romanization) standards. In the case on non-alphabetical writing systems we prefer also the original orthography to be included. As an example of proper practice, see, for example, *A Buddha Land in This World* by Lajos Brons and Kidder Smith's *Li Bo Unkempt*.

**1.2** When referencing concepts in non-English languages, the transliteration is presented first, italicized, followed by the English translation between parentheses without quotation marks.

*agapē* (love)

**1.3** Certain philosophical terms for which an English translation is not commonly deployed, may be used directly in the non-English language, italicized:

*unheimlich, Dasein, epokhē*

**1.4** For proper names deriving from languages with non-alphabetical scripts, the order is transliteration, followed directly by original script. The original script is only included with the first mention of the name/concept in the chapter.

Three of the four Japanese and Chinese Buddhists on this list had Zen/Chan 禅 affiliations. Uchiyama belonged to Sōtō 曹洞 Zen and Lin Qiuwu was ordained at Kaiyuan Temple in Tainan, which was originally also affiliated to Sōtō Zen, but which had switched to Rinzai 臨濟 Zen some time before Lin's ordination. (Brons *A Buddha Land in This World*, 173)

Since Zen/Chan, Sōtō, Lin Qiuwu etc. are used as proper names they are not italicized.

**1.5** Titles of works in languages with non-alphabetic scripts should be mentioned first in their common English translation, followed by romanization and original orthography between

parentheses:

To understand the Lord of Heaven, whose real name is the Eastern King, we'll need recourse again to Dongfang Shuo, that jester to the Han's Martial Emperor. His *Classic of Divine Marvels* (*Shenyijing* 神異記) begins like this: (Smith, *Li, Bo Unkempt*, 49)

# Ancient Greek

For Greek we use the [ALA-LC romanization](#) standard, without indication of tone.

| Greek | ALA-LC<br>(2010)      |
|-------|-----------------------|
| α     | a                     |
| αι    | ai                    |
| β     | b                     |
| γ     | g                     |
|       | n (before velar stop) |
| δ     | d                     |
| ε     | e                     |
| ει    | ei                    |
| ζ     | z                     |
| η     | ē                     |
| θ     | th                    |
| ι     | i                     |
| κ     | k                     |
| λ     | l                     |
| μ     | m                     |
| ν     | n                     |

|    |                     |
|----|---------------------|
| ξ  | x                   |
| ο  | o                   |
| οι | oi                  |
| ου | ou                  |
| π  | p                   |
| ρ  | rh (word-initially) |
|    | r                   |
| σ  | s                   |
| ς  |                     |
| τ  | t                   |
| υ  | y                   |
|    | u (in diphthongs)   |
| υι | ui                  |
| φ  | ph                  |
| χ  | ch                  |
| ψ  | ps                  |
| ω  | ō                   |

## Japanese

For Japanese, we follow Hepburn romanization according to the [ALA-LC romanization](#) standard. See further the [Japan Style Sheet](#) and follow the recommendations for "specialized" publications.

## Mandarin

For Mandarin, we follow Pinyin romanization without tone marks, following the [ALA-LC romanization](#) standard. When other romanization standards for specific names (for example from Taiwan) are more common, these are used. Chinese cultural terms are consistently mentioned in pinyin:

- Daoist (not Taoist)
- *Yijing* (not *I Ching*)

For non-Mandarin Sinitic names (for example for used by Chinese diaspora in SE Asia), the author's preferred romanization is used.

## Russian

For Russian, we use the [BGN/PCGN romanization](#).

|       |         |   |
|-------|---------|---|
| А (а) | A (a)   |   |
| Б (б) | B (b)   |   |
| В (в) | V (v)   |   |
| Г (г) | G (g)   |   |
| Д (д) | D (d)   |   |
| Е (е) | Ye (ye) | 1. Word-initially;<br>2. after <a href="#">vowels</a> ;<br>3. after й;<br>4. after Ъ;<br>5. after ъ.  |
|       | E (e)   | All other cases   |
| Ё (ё) | Yë (yë) | 1. Word-initially;<br>2. after <a href="#">vowels</a> ;<br>3. after й;<br>4. after Ъ;<br>5. after ъ.  |
|       | Ë (ë)   | All other cases   |
| Ж (ж) | Zh (zh) |   |
| З (з) | Z (z)   |   |
| И (и) | I (i)   |   |
| Й (й) | Y· (y·) | Before а, у, ы, or э. Used primarily for romanization of non-Russian-language names from Russian spelling. The use of this digraph is optional. |
|       | Y (y)   | All other cases   |
| К (к) | K (k)   |   |
| Л (л) | L (l)   |   |
| М (м) | M (m)   |   |
| Н (н) | N (n)   |   |

|        |             |   |
|--------|-------------|---|
| О (o)  | O (o)       |   |
| П (n)  | P (p)       |   |
| Р (p)  | R (r)       |   |
| С (c)  | S (s)       |   |
| Т (t)  | T (t)       |   |
| У (y)  | U (u)       |   |
| Ф (f)  | F (f)       |   |
| Х (x)  | Kh (kh)     |   |
| Ц (ц)  | Ts (ts)     |   |
| Ч (ch) | Ch (ch)     |   |
| Ш (sh) | Sh (sh)     |   |
| Щ (щ)  | Shch (shch) |   |
| Ъ (ъ)  | ”           | This letter does not occur at the beginning of a word.  |
| Ы (ы)  | Y· (y·)     | Before a, y, ы, or э. Used primarily for romanization of non-Russian-language names from Russian spelling. The use of this digraph is optional.         |
|        | ·y          | After any vowel. Used primarily for romanization of non-Russian-language names from Russian spelling. The use of this digraph is optional.              |
|        | Y (y)       | All other cases. This letter does not occur at the beginning of words of Russian origin.  |
| Ь (ь)  | ,           | This letter does not occur at the beginning of a word.  |
| Э (э)  | ·e          | After any consonant except й. Used primarily for romanization of non-Russian-language names from Russian spelling. The use of this digraph is optional. |
|        | E (e)       | All other cases   |
| Ю (ю)  | Yu (yu)     |   |
| Я (я)  | Ya (ya)     |   |

## Sanskrit & Pāli

For Sanskrit and Pāli we follow the [International Alphabet of Sanskrit Transliteration](#).



## Vowels and codas

| Devanāgarī | Transcription |    |
|------------|---------------|----|
| अ          | a             | A  |
| आ          | ā             | Ā  |
| इ          | i             | I  |
| ई          | ī             | Ī  |
| उ          | u             | U  |
| ऊ          | ū             | Ū  |
| ऋ          | ṛ             | Ṛ  |
| ॠ          | ṝ             | Ṝ  |
| ऌ          | ḷ             | Ḭ  |
| ॡ          | ṡ             | Ṣ  |
| ए          | e             | E  |
| ऐ          | ai            | Ai |
| ओ          | o             | O  |
| औ          | au            | Au |
| ॠ          | ṁ             | Ṁ  |
| ॡ          | ḥ             | Ḥ  |
| ं          | ~             |    |
| ँ          | ˆ             |    |

## Consonants

| velars | palatals | retroflexes | dentals | labials |
|--------|----------|-------------|---------|---------|
| क K    | च C      | ट Ṭ         | त T     | प P     |
| ख Kh   | च Ch     | ठ Ṭh        | थ Th    | फ Ph    |
| ग G    | ज J      | ड Ḍ         | द D     | ब B     |
| घ Gh   | झ Jh     | ढ Ḍh        | ध Dh    | भ Bh    |
| ङ Ṇ    | ञ Ñ      | ण Ṇ         | न N     | म M     |
| ह H    | य Y      | र R         | ल L     | व V     |

|  |        |        |          |  |
|--|--------|--------|----------|--|
|  | ئ<br>ئ | ئ<br>ئ | ئ<br>س س |  |
|--|--------|--------|----------|--|

# Uyghur

For Uyghur, we follow [ULY transliteration](#).

# Tibetan

For Tibetan, we follow the Wylie transliteration system, again according to [ALA-LC standards](#).

# Other Scripts

For any scripts not mentioned here, we follow [ALA-LC romanization](#).

# Images, Tables, and Other Visual Elements

Visual elements such as images and tables must be provided separately and not included into the manuscript file. Images should have a minimum resolution of 300dpi and width of 5 in.

## 1. Images and Tables

**1.1** Each visual element should receive a number `x. y`, where `x` is its chapter in the table of contents, and `y` the position of that object compared to other such objects within that chapter. For example, a chapter 3 might have figures 3.1 and 3.2 and a table 3.1. Alternatively, a monograph may forgo the chapter designation `x.` as long as it can do so across all chapters (i.e., if one chapter needs to use `x. y` numbering, then the entire book should be numbered that way). This latter works best for books with one or fewer images per chapter.

**1.2** In-text citation is always by reference to its number. Avoid language such as "see the figure below," since visual elements may be end up at a different place on the page spread. In-line mention of a visual element should use full word and numeral. In parenthetical mentions, use abbreviations, followed by the numeral.

We discovered the cheese hydration dynamic depicted in figure 2.1.  
Changes in mozzarella humidity also changed its melting point (fig. 2.1).

Havarti is preferred, as we can see from the results compiled in table 3.4.  
Thirteen people were interviewed about their cheese preferences (t. 3.4).

The blue veins of a stilton are depicted in plate 8.  
Stilton is prized for its marbling of blue veins (pl. 8).  
OR  
The blue veins of a stilton are depicted in plate VIII.  
Stilton is prized for its marbling of blue veins (pl. VIII).

**1.3** Include tags in your main body text indicating where you would ideally like for images or tables to be placed (e.g., "{Place Figure 1 here}"). We'll do the best to honor your tags, but keep in mind

that books are not blogs. Sometimes, to create a more elegant design (i.e., to improve readability), images should be on their own page, or on the top of the next page, or elsewhere. For most books, write your text so that text and images can be relatively independently placed.

**1.4** Put images (as JPGs, PNGs, TIFFs, etc.), tables, and other visual elements in an “Images” sub-folder within your manuscript submission file. Name each file according to its number (**1.1**).

For example, a chapter 3 might have a table 3.1, and figures 3.1 and 3.2, with file names such as:

```
03_Fig_1_Bries_of_Montmartre.png
03_Fig_2_Kristeva_prepares_fondue.png
03_Table_1_Mozzarella_Moisture_Levels.docx
```

**1.5** Each visual element should have a caption, source, permissions, and alt text, compiled in a single, separate document that is also saved in the “Images” sub-folder. If you have correspondence (such as emails) related to requesting permission to reprint certain images, include copies of that correspondence in this folder as well, and go [here](#) for a template letter for requesting permission to reprint images. If tables contain your own data, source and permissions do not need to be mentioned.

**1.6** Captions should have the following form:

Figure 1.1. Image caption. Rights/credits/authorship.

Table 1.1. Table caption. Rights/credits/authorship.

Plate 8. Plate caption. Rights/credits/authorship.

OR

Plate VIII. Plate caption. Rights/credits/authorship.

**1.7** For alt text, refer to [this guide on Web AIM](#). Alt text *should* describe key elements (including words) in a way that is comparable to the understanding achieved from viewing the visual element itself. Alt text *should not* describe visual elements in a way that is confusing or does not convey the goal of the content, nor should it contain additional information or interpretations that would not be available to a person not using a screen-reader. We encourage evocative image descriptions for visual accessibility and inclusion.

# Examples of Footnote References and Bibliographic Entries

## 1. Notes

**1.1** Use footnotes rather than endnotes, as many of our books are read as PDFs and footnotes are much more reader-friendly than endnotes.

**1.2.** Use Chicago Manual's 18th edition [Notes and Bibliography](#) format (preferred in the Humanities), with *full bibliographic* citations included in footnotes upon *first* mention in *each chapter*. Subsequent citations may be shortened following CMoS guidelines. Exceptions for [Author-Date](#) format in the Social Sciences may be allowed.

1. Henrik Winterbottom, *Curdle or Die: How to Stir Up Your Life* (Penguin, 2013), 8.
2. Aisha Domenic, "Elementary Emmmenthal Dynamics," *Experimental Dairy Physics* 45, no. 4 (1989): 59.
3. Ibid., 61.
3. Winterbottom, *Curdle or Die*, 12.
4. Ibid., 15.

**1.3** To refer to previously mentioned references, we only use "ibid." Don't use "op. cit." or backreferrals such as "see fn. 4" or "vid. supra." When preparing footnotes in general, always keep in mind that they should be as useful to the reader as possible: we don't want readers to have to work too hard to navigate and reference any book's sources.

**1.4** Two references are separated by a comma and "and." Three or more references are separated by semicolons and a final "and."

Erin Manning, "What If It Didn't All Begin and End with Containment? Toward a Leaky Sense of Self," *Body & Society* 15, no. 3 (2009): 35, and Tsing, *The Mushroom at the End of the World*, 45.

Julietta Singh, *No Archive Will Restore You* (punctum books, 2018), 32; Kristeva, *Powers of Horror*, 2–3; and Margrit Shildrick, *Leaky Bodies and Boundaries: Feminism, Postmodernism, and (Bio)ethics* (Routledge, 1997), 48.

**1.5** If you are citing from an edited collection, cite the particular chapter you are citing from. If you are citing from a monograph, don't cite by chapter but by page number.

**1.6** Cite introductions, prefaces, and forewords to monographs and the like written by an author other than the main author like a chapter in an edited collection.

Peter Eisenman, "The Houses of Memory: The Texts of Analogy," in Aldo Rossi, *The Architecture of the City*, trans. Diane Ghirardo and Joan Ockman (MIT Press, 1982).

## 2. Bibliography

**2.1** Every book will need a comprehensive bibliography. In edited collections, bibliographies must follow each chapter.

Check your bibliography as an integral part of the writing process: Who are you citing and why? Are there authors, especially female-identified, of color, disabled, or other historically marginalized groups that are absent? **Avoid having a "bro-bibliography"!**

We do not include the URL of web pages of or sympathetic to racists, fascists, or homophobes. It is ok to include such references as part of a scholarly discussion, but we don't want to redirect traffic to their sites.

## 3. CMoS Notes and Bibliography Style (punctum books Adaptation)

### Monograph, Single Author

**Note:**

Dominic Pettman, *Look at the Bunny: Totem, Taboo, Technology* (Zer0 Books, 2013), 63–64.

**Shortened note:**

Pettman, *Look at the Bunny*, 320.

**Bibliographic entry:**

Pettman, Dominic. *Look at the Bunny: Totem, Taboo, Technology*. Zer0 Books, 2013.

## Monograph, Multiple Authors

**Note:**

Michael Moynihan and Didrik Søderlind, *Lords of Chaos: The Rise of the Satanic Metal Underground* (Feral House, 1998), 12.

**Shortened note:**

Moynihan and Søderlind, *Lords of Chaos*, 11.

**Bibliographic entry:**

Moynihan, Michael, and Didrik Søderlind. *Lords of Chaos: The Rise of the Satanic Metal Underground*. Feral House, 1998.

## Edited Monograph

**Note:**

J.G. Ballard, *Extreme Metaphors: Collected Interviews*, ed. Simon Sellars and Dan O'Hara (Fourth Estate, 2012), 33.

**Shortened note:**

Ballard, *Extreme Metaphors*, 34.

**Bibliographic entry:**

Ballard, J.G. *Extreme Metaphors: Collected Interviews*. Edited by Simon Sellars and Dan O'Hara. Fourth Estate, 2012.

## Translated Monograph

**Note:**

Gabriel Zucman, *The Hidden Wealth of Nations: The Scourge of Tax Havens*, trans. Teresa Lavender Fagan (University of Chicago Press, 2015), 48.

**Shortened note:**

Zucman, *The Hidden Wealth of Nations*, 34.

**Bibliographic entry:**

Zucman, Gabriel. *The Hidden Wealth of Nations: The Scourge of Tax Havens*. Translated by Teresa Lavender Fagan. University of Chicago Press, 2015.

## Single Volume in a Multi-Volume Work

**Note:**

James Bryce, *The American Commonwealth*, vol. 3: *The Party System and Public Opinion* (Macmillan, 1888)

**Shortened note:**

Bryce, *The American Commonwealth*, vol. 3, 56.

**Bibliographic entry:**

Bryce, James. *The American Commonwealth*. Vol. 3: *The Party System and Public Opinion*. Macmillan, 1888.

## Edited Volume, Single Editor

**Note:**

David T. Tew, ed. *Ketamine: Use and Abuse* (CRC Press, 2015), 100–101.

**Shortened note:**

Tew, *Ketamine*, 10.

**Bibliographic entry:**

Tew, David T., ed. *Ketamine: Use and Abuse*. CRC Press, 2015.

## Edited Volume, Multiple Editors

**Note:**

V. Vale and Andrea Juno, eds., *RE/Search #8/9: J.G. Ballard* (Re/Search Publications, 1984), 34.

**Shortened note:**

Vale and Juno, *RE/Search #8/9*, 45.



**Bibliographic entry:**

Vale, V., and Andrea Juno, eds. *RE/Search #8/9: J.G. Ballard*. Re/Search Publications, 1984.

## Part of an Edited Volume, Single Editor

**Note:**

Jussi Parikka, "Planetary Memories: After Extinction, the Imagined Future," in *After Extinction*, ed. Richard Grusin (University of Minnesota Press, 2018).

**Shortened note:**

Parikka, "Planetary Memories," 28.

**Bibliographic entry:**

Parikka, Jussi. "Planetary Memories: After Extinction, the Imagined Future." In *After Extinction*, edited by Richard Grusin. University of Minnesota Press, 2018.

An individual poem is cited in the note as part of an edited volume, but in the bibliography only the entire volume of poetry is added (so no entries for individual poems).

## Part of an Edited Volume, Multiple Editors

**Note:**

Gary J. Shipley, "Monster at the End: Pessimism's Locked Rooms and Impossible Crimes," in *True Detection*, eds. Edia Connoles, Paul J. Ennis, and Nicola Masciandaro (Schism, 2014).

**Shortened note:**

Shipley, "The Monster at the End," 2.

**Bibliographic entry:**

Shipley, Gary J. "Monster at the End: Pessimism's Locked Rooms and Impossible Crimes." In *True Detection*, edited by Edia Connoles, Paul J. Ennis, and Nicola Masciandaro. Schism, 2014.

## Journal Article

**Note:**

Christopher Claassen, "In the Mood for Democracy? Democratic Support as Thermostatic Opinion," *American Political Science Review* 114, no. 1 (2020): 36–53.

**Shortened note:**

Claassen, "In the Mood for Democracy?," 37.

**Bibliographic entry:**

Claassen, Christopher. "In the Mood for Democracy? Democratic Support as Thermostatic Opinion." *American Political Science Review* 114, no. 1 (2020): 36–53. DOI: 10.1017/S0003055419000558.

If a journal is only available online, add the DOI as above or include a stable URL at the end of the Bibliographic entry preceded by period. The article may be available on JSTOR or Project MUSE. For open journals, there is also sometimes a direct URL to the journal website you can use.

## Online News or Magazine Article

**Note:**

Roger Cohen, "American Catastrophe through German Eyes," *The New York Times*, July 24, 2020, <https://www.nytimes.com/2020/07/24/opinion/trump-germany.html>.

**Shortened note:**

Cohen, "American Catastrophe through German Eyes."

**Bibliographic entry:**

Cohen, Roger. "American Catastrophe through German Eyes." *The New York Times*, July 24, 2020. <https://www.nytimes.com/2020/07/24/opinion/trump-germany.html>.

## Thesis or Dissertation

**Note:**

Lajos Brons, "Rethinking the Culture-Economy Dialectic" (PhD diss., University of Groningen, 2005), 25.

**Shortened note:**

Brons, "Rethinking the Culture-Economy Dialectic," 26.

**Bibliographic entry:**

Brons, Lajos. "Rethinking the Culture-Economy Dialectic." PhD diss., University of Groningen, 2005.

## Stanford Encyclopedia of Philosophy

**Note:**

Graham Oppy and David Dowe, "The Turing Test (2021)," in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, <https://plato.stanford.edu/entries/turing-test/>.

**Shortened note:**

Graham and Dowe. "The Turing Test."

**Bibliographic entry:**

Oppy, Graham, and David Dowe. "The Turing Test (2021)." In *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta. <https://plato.stanford.edu/entries/turing-test/>.

## The Standard Edition of the Complete Psychological Works of Sigmund Freud

**Note:**

Sigmund Freud, "The 'Uncanny'," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 17: *An Infantile Neurosis and Other Works (1917-1919)*, ed. and trans. James Strachey with Anna Freud (London: Hogarth Press, 1955), 217-56.

**Shortened note:**

Freud, "The 'Uncanny'," 234.

**Bibliographic entry:**

Freud, Sigmund. "The 'Uncanny'." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. 17: *An Infantile Neurosis and Other Works (1917-1919)*, edited and translated by James Strachey with Anna Freud, 217-56. London: Hogarth Press, 1955.

## Wikipedia or Other Collectively Edited Online Encyclopedias

**Note:**

Wikipedia, s.v. "De rerum natura," [https://en.wikipedia.org/wiki/De\\_rerum\\_natura](https://en.wikipedia.org/wiki/De_rerum_natura).

No shortened note format, no italicization, and no entry into bibliography.

## Websites

**Note:**

"Valentine's Day," *Patricia's Petals*, <https://patriciaspetals.com/categories/valentines-day>.

**Bibliographic entry:**

"Valentine's Day." *Patricia's Petals*. <https://patriciaspetals.com/categories/valentines-day>.

If there is more metadata like authors or publication dates available, please add those too.

## YouTube Videos

**Note:**

TED, "How AI Could Become an Extension of Your Mind | Anvar Kapur," *YouTube*, June 6, 2019, <https://www.youtube.com/watch?v=TrofjEAetVs>.

**Shortened note:**

TED, "How AI Could Become an Extension of Your Mind."

**Bibliographic entry:**

TED. "How AI Could Become an Extension of Your Mind | Anvar Kapur." *YouTube*, June 6, 2019. <https://www.youtube.com/watch?v=TrofjEAetVs>.

## Movies

**Note:**

Mike Barnett, dir., *Superheroes* (Home Box Office, 2011).

**Shortened note:**

Barnett, *Superheroes*.

**Bibliographic entry:**

Barnett, Mike, dir. *Superheroes*. Home Box Office, 2011.

# Social Media Posts

**Note:**

@punctum\_books, *Twitter*, January 25, 2023,  
[https://twitter.com/punctum\\_books/status/1618279947180838912](https://twitter.com/punctum_books/status/1618279947180838912).

**Bibliographic entry:**

@punctum\_books. *Twitter*. January 25, 2023.  
[https://twitter.com/punctum\\_books/status/1618279947180838912](https://twitter.com/punctum_books/status/1618279947180838912).