

# Style Guide

Our house style guide generally follows the Chicago Manual of Style, with important exceptions.

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# 1. Spelling

**1.1** We prefer US English spelling conventions.

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

We do accept UK English spelling that occasionally occurs in US English, but expect consistent spelling within a manuscript. Consult the online [Merriam-Webster Dictionary](#) in case of doubt.

towards, amidst, whilst

# 2. Names and Terms

## Referring to Places and People

**2.1** English forms of place names should be used where they exist.

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

**2.2** In other cases, a transliteration of the autonym is used. For more information on transliteration, see the pertinent chapter.

Beijing, Bengaluru, Tbilisi

**2.3** 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)

**2.4** When referring to minority communities, always use the terminology preferred by those communities themselves.

LGBTQ+ people (rather than homosexuals), people with disabilities (rather than disabled people), unhoused (rather than homeless), trans\* (rather than transgender)

**2.5** 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, reference this [page](#).

**2.6** When referring to a community of Native peoples, first of all, use "community" not "tribe" unless it is used by a Native author. Always prioritize the community's specific autonym, with the English exonym in parentheses.

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

# 3. Dates

**3.1** For the Gregorian calendar we prefer BCE/CE abbreviations.

**3.2** Centuries should be spelled out fully in main prose.

sixteenth century, eighth-century manuscript, early fifth-century vase

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

1000–1005, 1005–1015, 1950–1976

**3.4** For calendar dates we use the US format.

January 1, 2023

**3.5** Decades are formed by adding a plural -s

1950s, 870s

**3.6** Abbreviated years may be used if they are clear from context.

1950s, '60s, and '70s

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

Palladio's Palazzo Chiericati (c. 1550)

# 4. Numbers

**4.1** Spell out numbers up to one hundred except when expressing dimensions, in statistical contexts, or in tables. Use Arabic for 101+ except when beginning a sentence. Spell out hundreds and thousands.

fifteen stools, sixty-one parrots, 156 canisters, one thousand lives, 34 × 67 cm

**4.2** No commas are required for four-digit numbers (i.e. up to 9999), but should be used for every three digits thereafter (i.e. 10,000 and higher).

2400, 67,000, 207,000, 2,500,000

**4.3** Number ranges follow the "spoken number" convention.

1-45

56-76

100-102

102-6

287-88

287-91

1000-1004

1015-56

1785-893

# 5. Abbreviations

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

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

**5.2** Acronyms do not require periods.

USA, OED, HIV, DC

**5.3** For historical figures, use b. (born); d. (died); fl. (flourished); r. (ruled)

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

**5.5** For references to manuscripts use MS (singular) and MSS (plural).

# 6. Punctuation

**6.1** We follow traditional American punctuation conventions. Periods and commas always go inside quotation marks, with colons and semicolons outside quotation marks. Exclamation and question marks only go inside if they are part of the quotation.

“Tomorrow morning,” he fumbled, “we will seek out the Camembert.”

**6.2** Use double quote marks for citations, and single quote marks for citations within citations.

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

**6.3** Always use the [Oxford comma](#).

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

**6.4** When rendering poetry or lyrics in the main text, use / separated by spaces on either side to separate lines, and // separated by spaces on either side to separate stanzas

Break my face in / It was the kindest touch you ever gave / Wrap my dreams around your thighs / And drape my hopes upon the chance to touch your arm // Fabulous muscles

**6.5** Otherwise, avoid the use of slashes in terminology. Do not use and/or; simply use or.

**6.6** Intersecting identities are not separated by commas.

Black queer author, Asian American trans poet

**6.7** Semicolons are to be avoided between clauses. Use a period or comma.

**6.8** Colons are only used to introduce examples or block quotations. They are not used to conjoin two sentences.

**6.9** Hyphenation is used where the first of two or more words is used adjectively.

A low-lit cathedral



But not with adverbs ending in -ly.

A rarely inspected brick

**6.10** We are no longer in the age of the typewriter (even though we do not discriminate against it as a writing tool). There is no excuse for using a double space after a period unless you just like torturing copy-editors.

# 7. Capitalization and Hyphenation

**7.1** Places, persons, days, and months are capitalized.

Tirana, Leopold, Monday, June

**7.2** Nationalities, religions, and philosophies deriving from people or languages are capitalized.

Somali, Marxism, Christian, Platonist, Buddhist, Lutheran

biblical, communist, catholic, nazi

We support authors who choose to decapitalize all religions and philosophies, as long as done consistently.

christian, buddhist, lutheran, catholic, platonist

**7.3** Non-white racial identity-denoting adjectives are capitalized. For more on this, consult *The Guardian* article [here](#).

Black, Brown, Indigenous, white

**7.4** For racial identities we use unhyphenated terms.

Black American, Asian Brazilian

**7.5** For chapters, parts, or sections referring to the same volume.

"See Chapter 2 of this volume."

# 8. 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.

**8.1** 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*.

**8.2** 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)

**8.3** 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*

**8.4** 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 禪 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.

**8.5** 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 (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; 2. after <a href="#">vowels</a> ; 3. after й; 4. after Ъ; 5. after ъ.
	E (e)	All other cases
Ё (ё)	Yë (yë)	1. Word-initially; 2. after <a href="#">vowels</a> ; 3. after й; 4. after Ъ; 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	Ṃ
ॡ	ḥ	Ḥ
ँ	~	
ं	'	

## Consonants

velars	palatals	retroflexes	dentals	labials
क K	च C	ट Ṭ	त T	प P
ख Kh	छ 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 ئ	ئ ئ	ئ س س	
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# 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](#).

# 9. Pronouns

**9.1** Pronouns should always follow the preference of the person referred to, or, in case of historical references, the established custom. Otherwise, we prefer the use of the non-binary anaphor [they](#).

# 10. Titles, Subtitles, and Subheadings

**10.1** Capitalization of book, chapter, and article titles in English is as follows:

1. Capitalize first and last word;
2. Capitalize all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions;
3. The first word after a colon.

"Stratagem of the Corpse: Dying with Baudrillard, a Study of Sickness and Simulacra"

**10.2** For French and most other Romance languages, only the first word and proper names are capitalized

**10.3** For German, the first word and all nouns and proper names are capitalized.

# 11. Italics, Roman, and Boldface

**9.1** Single words or short phrases in foreign languages, where these have not passed into regular English usage, should be italicized without quotation marks.

She felt the *qi* stream through the apartment.

**9.2** Book and journal titles are italicized. Chapters, articles, poems, and dissertations are between double quotes.

**9.3** Films and TV series titles are italicized.

**9.4** Exhibition titles are italicized. Art work titles are between double quotes.

**9.5** Linnaean species classifications are italicized.

*Homo sapiens* became extinct in 2104.

**9.6** Avoid the use of boldface, underline, and other markup in running text.

# 12. Quotations and Epigraphs

**12.1** Set long quotations (over two sentences or verse lines) as block quotations.

**12.2** Set short quotations between double quote marks. Periods and commas are inside the quote marks. Set quotations within quotations between single quote marks.

**12.3** Quotations that have been translated by the author to English should include the original in a footnote.

**12.4** Omissions by the author from citations are always signaled by an ellipsis between square brackets: [...]. Pertinent punctuation around the ellipsis is maintained to clarify what has been excised:

*The enticing, tangy smell of the Blue Stilton reached Augustus's nostrils. If all went well today on the battlefield, he would reward himself with a large slice, that is, if his lover hadn't consumed the entire cheese by then.*

This original can be cited, for example, as follows :

"The enticing, tangy smell of the Blue Stilton reached Augustus's nostrils. [...] [H]e would reward himself with a large slice, that is, if his lover hadn't consumed the entire cheese by then."

"The enticing, tangy smell of the Blue Stilton reached Augustus's nostrils. If all went well today [...], he would reward himself with a large slice, that is, if his lover hadn't consumed the entire cheese by then."

"The [...] smell of the Blue Stilton reached Augustus's nostrils. If all went well today on the battlefield, he would reward himself with a large slice."

**12.5** 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."

**12.6** 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.

**12.7** Epigraphs are short citations heading a chapter or section. They should be formatted as a regular citation, followed by author name, properly formatted, book/article/chapter title, and a footnote providing the full reference.

"All good things come out of a cave." – Gilles Deloungue, *Reflections on Plato and Cheese Plates*<sup>1</sup>

# 13. References

## Notes

**13.1** We prefer footnotes to endnotes, as many of our books are read as PDFs and footnotes are much more reader-friendly than endnotes.

**13.2.** We prefer and encourage the Chicago Manual's [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.

Alternatively, you may use the [Author-Date](#) format (sometimes preferred in the Social Sciences) with abbreviated, parenthetical, in-text citations and a full bibliography at the end of the book. We discourage the use of this style in books with many references, and many repeated references, as the parentheticals obstruct the reading experience. Please note that we do not allow *any other* citation style.

Treat each chapter separately, in terms of its citational apparatus. If you are using [CMoS Notes and Bibliography](#) format, and you cite certain works multiple times throughout your book, make sure that the first time those works are cited within a chapter, you provide a full bibliographic citation in a footnote. For each subsequent citation of the same work within a chapter, use a shortened reference format in your footnotes (we are okay with either abbreviated citations or *ibid.*, or a combination of both).

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

**13.3** To refer to previously mentioned references, we only use "ibid." We don't "op. cit." and discourage usage of 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.

**13.4** 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* (Earth: punctum books, 2018), 32; Kristeva, *Powers of Horror*, 2-3; and Margrit Shildrick, *Leaky Bodies and Boundaries: Feminism, Postmodernism, and (Bio)ethics* (New York: Routledge, 1997), 48.

**13.5** 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.

**13.6** 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 (Cambridge: MIT Press, 1982), 2-11.

## Bibliography

**13.7** Every book will need a comprehensive bibliography prepared according to the chosen format, [Notes and Bibliography](#) or [Author-Date](#). In edited collections, bibliographies should 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, 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.

**13.8** Whenever possible, add DOI numbers to articles and chapters, styled as follows:

Havarti, Laurie T. "Understanding Americans' Perceptions of Pasteurization Processes." *The Journal of American Dairy Producers* 12, no. 4 (2014): 431-44. DOI: 10.1177/1368430209764550.



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.

**13.9** If a URL is no longer active, include the archive URL from the [Internet Archive](#).

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

**13.10** We 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.

**13.11** Avoid including "original" publication dates in references. Only refer to editions that you have autoptically inspected during the writing process. If needed and relevant, original publication dates can be parenthetically mentioned in the main text or in the footnote's narrative.

**13.12** Include edition number only when there are considerable differences between different editions of a book.

**13.13** Do not include state abbreviations for place of publication.

**13.14** Do not include "accessed at" or "last modified at" dates.

**13.15** For chapters from an edited collection mentioned in a bibliography it is not necessary to also mention the entire publication separately, unless as such referenced in a note.

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

### Monograph, Single Author

**Note:**

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

**Shortened note:**

Pettman, *Look at the Bunny*, 320.

**Bibliographic entry:**

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

## Monograph, Multiple Authors

### **Note:**

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

## Edited Monograph

### **Note:**

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

## Translated Monograph

### **Note:**

Gabriel Zucman, *The Hidden Wealth of Nations: The Scourge of Tax Havens*, trans. Teresa Lavender Fagan (Chicago: 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. Chicago: 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* (New York: 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*. New York: Macmillan, 1888.

## Edited Volume, Single Editor

**Note:**

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

**Shortened note:**

Tew, *Ketamine*, 10.

**Bibliographic entry:**

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

## Edited Volume, Multiple Editors

**Note:**

V. Vale and Andrea Juno, eds., *RE/Search #8/9: J.G. Ballard* (San Francisco: 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*. San Francisco: 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 (Minneapolis: University of Minnesota Press, 2018), 27–49.

**Shortened note:**

Parikka, "Planetary Memories," 28.

**Bibliographic entry:**

Parikka, Jussi. "Planetary Memories: After Extinction, the Imagined Future." In *After Extinction*, edited by Richard Grusin, 27–49. Minneapolis: 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 (London: Schism, 2014), 1–27.

**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, 1–27. London: Schism, 2014.

## Journal Article

**Note:**

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

If a journal is only available online, add the URL both to the Note (preceded by comma) and the Bibliographic entry (preceded by period).

## 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 | Anvar Kapur."

**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>.

Remove the part of the URL including and following the question mark.

## 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, 8:09AM,

[https://twitter.com/punctum\\_books/status/1618279947180838912](https://twitter.com/punctum_books/status/1618279947180838912).

**Bibliographic entry:**

@punctum\_books. *Twitter*. January 25, 2023, 8:09AM.

[https://twitter.com/punctum\\_books/status/1618279947180838912](https://twitter.com/punctum_books/status/1618279947180838912).

## Paralipomena

### Repeating Authors in Bibliography

Repeating authors in a bibliography are indicated with three em dashes. Note that the repetition may not add additional authors:

Deleuze, Gilles. *WORK 1...*

———. *WORK 2...*

Deleuze, Gilles, and Félix Guattari. *WORK 3...*

———. *WORK 4...*



# 14. Images, Tables, and Plates

**14.1** Images, tables, and plates should be provided separately and not included into the manuscript file. Images and plates should have a minimum resolution of 300dpi and width of 5 in.

**14.2** Captions should be provided in a separate file, and have the following form:

*Fig. 1.1* Image caption. Rights/credits/authorship.

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

*Plate 1.2* Plate caption. Rights/credits/authorship.  
or  
*Plate XI.* Plate caption. Rights/credits/authorship.

**14.3** In-text citation is always by reference to the figure number, avoid language such as "see the figure below," since images may be end up at a different place on the page spread. In-line mention of a figure, plate, or table should use full word and numeral. In parenthetical mentions, use abbreviation followed by the numeral.

figure 2.1, (fig. 2.1)

table 3.4, (t. 3.4)

plate 8.3, (pl. 8.3)  
or  
plate XI, (pl. XI)