

with a simple paper or binder clip, which can be easily removed and restored. Others prefer the use of staples.

#### 4.9. ELECTRONIC SUBMISSION

There are at present no commonly accepted standards for the electronic submission of research papers. If you are asked to submit your paper electronically, obtain from your teacher guidelines for formatting, mode of submission (e.g., by e-mail, on a Web site), and so forth, and follow them closely.

To facilitate discussion of your work, you should incorporate reference markers in the paper if it does not include page numbers. Paragraphs are sometimes numbered in electronic publications. If you use this system, place the appropriate number, in square brackets—" [12]"—and followed by a space, at the beginning of each paragraph.

## 5 Documentation: Preparing the List of Works Cited

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- 5.5.7. An Article in a Reference Book
- 5.5.8. An Introduction, a Preface, a Foreword, or an Afterword
- 5.5.9. An Anonymous Book
- 5.5.10. A Scholarly Edition
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- 5.5.13. A Book Published in a Second or Subsequent Edition
- 5.5.14. A Multivolume Work
- 5.5.15. A Book in a Series
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- 5.5.18. A Book with Multiple Publishers
- 5.5.19. A Brochure, Pamphlet, or Press Release
- 5.5.20. A Government Publication
- 5.5.21. The Published Proceedings of a Conference
- 5.5.22. A Book in a Language Other Than English
- 5.5.23. A Book Published before 1900
- 5.5.24. A Book without Stated Publication Information or Pagination
- 5.5.25. An Unpublished Dissertation
- 5.5.26. A Published Dissertation

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- 5.6.1. Introduction
- 5.6.2. A Nonperiodical Publication
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- 5.7.1. A Television or Radio Broadcast
- 5.7.2. A Sound Recording
- 5.7.3. A Film or a Video Recording
- 5.7.4. A Performance
- 5.7.5. A Musical Score or Libretto
- 5.7.6. A Work of Visual Art
- 5.7.7. An Interview
- 5.7.8. A Map or Chart

- 5.7.9. A Cartoon or Comic Strip
- 5.7.10. An Advertisement
- 5.7.11. A Lecture, a Speech, an Address, or a Reading
- 5.7.12. A Manuscript or Typescript
- 5.7.13. A Letter, a Memo, or an E-Mail Message
- 5.7.14. A Legal Source
- 5.7.15. An Article in a Microform Collection of Articles
- 5.7.16. An Article Reprinted in a Loose-Leaf Collection of Articles
- 5.7.17. A Publication on CD-ROM or DVD-ROM
- 5.7.18. A Digital File

## **5.8. A Work in More Than One Publication Medium**

## 5.1. DOCUMENTING SOURCES

Nearly all research builds on previous research. Researchers commonly begin a project by studying past work on their topics and deriving relevant information and ideas from their predecessors. This process is largely responsible for the continual expansion of human knowledge. In presenting their work, researchers generously acknowledge their debts to predecessors by carefully documenting each source, so that earlier contributions receive appropriate credit and readers can evaluate the basis for claims and conclusions.

As you prepare your paper, you should similarly seek to build on the work of previous writers and researchers. And whenever you draw on another's work, you must also document your source by indicating what you borrowed—whether facts, opinions, or quotations—and where you borrowed it from. Through documentation, you will provide your readers with a description of key features of each source (such as its authorship and its medium of publication). Documentation also assists readers in locating the sources you used. Cite only the sources you have consulted directly. If you have not already done so, read carefully the earlier section on plagiarism (ch. 2) to learn what you must document in your paper.

## 5.2. MLA STYLE

In MLA documentation style, you acknowledge your sources by keying brief parenthetical citations in your text to an alphabetical list of works that appears at the end of the paper. The parenthetical citation that concludes the following sentence is typical of MLA style.

The aesthetic and ideological orientation of jazz underwent considerable scrutiny in the late 1950s and early 1960s (Anderson 7).

The citation "(Anderson 7)" tells readers that the information in the sentence was derived from page 7 of a work by an author named Anderson. If readers want more information about this source, they can turn to the works-cited list, where, under the name Anderson, they would find the following information.

Anderson, Iain. *This Is Our Music: Free Jazz, the Sixties, and American Culture*. Philadelphia: U of Pennsylvania P, 2007. Print. The Arts and Intellectual Life in Mod. Amer.

This entry states that the work's author is Iain Anderson and its title is *This Is Our Music: Free Jazz, the Sixties, and American Culture*. The remaining information relates, in shortened form, that the work was produced in Philadelphia by the University of Pennsylvania Press in 2007 as a print publication in a book series called The Arts and Intellectual Life in Modern America. Using the abbreviations listed in chapter 7 makes an entry in MLA style concise yet readable. Similarly, when the name of a contributor to a work appears more than once in an entry, only the last name appears after the initial occurrence (for examples, see 5.5.8).

A citation in MLA style contains only enough information to enable readers to find the source in the works-cited list. If the author's name is mentioned in the text, only the page number appears in the citation: "(7)." If more than one work by the author is in the list of works cited, a shortened version of the title is given: "(Anderson, *This 7*)." (See ch. 6 for a fuller discussion of parenthetical citations in MLA style.)

MLA style is not the only way to document sources. Many disciplines have their own documentation systems. MLA style is widely used in the humanities. Although generally simpler and more concise than other documentation styles, it shares with most others its central feature: parenthetical citations keyed to a works-cited list. If you learn MLA documentation style at an early stage in your school career, you will probably have little difficulty in adapting to other styles.

Documentation styles differ according to discipline because they are shaped by the kind of research and scholarship undertaken. For example, in the sciences, where timeliness of research is crucial, the date of publication is usually given prominence. Thus, in the style recommended by the American Psychological Association (APA), a typical citation includes the date of publication (as well as the abbreviation *p.* before the page number). Compare APA and MLA parenthetical citations for the same source.

APA

(Anderson, 2007, p. 7)

## MLA

(Anderson 7)

In the humanities, where most important scholarship remains relevant for a substantial period, publication dates receive less attention: though normally stated in the works-cited list, they are omitted in parenthetical references. An important reason for this omission is that many humanities scholars like to keep their texts as readable and as free of disruptions as possible.

In an entry for a book in an APA-style works-cited list, the date (in parentheses) immediately follows the name of the author (whose first name is written only as an initial), just the first word of the title is capitalized, and the publisher's full name is generally provided.

## APA

Anderson, I. (2007). *This is our music: Free jazz, the sixties, and American culture*. Philadelphia: University of Pennsylvania Press.

By contrast, in an MLA-style entry, the author's name appears as given in the work (normally in full), every important word of the title is capitalized, some words in the publisher's name are abbreviated, the publication date follows the publisher's name, and the medium of publication is recorded. The book in this example is part of a series, and the title of the series is included in the entry. In both styles, the first line of the entry is flush with the left margin, and the second and subsequent lines are indented.

## MLA

Anderson, Iain. *This Is Our Music: Free Jazz, the Sixties, and American Culture*. Philadelphia: U of Pennsylvania P, 2007. Print. The Arts and Intellectual Life in Mod. Amer.

As you conduct your research, you should note the provenance, or origin, of the sources you use. What are the available editions of a work? If a work is available in several media, which version did you consult and why? What are the differences between a live performance and a recording? Attention to such questions will assist you in creating a persuasive and authoritative research paper. If, after following the correct format for an entry in the list of works cited, you want to communicate additional information about the work, you may expand your description of it in your text or in a note (for the use of content notes, see 6.5.1).

Chapters 5 and 6 offer an authoritative and comprehensive presentation of MLA style.

## 5.3. THE LIST OF WORKS CITED

## 5.3.1. Introduction

MLA style provides a flexible, modular format for recording key features of works cited or consulted in the preparation of your research paper. This chapter describes several sequences of elements that can be combined to form entries in lists of works. In building an entry, you should know which elements to look for in the source. Not all elements will be present in a given source. Moreover, since MLA style is flexible about the inclusion of some information and even about the ordering of the elements, you should understand how your choice relates to your research project. For example, as noted in 5.7.3, a research paper on the work of a film director may list the director's name first, while a research paper on the work of a film actor may list the performer's name first (the guidelines for citing editions [5.5.10] and translations [5.5.11] are similarly flexible). While it is tempting to think that every source has only one complete and correct format for its entry in a list of works cited, in truth there are often several options for recording key features of a work. For this reason, software programs that generate entries are not likely to be useful. You may need to improvise when the type of scholarly project or the publication medium of a source is not anticipated by this handbook. Be consistent in your formatting throughout your work. Choose the format that is appropriate to your research paper and that will satisfy your readers' needs.

Although the list of works cited appears at the end of your paper, you need to draft the section in advance, so that you will know what information to give in parenthetical references as you write. For example, you have to include shortened titles if you cite two or more works by the same author, and you have to add initials or first names if two of the cited authors have the same last name: "(K. Roemer 123-24)," "(M. Roemer 67)." This chapter therefore explains how to prepare a list of works cited, and the next chapter demonstrates how to document sources where you use them in your text.

As the heading *Works Cited* indicates, this list contains all the works that you will cite in your text. The list simplifies documentation by permitting you to make only brief references to these works in the text. For example, when you have the following entry in your list of works cited, a citation such as "(Harbord 32-35)" fully identifies your source to readers (provided that you cite no other work by an author with the same last name).

Harbord, Janet. *The Evolution of Film: Rethinking Film Studies*. Cambridge: Polity, 2007. Print.

Other names for such a listing are *Bibliography* (literally, "description of books") and *Literature Cited*. Usually, however, the broader title *Works Cited* is most appropriate, since research papers often draw not only on printed books and articles but also on films, recordings, Web publications, and other nonprint sources.

Titles used for other kinds of source lists include *Annotated Bibliography*, *Works Consulted*, and *Selected Bibliography*. An annotated bibliography, also called *Annotated List of Works Cited*, contains descriptive or evaluative comments on the sources. (For more information on such listings, see James L. Harner, *On Compiling an Annotated Bibliography* [2nd ed.; New York: MLA, 2000; print].)

Harbord, Janet. *The Evolution of Film: Rethinking Film Studies*. Cambridge: Polity, 2007. Print. A synthesis of classic film theory and an examination of the contemporary situation of film studies that draws on recent scholarship in philosophy, anthropology, and media studies.

The title *Works Consulted* indicates that the list is not confined to works cited in the paper. The headings *Selected Bibliography*, *Selected List of Works Consulted*, and *Suggestions for Further Reading* are appropriate for lists that suggest readings.

### 5.3.2. Placement of the List of Works Cited

The list of works cited appears at the end of the paper. Begin the list on a new page and number each page, continuing the page numbers of the text. For example, if the text of your research paper ends on page 10, the works-cited list begins on page 11. The page number appears in the upper right-hand corner, half an inch from the top and

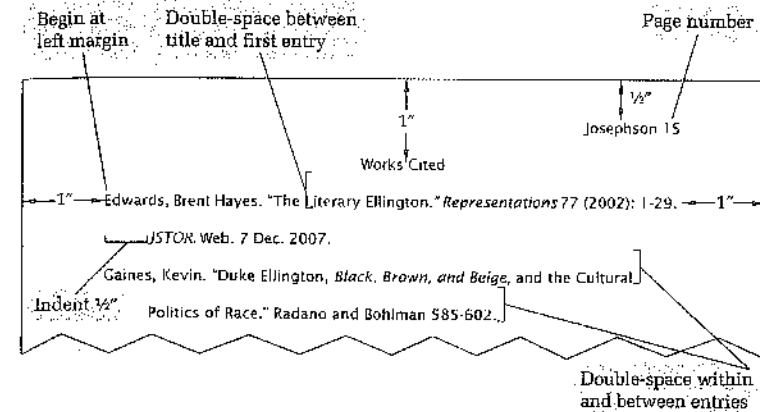


Fig. 12. The top of the first page of a works-cited list.

flush with the right margin (see fig. 12). Center the title, *Works Cited*, an inch from the top of the page. Double-space between the title and the first entry. Begin each entry flush with the left margin; if an entry runs more than one line, indent the subsequent line or lines one-half inch from the left margin. This format is sometimes called *hanging indentation*, and you can set your word processor to create it automatically for a group of paragraphs. Hanging indentation makes alphabetical lists easier to use. Double-space the entire list, both between and within entries. Continue the list on as many pages as necessary.

### 5.3.3. Arrangement of Entries

Entries in a works-cited list are arranged in alphabetical order, which helps the reader to find the entry corresponding to a citation in the text. In general, alphabetize entries in the list of works cited by the author's last name, using the letter-by-letter system. In this system, the order of names is determined by the letters before the commas that separate last names and first names. Spaces and other punctuation marks are ignored. The letters following the commas are considered only when two or more last names are identical. The following examples are alphabetized letter by letter. (For more information on alphabetizing foreign names, see 3.8.)

Descartes, René  
 De Sica, Vittorio  
  
 MacDonald, George  
 McCullers, Carson  
  
 Morris, Robert  
 Morris, William  
 Morrison, Toni  
  
 Saint-Exupéry, Antoine de  
 St. Denis, Ruth

If two or more entries citing coauthors begin with the same name, alphabetize by the last names of the second authors listed.

Scholes, Robert, and Robert Kellogg  
 Scholes, Robert, Carl H. Klaus, and Michael Silverman  
 Scholes, Robert, and Eric S. Rabkin

If the author's name is unknown, alphabetize by the title, ignoring any initial *A*, *An*, or *The* or the equivalent in another language. For example, the title *An Encyclopedia of the Latin American Novel* would be alphabetized under *e* rather than *a*, the title *Le théâtre en France au Moyen Âge* under *t* rather than *l*. If the title begins with a numeral, alphabetize the title as if the numeral were spelled out. For instance, *1914: The Coming of the First World War* should be alphabetized as if it began "Nineteen-Fourteen. . . ." (But see 5.7.14 on alphabetizing titles from the United States Code.)

If the name of an author whose works you used appears in various spellings in the works (e.g., Virgil, Vergil), consolidate all the entries for the sources under the preferred variant in your works-cited list. If your sources include works published under both an author's real name and a pseudonym, either consolidate the entries under the better-known name or list them separately, with a cross-reference at the real name and with the real name in square brackets after the pseudonym (see 5.3.6 on cross-references). If works by a woman are published under both her natal and her married names, list them separately, with cross-references at both names.

Bakhtin, M. M. (see also Vološinov, V. N.). *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Holquist. Austin: U of Texas P, 1981. *Google Book Search*. Web. 3 Dec. 2007.  
 Penelope, Julia (see also Stanley, Julia P.). "John Simon and the 'Dragons of Eden.'" *College English* 44.8 (1982): 848-54. *JSTOR*. Web. 3 Dec. 2007.  
 Stanley, Julia P. (see also Penelope, Julia). "'Correctness,' 'Appropriateness,' and the Uses of English." *College English* 41.3 (1979): 330-35. *JSTOR*. Web. 3 Dec. 2007.  
 Vološinov, V. N. [M. M. Bakhtin]. *Marxism and the Philosophy of Language*. Trans. Ladislav Matejka and I. R. Titunik. Cambridge: Harvard UP, 1986. *Google Book Search*. Web. 3 Dec. 2007.

Other kinds of bibliographies may be arranged differently. An annotated list, a list of works consulted, or a list of selected readings for a historical study, for example, may be organized chronologically by publication date. Some bibliographies are divided into sections and the items alphabetized in each section. A list may be broken down into primary and secondary sources or into different research media or genres (books, articles, films). Alternatively, it may be arranged by subject matter (literature and law, law in literature, law as literature), by period (classical utopia, Renaissance utopia), or by area (Egyptian mythology, Greek mythology, Norse mythology).

#### 5.3.4. Two or More Works by the Same Author

To cite two or more works by the same author, give the name in the first entry only. Thereafter, in place of the name, type three hyphens, followed by a period and the title. The three hyphens stand for exactly the same name as in the preceding entry. If the person named edited, translated, or compiled the work, place a comma (not a period) after the three hyphens, and write the appropriate abbreviation (*ed.*, *trans.*, or *comp.*) before giving the title. If the same person served as, say, the editor of two or more works listed consecutively, the abbreviation *ed.* must be repeated with each entry. This sort of label does not affect the order in which entries appear; works listed under the same name are alphabetized by title.

Boroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. Chicago: U of Chicago P, 1979. Print.

---, trans. *Pearl*. New York: Norton, 1977. Print.

---. "Sound Symbolism as Drama in the Poetry of Robert Frost." *PMLA* 107.1 (1992): 131-44. *JSTOR*. Web. 13 May 2008.

---, ed. *Wallace Stevens: A Collection of Critical Essays*. Englewood Cliffs: Prentice, 1963. Print.

If a single author cited in an entry is also the first of multiple authors in the following entry, repeat the name in full; do not substitute three hyphens. Repeat the name in full whenever you cite the same person as part of a different authorship. The three hyphens are never used in combination with persons' names.

Tannen, Deborah. *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse*. 2nd ed. New York: Cambridge UP, 2007. Print. *Studies in Interactional Sociolinguistics* 26.

---. *You're Wearing That? Understanding Mothers and Daughters in Conversation*. New York: Ballantine-Random, 2006. Print.

Tannen, Deborah, and Roy O. Freedle, eds. *Linguistics in Context: Connecting Observation and Understanding*. Norwood: Ablex, 1988. Print.

Tannen, Deborah, and Muriel Saville-Troike, eds. *Perspectives on Silence*. Norwood: Ablex, 1985. Print.

### 5.3.5. Two or More Works by the Same Authors

To cite two or more works by the same authors, give the names in the first entry only. Thereafter, in place of the names, type three hyphens, followed by a period and the title. The three hyphens stand for exactly the same names, in the same order, as in the preceding entry. Authors' names whose order in the source work is different from that of the previously listed names should be listed in the same order as in the work and alphabetized appropriately.

Gilbert, Sandra M., and Susan Gubar, eds. *The Female Imagination and the Modernist Aesthetic*. New York: Gordon, 1986. Print.

---. "Sexual Linguistics: Gender, Language, Sexuality." *New Literary History* 16.3 (1985): 515-43. *JSTOR*. Web. 26 June 2007.

### 5.3.6. Cross-References

To avoid unnecessary repetition in citing two or more works from the same collection, you may create a complete entry for the collection and cross-reference individual pieces to the entry. In a cross-reference, state the author and the title of the piece, the last name of the editor or editors of the collection, and the inclusive page or reference numbers. If the piece is a translation, add the name of the translator after the title, unless one person translated the entire collection.

Agee, James. "Knoxville: Summer of 1915." Oates and Atwan 171-75.

Atwan, Robert. Foreword. Oates and Atwan x-xvi.

Kingston, Maxine Hong. "No Name Woman." Oates and Atwan 383-94.

Oates, Joyce Carol, and Robert Atwan, eds. *The Best American Essays of the Century*. Boston: Houghton, 2000. Print.

Rodriguez, Richard. "Aria: A Memoir of a Bilingual Childhood." Oates and Atwan 447-66.

Walker, Alice. "Looking for Zora." Oates and Atwan 395-411.

If you list two or more works under the editor's name, however, add the title (or a shortened version of it) to the cross-reference.

Angelou, Maya. "Pickin Em Up and Layin Em Down." Baker, *Norton Book* 276-78.

Baker, Russell, ed. *The Norton Book of Light Verse*. New York: Norton, 1986. Print.

---, ed. *Russell Baker's Book of American Humor*. New York: Norton, 1993. Print.

Hurston, Zora Neale. "Squinch Owl Story." Baker, *Russell Baker's Book* 458-59.

Lebowitz, Fran. "Manners." Baker, *Russell Baker's Book* 556-59.

Lennon, John. "The Fat Budgie." Baker, *Norton Book* 357-58.

## 5.4. CITING PERIODICAL PRINT PUBLICATIONS

### 5.4.1. Introduction

Print periodicals—newspapers, magazines, journals—appear regularly at fixed intervals. Unlike newspapers and magazines, which typically appear daily, weekly, or monthly and include varied forms of writing on diverse topics, journals are usually issued no more than four times a year and address a discrete domain of scholarly, professional, or aesthetic concern through critical or creative writing. Also unlike newspapers and magazines, most journals are paginated continuously throughout each annual volume—that is, if the first issue for a year ends on page 130, the second issue begins on page 131 and so forth. Some scholarly journals do not number pages continuously throughout an annual volume but begin each issue on page 1. Include the issue number, whenever available, along with the volume number in a citation for any journal, since the issue number is essential for identifying issues paginated separately in annual volumes and is useful even for specifying consecutively paginated issues (e.g., in retrievals by interlibrary loan or from online databases). The volume and issue numbers of newspapers and magazines are not cited.

Entries for publications in print periodicals consist of several elements in a prescribed sequence. This list shows most of the possible components of an entry for an article in a print periodical and the order in which they are normally arranged:

1. Author's name (for more than one author, see 5.5.4; for a corporate author, see 5.5.5; for an anonymous work, see 5.5.9)
2. Title of the article (in quotation marks)
3. Name of the periodical (italicized)
4. Series number or name (if relevant; see 5.4.4)
5. Volume number (for a scholarly journal)
6. Issue number (if available, for a scholarly journal)
7. Date of publication (for a scholarly journal, the year; for other periodicals, the day, month, and year, as available)
8. Inclusive page numbers
9. Medium of publication consulted (*Print*)
10. Supplementary information (see esp. 5.4.12)

Section 5.4.2 explains how to formulate the entry for the most common kind of periodical print publication, an article in a scholarly

journal. The rest of 5.4 explains how to cite additional items. For information on citing periodical publications accessed through the Web, see 5.6.3–4. For a Web site sponsored by a newspaper or magazine, see 5.6.2b.

### 5.4.2. An Article in a Scholarly Journal

Since printed journals have been and continue to be fundamental outlets for scholarship, articles in them will be among the most common sources in the works-cited lists you compile. The works-cited-list entry for an article in a printed scholarly journal has three main divisions:

Author's name. "Title of the article." Publication information.

Here is an example:

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA* 121.1 (2006): 124-38. Print.

#### Author's Name

Take the author's name from the beginning or the end of the article (see fig. 13). Reverse the name for alphabetizing, adding a comma after the last name. Put a period after the complete name.

Piper, Andrew.

Apart from reversing the order, give the author's name as it appears in the article. Never abbreviate a name given in full. If, for example, the journal lists the author as "Carleton Brown," do not enter the name as "Brown, C." But use initials if the journal does. For additional advice on this topic, see 5.5.2.

#### Title of the Article

In general, follow the recommendations for titles given in 3.6. State the full title of the article, enclosed in quotation marks (not italicized). Unless the title has its own concluding punctuation (e.g., a question mark), put a period before the closing quotation mark (see fig. 13).

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything."



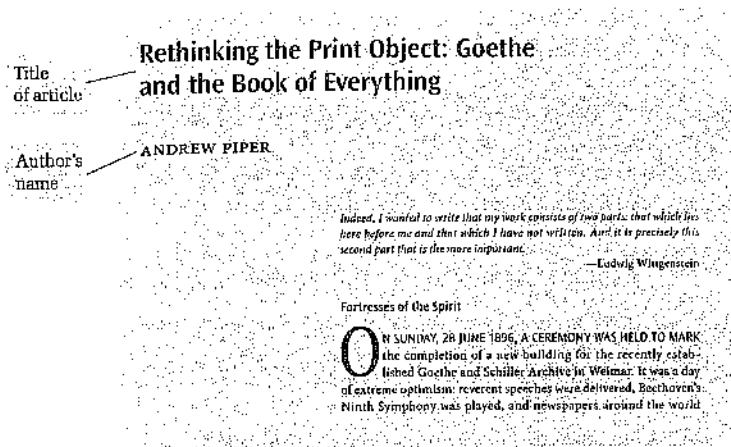


Fig. 13. The author and title of a journal article. Take the author's name and the title from the article itself, not from the journal cover or the table of contents.

### Publication Information

In general, after the title of the article, give the journal title (italicized), the volume number, a period, the issue number, the year of publication (in parentheses), a colon, the inclusive page numbers, a period, the medium of publication consulted, and a period.

Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA* 121.1 (2006): 124-38. Print.

Take these facts directly from the journal, not from a source such as a bibliography. Publication information usually appears on the cover or title page of a journal (see fig. 14). Omit any introductory article in the title of an English-language journal (*William and Mary Quarterly*, not *The William and Mary Quarterly*), but retain articles before titles of non-English-language journals (*La rivista dalmatica*). For newspaper titles, see 5.4.5.

The journal's cover or title page usually displays a volume number and may include an issue number ("Number 3") or a month or season before the year ("January 1998," "Fall 2006"). In general, the issues of a journal published in a single year compose one volume. Volumes are usually numbered in continuous sequence—each new volume is

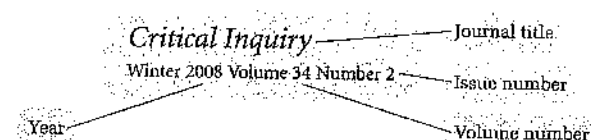


Fig. 14. The publication information for a scholarly journal. Take the information—the journal title, volume number, issue number, and year of publication—from the cover or title page of the journal. Omit any introductory *A*, *An*, or *The* in the journal title, and italicize the journal title. Place a period between the volume and issue numbers. A colon, the inclusive page numbers for the entire article, and the medium of publication consulted normally conclude the citation: "*Critical Inquiry* 34.2 (2008): 313-35. Print."

numbered one higher than its predecessor—while the numbering of issues starts over with 1 in each new volume. Most printed scholarly journals are paginated continuously throughout each annual volume. Then, at the end of the year, the issues in the volume are bound together and shelved in the library by year number. If you are looking for the print version of the article by Andrew Piper cited above, for example, which was published in 2006 in an issue of the scholarly journal *PMLA*, you will likely locate it in your library in what appears to be a book with "*PMLA* 2006" printed on the spine. In that volume, you will find all the issues of *PMLA* published during 2006, and the page numbering of the volume will be continuous, from page 1 of the first issue through to the final page of the last issue published in the year.

In your entry, the volume number follows the title of the journal; do not precede the volume number with the word *volume* or the abbreviation *vol.* Add a period and the issue number directly after the volume number, without any intervening space: "14.2" signifies volume 14, issue 2; "10.3-4," volume 10, issues 3 and 4 combined. Some scholarly journals use issue numbers alone, without volume numbers; on citing articles in such journals, see 5.4.3. Annuals, which are published only once a year, are usually numbered in sequence. Some annuals, such as *Profession*, are not numbered; instead, each issue's place in the series is identified by the year of publication. Entries for newspapers and magazines do not require volume and issue numbers (see 5.4.5-6). Your instructor or a librarian will help you if you are uncertain whether a periodical is a magazine or a scholarly journal. If any doubt remains, include the volume number.

The inclusive page numbers cited should encompass the complete article, not just the portion you used. (Specific page references appear parenthetically at appropriate places in your text; see ch. 6.) Follow the rules for writing inclusive numbers in 3.5.6. Write the page reference for the first page exactly as shown in the source ("198–232," "A32–34," "TV-15–18," "lxii–lxv"). If an article is not printed on consecutive pages—if, for example, after beginning on page 6 it skips to page 10—write only the first page number and a plus sign, leaving no intervening space: "6+." (See examples in 5.4.5–6.)

Here are additional examples of the basic entry for an article printed in a scholarly journal:

- Barthelme, Frederick. "Architecture." *Kansas Quarterly* 13.3-4 (1981): 77-80. Print.
- Bueggeman, Brenda Jo, and Debra A. Modellmog. "Coming-Out Pedagogy: Risking Identity in Language and Literature Classrooms." *Pedagogy* 2.3 (2002): 311-35. Print.
- Hernández-Reguant, Ariana. "Copyrighting Che: Art and Authorship under Cuban Late Socialism." *Public Culture* 16.1 (2004): 1-29. Print.
- MLA Committee on the Status of Women in the Profession. "Women in the Profession, 2000." *Profession* (2000): 191-217. Print.
- Tibullus, Albius. "How to Be Tibullus." Trans. David Wray. *Chicago Review* 48.4 (2002-03): 102-06. Print.
- Williams, Linda. "Of Kisses and Ellipses: The Long Adolescence of American Movies." *Critical Inquiry* 32.2 (2006): 288-340. Print.

#### 5.4.3. An Article in a Scholarly Journal That Uses Only Issue Numbers

Some scholarly journals do not use volume numbers at all, numbering issues only. Cite the issue numbers of such journals alone.

- Kafka, Ben. "The Demon of Writing: Paperwork, Public Safety, and the Reign of Terror." *Representations* 98 (2007): 1-24. Print.
- Litvak, Lily. "La Buena Nueva: Cultura y prensa anarquista (1880-1913)." *Revista de Occidente* 304 (2006): 5-18. Print.

#### 5.4.4. An Article in a Scholarly Journal with More Than One Series

Some scholarly journals have been published in more than one series. In citing a journal with numbered series, write the number (an arabic digit with the appropriate ordinal suffix: 2nd, 3rd, 4th, etc.) and the abbreviation *ser.* between the journal title and the volume number.

- Striner, Richard. "Political Newtonism: The Cosmic Model of Politics in Europe and America." *William and Mary Quarterly* 3rd ser. 52.4 (1995): 583-608. Print.

For a journal divided into a new series and an original series, indicate the series with *ns* or *os* before the volume number.

- Helmling, Steven. "A Martyr to Happiness: Why Adorno Matters." *Kenyon Review* ns 28.4 (2006): 156-72. Print.

#### 5.4.5. An Article in a Newspaper

To cite an English-language newspaper, give the name as it appears on the masthead but omit any introductory article (*New York Times*, not *The New York Times*). Retain articles before the names of non-English-language newspapers (*Le monde*). If the city of publication is not included in the name of a locally published newspaper, add the city in square brackets, not italicized, after the name: "*Star-Ledger* [Newark]." For nationally published newspapers (e.g., *Wall Street Journal*, *Chronicle of Higher Education*), you need not add the city of publication. Next give the complete date—day, month, and year. Abbreviate the names of all months except May, June, and July (see 7.2). Do not give the volume and issue numbers even if they are listed. If an edition is named on the masthead, add a comma after the date and specify the edition (e.g., *natl. ed.*, *late ed.*), because different editions of the same issue of a newspaper contain different material. Follow the edition—or the date if there is no edition—with a colon and the page number or numbers. Then state the medium of publication consulted. For sections labeled with letters and paginated separately, the section letter is sometimes part of each page number: "A1," "B1," "C5," "D3." Copy the page number or numbers exactly. Here are examples illustrating

how an article appeared in different sections of two editions of the *New York Times* on the same day:

Jeromack, Paul. "This Once, a David of the Art World Does Goliath a Favor." *New York Times* 13 July 2002, late ed.: B7+. Print.

Jeromack, Paul. "This Once, a David of the Art World Does Goliath a Favor." *New York Times* 13 July 2002, New England ed.: A13+. Print.

Sometimes a section is paginated separately and given a section number or letter, but the section designation is not part of the page numbers. In this case, put a comma after the date (or after the edition, if any) and add the abbreviation *sec.*, the appropriate letter or number, a colon, the page number or numbers, and the medium of publication.

Haughney, Christine. "Women Unafraid of Condo Commitment." *New York Times* 10 Dec. 2006, late ed., sec. 11: 1+. Print.

For sections paginated separately and designated only by title, not by number or letter, give the title before the abbreviation *sec.*

Dwyer, Jim. "Yeats Meets the Digital Age, Full of Passionate Intensity." *New York Times* 20 July 2008, early ed., Arts and Leisure sec.: 1+. Print.

Newspaper articles are often not printed on consecutive pages—for example, an article might begin on page 1, then skip to page 16. For such articles, write only the first page number and a plus sign, leaving no intervening space: "6+," "C3+." The parenthetical reference in the text tells readers the exact page from which material was used.

Here are additional examples from newspapers:

Alaton, Salem. "So, Did They Live Happily Ever After?" *Globe and Mail* [Toronto] 27 Dec. 1997: D1+. Print.

McKay, Peter A. "Stocks Feel the Dollar's Weight." *Wall Street Journal* 4 Dec. 2006: C1+. Print.

Perrier, Jean-Louis. "La vie artistique de Budapest perturbée par la loi du marché." *Le monde* 26 Feb. 1997: 28. Print.

For a Web site sponsored by a newspaper, see 5.6.2b.

#### 5.4.6. An Article in a Magazine

To cite a magazine published every week or every two weeks, give the complete date (beginning with the day and abbreviating the month,

Volume 255  
Number 27  
ISSN 0000-0019



July 7,  
2008 — Month, day,  
and year of  
publication

Fig. 15. The publication information for a magazine. When you document works in a magazine, do not cite the volume and issue numbers, even if they are printed in the issue. Give the full date or the month or months and year. The entry for a magazine article ends with a colon, the page-number range of the article, and the medium of publication consulted: "*Publishers Weekly* 7 July 2008: 30–31. Print."

except for May, June, and July; see 7.2), followed by a colon, the inclusive page numbers of the article, and the medium of publication consulted. If the article is not printed on consecutive pages, write only the first page number and a plus sign, leaving no intervening space. Do not give the volume and issue numbers even if they are listed (see fig. 15).

McEvoy, Dermot. "Little Books, Big Success." *Publishers Weekly* 30 Oct. 2006: 26-28. Print.

Weintraub, Arlene, and Laura Cohen. "A Thousand-Year Plan for Nuclear Waste." *Business Week* 6 May 2002: 94-96. Print.

To cite a magazine published every month or every two months, give the month or months and year. If the article is not printed on consecutive pages, write only the first page number and a plus sign, leaving no intervening space. Do not give the volume and issue numbers even if they are listed.

Kates, Robert W. "Population and Consumption: What We Know, What We Need to Know." *Environment* Apr. 2000: 10-19. Print.

Laskin, Sheldon H. "Jena: A Missed Opportunity for Healing." *Tikkun* Nov.-Dec. 2007: 29+. Print.

Wood, Jason. "Spellbound." *Sight and Sound* Dec. 2005: 28-30. Print.

For a Web site sponsored by a magazine, see 5.6.2b.

## 5.4.7. A Review

To cite a review, give the reviewer's name and the title of the review (if there is one); then write *Rev. of* (neither italicized nor enclosed in quotation marks), the title of the work reviewed, a comma, the word *by*, and the name of the author. If the work of someone other than an author—say, an editor, a translator, or a director—is under review, use the appropriate abbreviation, such as *ed.*, *trans.*, or *dir.*, instead of *by*. For a review of a performance, add pertinent information about the production (see the sample entry for Tommasini). If more than one work is under review, list titles and authors in the order given at the beginning of the review (see the entry for Bordewich). Conclude the entry with the name of the periodical and the rest of the publication information.

If the review is titled but unsigned, begin the entry with the title of the review and alphabetize by that title (see the entry for "Racial Stereotype Busters"). If the review is neither titled nor signed, begin the entry with *Rev. of* and alphabetize under the title of the work reviewed (see the entry for *Oxford Bible Atlas*).

Bordewich, Fergus M. *Rev. of Once They Moved like the Wind: Cochise, Geronimo, and the Apache Wars*, by David Roberts, and *Brave Are My People: Indian Heroes Not Forgotten*, by Frank Waters. *Smithsonian* Mar. 1994: 125-31. Print.

Mendelsohn, Daniel. "September 11 at the Movies." *Rev. of United 93*, dir. Paul Greengrass, and *World Trade Center*, dir. Oliver Stone. *New York Review of Books* 21 Sept. 2006: 43-46. Print.

*Rev. of Oxford Bible Atlas*, 4th ed., by Adrian Curtis. *Kirkus Reviews* 1 Sept. 2007: 4. Print.

"Racial Stereotype Busters: Black Scientists Who Made a Difference." *Rev. of American Science Leaders. Journal of Blacks in Higher Education* 25 (1999): 133-34. Print.

Tommasini, Anthony. "A Feminist Look at Sophocles." *Rev. of Jocasta*, by Ruth Schonthal and Hélène Cixous. Voice and Vision Theater Company, Cornelia Connelly Center for Educ., New York. *New York Times* 11 June 1998, late ed.: E5. Print.

## 5.4.8. An Abstract in an Abstracts Journal

An abstracts journal publishes summaries of journal articles and of other literature. If you are citing an abstract, begin the entry with the publication information for the original work. Then add the relevant information for the journal from which you derived the abstract—title (italicized), volume number, issue number, year (in parentheses, followed by a colon and a space), item number or, when the abstract is not numbered, inclusive page numbers, and medium of publication. Place a period between the volume and issue numbers. Precede an item number with the word *item*. If the title of the journal does not make clear that you are citing an abstract, add the word *Abstract*, neither italicized nor in quotation marks, immediately after the original publication information.

*Dissertation Abstracts International (DAI)* has a long and complex history that might affect the way you cite an abstract in it. Before volume 30 (1969), *Dissertation Abstracts International* was titled *Dissertation Abstracts (DA)*. From volume 27 to volume 36, *DA* and *DAI* were paginated in two series: A, for humanities and social sciences, and B, for sciences and engineering. With volume 37, *DAI* added a third separately paginated section, C, for abstracts of European dissertations; in 1989 this section expanded its coverage to include institutions throughout the world. The abstracts in *DAI* are available from ProQuest. (For recommendations on citing dissertations themselves, see 5.5.25–26. On citing dissertation abstracts in an online database, see 5.6.4.)

Pineda, Marcela. "Desire in Postmodern Discourse: An Analysis of the Poetry of Cristina Peri Rossi." *Diss. Indiana U*, 2004. *DAI* 65.12 (2005): item DA3156288. Print.

## 5.4.9. An Anonymous Article

If no author's name is given for the article you are citing, begin the entry with the title. Ignore any initial *A*, *An*, or *The* when you alphabetize the entry. Do not include the name of a wire service or news bureau.

"It Barks! It Kicks! It Scores!" *Newsweek* 30 July 2001: 12. Print.

"Where Angels No Longer Fear to Tread." *Economist* 22 Mar. 2008: 89+. Print.

### 5.4.10. An Editorial

If you are citing a signed editorial, begin with the author's name, give the title, and then add the descriptive label *Editorial*, neither italicized nor enclosed in quotation marks. Conclude with the appropriate publication information. If the editorial is unsigned, begin with the title and continue in the same way.

Gergen, David. "A Question of Values." Editorial. *US News and World Report* 11 Feb. 2002: 72. Print.

"It's Subpoena Time." Editorial. *New York Times* 8 June 2007, late ed.: A28. Print.

### 5.4.11. A Letter to the Editor

To identify a letter to the editor, add the descriptive label *Letter* after the name of the author, but do not italicize the word or place it in quotation marks.

Safer, Morley. Letter. *New York Times* 31 Oct. 1993, late ed., sec. 2: 4. Print.

Schlesinger, Arthur, Jr. Letter. *New York Review of Books* 8 Apr. 2004: 84. Print.

Identify a published response to a letter as "Reply to letter of . . .," adding the name of the writer of the initial letter. Do not italicize this phrase or place it in quotation marks.

Shih, Shu-mei. Reply to letter of Sabarimuthu Carlos. *PMLA* 119.3 (2004): 555-56. Print.

### 5.4.12. A Serialized Article

To cite a serialized article or a series of related articles published in more than one issue of a periodical, include all bibliographic information in one entry if each installment has the same author and title.

Sedgwick, Eve Kosofsky. "Epistemology of the Closet." *Raritan* 7.4 (1988): 39-69; 8.1 (1988): 102-30. Print.

If the installments bear different titles, list each one separately. You may include a brief supplementary description at the end of the entry to indicate that the article is part of a series.

Gellman, Barton, and Jo Becker. "A Different Understanding with the President." *Washington Post* 24 June 2007, district ed.: A1+. Print. Pt. 1 of a series, Angler: The Cheney Vice Presidency.

---. "Leaving No Tracks." *Washington Post* 27 June 2007, district final ed.: A1+. Print. Pt. 4 of a series, Angler: The Cheney Vice Presidency, begun 24 June 2007.

---. "A Strong Push from Backstage." *Washington Post* 26 June 2007, district final ed.: A1+. Print. Pt. 3 of a series, Angler: The Cheney Vice Presidency, begun 24 June 2007.

---. "The Unseen Path to Cruelty." *Washington Post* 25 June 2007, district and Maryland final ed.: A1+. Print. Pt. 2 of a series, Angler: The Cheney Vice Presidency, begun 24 June 2007.

### 5.4.13. A Special Issue

To cite an entire special issue of a journal, begin the entry with the name of the person or persons who edited the issue (if given on the title page), followed by a comma and the abbreviation *ed.* or *eds.* Next give the title of the special issue (italicized) and a period, followed by *Spec. issue of* and the name of the journal (the name is italicized). Conclude the entry with the journal's volume and issue numbers (separated by a period: "9.1"), the year of publication (in parentheses), a colon, a space, the complete pagination of the issue, a period, the medium of publication consulted, and a period. (To cite a book that is a reprint of a special issue of a journal, see 5.5.16.)

Appiah, Kwame Anthony, and Henry Louis Gates, Jr., eds. *Identities*. Spec. issue of *Critical Inquiry* 18.4 (1992): 625-884. Print.

Perret, Delphine, and Marie-Denise Shelton, eds. *Maryse Condé*. Spec. issue of *Callaloo* 18.3 (1995): 535-711. Print.

*Symposium Issue: Race, Ethnicity, and Civic Identity in the Americas*. Spec. issue of *American Literary History* 17.3 (2005): 419-644. Print.

If you are citing one article from a special issue and wish to indicate complete publication information about the issue, use the following form:

Makward, Christiane. "Reading Maryse Condé's Theater." *Maryse Condé*.  
Ed. Delphine Perret and Marie-Denise Shelton. Spec. issue of *Callaloo*  
18.3 (1995): 681-89. Print.

## 5.5. CITING NONPERIODICAL PRINT PUBLICATIONS

### 5.5.1. Introduction

Entries for nonperiodical print publications, such as books and pamphlets, consist of several elements in a prescribed sequence. This list shows most of the possible components of a book entry and the order in which they are normally arranged:

1. Name of the author, editor, compiler, or translator (for more than one author, see 5.5.4; for a corporate author, see 5.5.5; for an anonymous work, see 5.5.9)
2. Title of the work (italicized)
3. Edition used (see 5.5.13)
4. Number(s) of the volume(s) used (see 5.5.14)
5. City of publication, name of the publisher, and year of publication
6. Medium of publication consulted (*Print*)
7. Supplementary bibliographic information and annotation (see esp. 5.5.15)

Section 5.5.2 explains how to formulate the entry for the most common kind of nonperiodical print publication, a book by a single author. The rest of 5.5 explains how to cite additional items.

### 5.5.2. A Book by a Single Author

One of the most common items in students' works-cited lists is the entry for a book by a single author. Such an entry characteristically has three main divisions:

Author's name. *Title of the book*. Publication information.

Here is an example:

Franke, Damon. *Modernist Heresies: British Literary History, 1883-1924*.  
Columbus: Ohio State UP, 2008. Print.

#### Author's Name

Reverse the author's name for alphabetizing, adding a comma after the last name (e.g., Porter, Katherine Anne). Put a period after the complete name (see fig. 16).

Franke, Damon.

Apart from reversing the order, give the author's name as it appears on the title page. Never abbreviate a name given in full. If, for example, the title page lists the author as "Carleton Brown," do not enter the name as "Brown, C." But use initials if the title page does.

Rowling, J. K.

Washington, Booker T.

You may spell out a name abbreviated on the title page if you think the additional information will be helpful to readers. Put square brackets around the material you add.

Rowling, J[oanne] K[athleen].

Tolkien, J[ohn] R[onald] R[eue].

Similarly, you may give the real name of an author listed under a pseudonym, enclosing the added name in square brackets.

Eliot, George [Mary Ann Evans].

Le Carré, John [David Cornwell].

In general, omit titles, affiliations, and degrees that precede or follow names.

#### ON TITLE PAGE

Anthony T. Boyle, PhD

Sister Jean Daniel

Gerard Manley Hopkins, SJ

Lady Mary Wortley Montagu

Sir Philip Sidney

Saint Teresa de Jesús

#### IN WORKS-CITED LIST

Boyle, Anthony T.

Daniel, Jean.

Hopkins, Gerard Manley.

Montagu, Mary Wortley.

Sidney, Philip.

Teresa de Jesús.

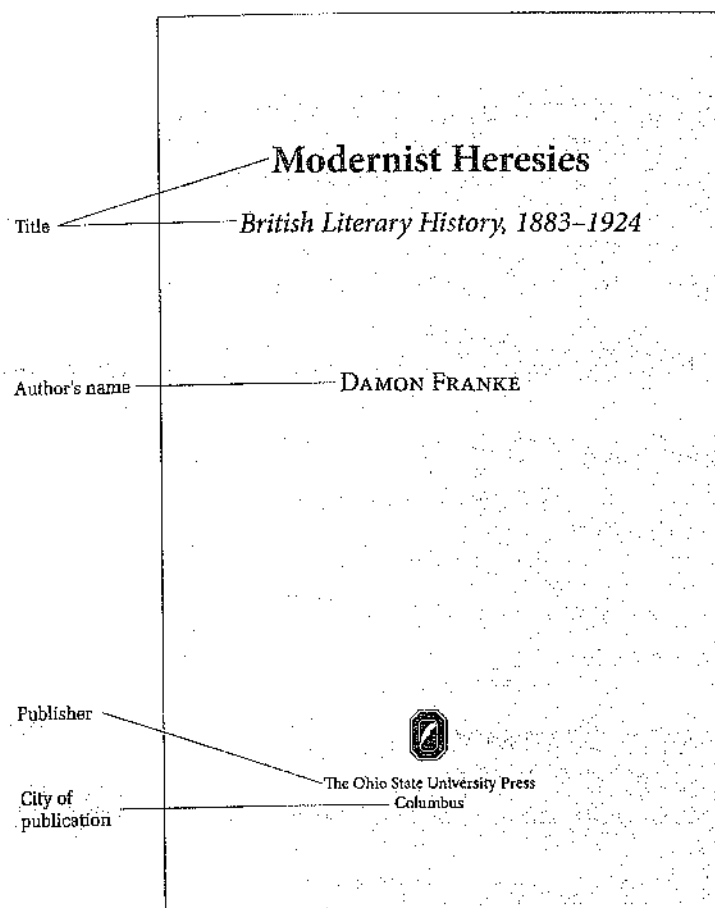


Fig. 16. The title page of a book, with full title, author's name, publisher, and city of publication. Give the author's name as on the title page. Reverse the name for alphabetizing: "Franke, Damon." Place a colon between a main title and a subtitle (unless the main title ends in a question mark or an exclamation point). Follow the capitalization rules in 3.6.1 regardless of how the title is printed on the title page: *Modernist Heresies: British Literary History, 1883-1924*. Shorten the publisher's name, following the guidelines in 7.5: "Columbus: Ohio State UP." See fig. 17 for the publication date of this book.

A suffix that is an essential part of the name—like *Jr.* or a roman numeral—appears after the given name, preceded by a comma.

Rockefeller, John D., IV.

Rust, Arthur George, Jr.

### Title of the Book

In general, follow the recommendations for titles provided in 3.6. State the full title of the book, including any subtitle, as given on the title page of the book (see fig. 16). If the book has a subtitle, put a colon directly after the main title, unless the main title ends in a question mark or an exclamation point. Place a period after the entire title (including any subtitle), unless it ends in another punctuation mark. Italicize the entire title, including any colon, subtitle, and punctuation in the title.

Franke, Damon. *Modernist Heresies: British Literary History, 1883-1924*.

### Publication Information

In general, give the city of publication, the publisher's name, the year of publication, and the medium of publication consulted. Take these facts directly from the book, not from a source such as a bibliography or a library catalog. The publisher's name that appears on the title page is generally the name to cite. The name may be accompanied there by the city and date. Any publication information not available on the title page (see fig. 16) can usually be found on the copyright page (i.e., the reverse of the title page; see fig. 17) or, particularly in books published outside the United States, on a page at the back of the book. Use a colon between the city of publication and the publisher, a comma between the publisher and the date, and a period after the date. Add the medium of publication consulted, followed by a period.

Franke, Damon. *Modernist Heresies: British Literary History, 1883-1924*.

Columbus: Ohio State UP, 2008. Print.

If several cities are listed in the book, give only the first (see fig. 18). It is not necessary to identify a state, province, or country after the city name. Shorten the publisher's name, following the guidelines in 7.5. If the year of publication is not recorded on the title page, use the latest copyright date.

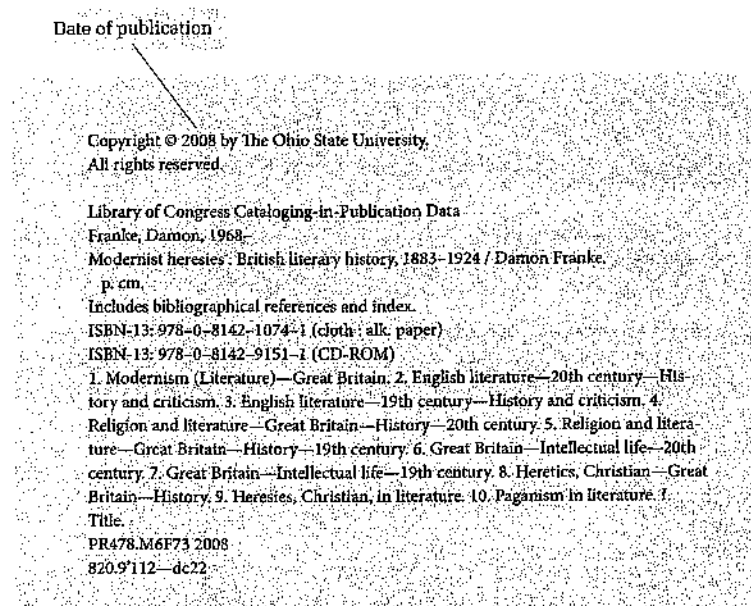


Fig. 17. The year of publication (2008). If no year appears on the title page, look on the copyright page. Usually the latest copyright date should be cited.

Here are additional examples of the basic book entry. (For citing books in languages other than English, see 5.5.22.)

Johnson, Roberta. *Gender and Nation in the Spanish Modernist Novel*.

Nashville: Vanderbilt UP, 2003. Print.

Kirby, David. *What Is a Book?* Athens: U of Georgia P, 2002. Print.

Kurlansky, Mark. *Salt: A World History*. New York: Walker, 2002. Print.

Le Carré, John [David Cornwell]. *The Constant Gardener*. New York: Scribner's, 2001. Print.

Rowling, J[Joanne] K[athleen]. *Harry Potter and the Goblet of Fire*. New York: Levine-Scholastic, 2000. Print.

Tatar, Maria. *Off with Their Heads! Fairy Tales and the Culture of Childhood*. Princeton: Princeton UP, 1992. Print.

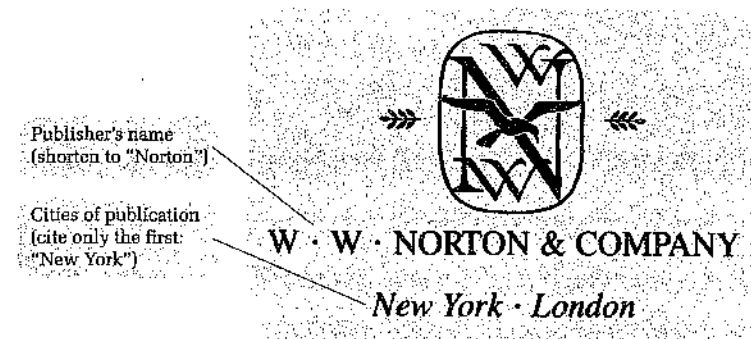


Fig. 18. More than one city of publication. If several cities are listed, give only the first: "New York: Norton."

Yousef, Nancy. *Isolated Cases: The Anxieties of Autonomy in*

*Enlightenment Philosophy and Romantic Literature*. Ithaca: Cornell

UP, 2004. Print.

### 5.5.3. An Anthology or a Compilation

To cite an anthology or a compilation (e.g., a bibliography) that was edited or compiled by someone whose name appears on the title page, begin your entry with the name of the editor or compiler, followed by a comma and the abbreviation *ed.* or *comp.* If the person named performed more than one function—serving, say, as editor and translator—give both roles in the order in which they appear on the title page (see fig. 19).

Davis, Anita Price, comp. *North Carolina during the Great Depression: A Documentary Portrait of a Decade*. Jefferson: McFarland, 2003. Print.

Kepner, Susan Fulop, ed. and trans. *The Lioness in Bloom: Modern Thai Fiction about Women*. Berkeley: U of California P, 1996. Print.

Shell, Marc, ed. *American Babel: Literatures of the United States from Abnaki to Zuni*. Cambridge: Harvard UP, 2002. Print.

Spafford, Peter, comp. and ed. *Interference: The Story of Czechoslovakia in the Words of Its Writers*. Cheltenham: New Clarion, 1992. Print.



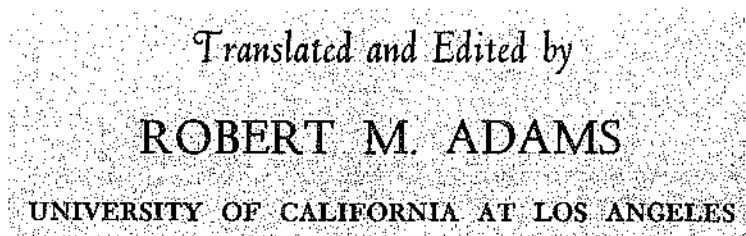


Fig. 19. More than one role. If someone is credited with more than one role on the title page, cite the roles in the order in which they are listed: "Trans. and ed. Robert M. Adams."

Weisser, Susan Ostrov, ed. *Women and Romance: A Reader*. New York: New York UP, 2001. Print.

See also the sections on works in an anthology (5.5.6); introductions, prefaces, and similar parts of books (5.5.8); scholarly editions (5.5.10); and translations (5.5.11).

#### 5.5.4. A Book by Two or More Authors

To cite a book by two or three authors, give their names in the same order as on the title page—not necessarily in alphabetical order. Reverse only the name of the first author, add a comma, and give the other name or names in normal form (Deleuze, Gilles, and Félix Guattari). Place a period after the last name. Even if the authors have the same last name, state each name in full (Lee, Matt, and Ted Lee). If the persons listed on the title page are editors, translators, or compilers, place a comma (not a period) after the final name and add the appropriate abbreviation (*eds.*, *trans.*, or *comps.* for "editors," "translators," or "compilers").

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 2nd ed. Chicago: U of Chicago P, 2003. Print.

Broer, Lawrence R., and Gloria Holland. *Hemingway and Women: Female Critics and the Female Voice*. Tuscaloosa: U of Alabama P, 2002. Print.

Hutcheon, Linda, and Michael Hutcheon. *Bodily Charm: Living Opera*. Lincoln: U of Nebraska P, 2000. Print.

MacLaury, Robert E., Galina V. Parameli, and Don Dedrick, eds.

*Anthropology of Color: Interdisciplinary Multilevel Modeling*.

Amsterdam: John Benjamins, 2007. Print.

If there are more than three authors, you may name only the first and add *et al.* ("and others"), or you may give all names in full in the order in which they appear on the title page (see fig. 20).

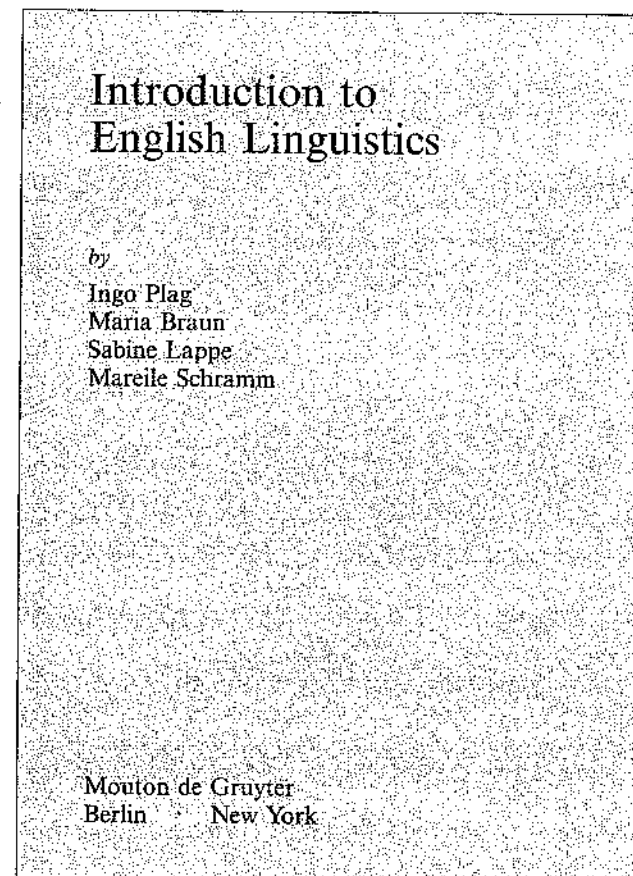


Fig. 20. More than three authors. Give either the first author's name only, followed by *et al.* ("and others")—"Plag, Ingo, et al."—or all names in full in the order in which they appear on the title page: "Plag, Ingo, Maria Braun, Sabine Lappe, and Mareile Schramm."

Plag, Ingo, et al. *Introduction to English Linguistics*. Berlin: Mouton, 2007. Print.

or

Plag, Ingo, Maria Braun, Sabine Lappe, and Mareile Schramm. *Introduction to English Linguistics*. Berlin: Mouton, 2007. Print.

### 5.5.5. A Book by a Corporate Author

A corporate author may be a commission, an association, a committee, or any other group whose individual members are not identified on the title page. Omit any initial article (*A*, *An*, *The*) in the name of the corporate author (see fig. 21), and do not abbreviate its name. Cite the book by the corporate author, even if the corporate author is the publisher. (On citing government publications, see 5.5.20.)

National Research Council. *Beyond Six Billion: Forecasting the World's Population*. Washington: Natl. Acad., 2000. Print.

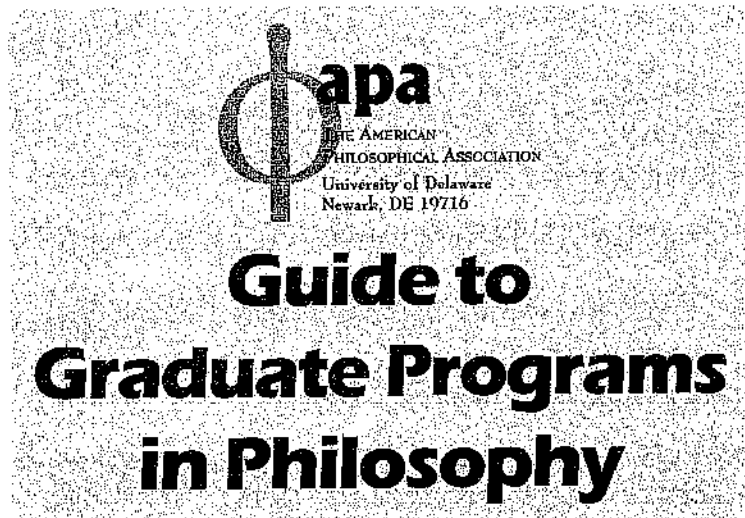


Fig. 21. A corporate author. In citing a book by a corporate author, omit any initial *A*, *An*, or *The* in the name of the group. The entry for this publication would begin "American Philosophical Association."

Urban Land Institute. *Cities Post-9/11*. Washington: Urban Land Inst., 2002. Print.

### 5.5.6. A Work in an Anthology

If you are citing an essay, a short story, a poem, or another work that appears within an anthology or some other book collection, you need to add the following information to the basic book entry (5.5.2).

**Author, title, and (if relevant) translator of the part of the book being cited.** Begin the entry with the author and title of the piece, normally enclosing the title in quotation marks.

Allende, Isabel. "Toad's Mouth."

But if the work was originally published independently (as, e.g., autobiographies, plays, and novels generally are), italicize its title instead (see the sample entry below for Douglass). Follow the title of the part of the book with a period. If the anthology contains the work of more than one translator, give the translator's name next, preceded by the abbreviation *Trans.* ("Translated by").

Allende, Isabel. "Toad's Mouth." *Trans.* Margaret Sayers Peden.

Then state the title of the anthology (italicized).

Allende, Isabel. "Toad's Mouth." *Trans.* Margaret Sayers Peden. *A Hammock beneath the Mangoes: Stories from Latin America*.

**Name of the editor, translator, or compiler of the book being cited.** If all the works in the collection have the same translator or if the book has an editor or compiler, write *Trans.*, *Ed.*, or *Comp.* ("Translated by," "Edited by," or "Compiled by"), as appropriate, after the book title and give that person's name. If the editor or compiler is also the person named earlier in the entry as the author of the work, use only the last name after *Ed.* or *Comp.*

Allende, Isabel. "Toad's Mouth." *Trans.* Margaret Sayers Peden. *A Hammock beneath the Mangoes: Stories from Latin America*. *Ed.* Thomas Colchie.

If someone served in more than one role—say, as editor and translator—state the roles in the order in which they appear on the title page (e.g., "Ed. and trans.,"; see the entry below for Hanzlík). Similarly, if more than one person served in different roles, give the names in the

order in which they appear on the title page: "Trans. Jessie Coulson. Ed. George Gibian."

**Page numbers of the cited piece.** Give the inclusive page numbers of the piece you are citing. Be sure to provide the page numbers for the entire piece, not just for the material you used. Inclusive page numbers follow the publication date and a period (on writing inclusive numbers, see 3.5.6). (If the book has no page numbers, see 5.5.24.) The entry concludes with the medium of publication consulted.

Allende, Isabel. "Toad's Mouth." Trans. Margaret Sayers Peden. *A Hammock beneath the Mangoes: Stories from Latin America*. Ed. Thomas Colchie. New York: Plume, 1992. 83-88. Print.

Here are additional sample entries for works in anthologies:

Bordo, Susan. "The Moral Content of Nabokov's *Lolita*." *Aesthetic Subjects*. Ed. Pamela R. Matthews and David McWhirter. Minneapolis: U of Minnesota P, 2003. 125-52. Print.

Eno, Will. *Tragedy: A Tragedy. New Downtown Now: An Anthology of New Theater from Downtown New York*. Ed. Mac Wellman and Young Jean Lee. Introd. Jeffrey M. Jones. Minneapolis: U of Minnesota P, 2006. 49-71. Print.

Fagih, Ahmed Ibrahim al-. *The Singing of the Stars*. Trans. Leila El Khalidi and Christopher Tingley. *Short Arabic Plays: An Anthology*. Ed. Salma Khadra Jayyusi. New York: Interlink, 2003. 140-57. Print.

Hanzlik, Josef. "Vengeance." Trans. Ewald Osers. *Interference: The Story of Czechoslovakia in the Words of Its Writers*. Comp. and ed. Peter Spafford. Cheltenham: New Clarion, 1992. 54. Print.

More, Hannah. "The Black Slave Trade: A Poem." *British Women Poets of the Romantic Era*. Ed. Paula R. Feldman. Baltimore: Johns Hopkins UP, 1997. 472-82. Print.

"A Witchcraft Story." *The Hopi Way: Tales from a Vanishing Culture*. Comp. Mando Sevillano. Flagstaff: Northland, 1986. 33-42. Print.

Often the works in anthologies have been published before. If you wish to inform your reader of the date when a previously published piece other than a scholarly article first appeared, you may follow the title of the piece with the year of original publication and a period. You do not need to record the medium of previous publication.

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*. 1845. *Classic American Autobiographies*. Ed. William L. Andrews and Henry Louis Gates, Jr. New York: Lib. of Amer., 2000. 267-368. Print.

Franklin, Benjamin. "Emigration to America." 1782. *The Faber Book of America*. Ed. Christopher Ricks and William L. Vance. Boston: Faber, 1992. 24-26. Print.

To cite a previously published scholarly article in a collection, give the complete data for the earlier publication and then add *Rpt. in* ("Reprinted in"), the title of the collection, and the new publication facts. (On citing articles in print periodicals, see 5.4; on citing articles accessed through the Web, see 5.6.3-4.)

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy." *Public Culture* 2.2 (1990): 1-24. Rpt. in *Colonial Discourse and Post-colonial Theory: A Reader*. Ed. Patrick Williams and Laura Chrisman. New York: Columbia UP, 1994. 324-39. Print.

Frye, Northrop. "Literary and Linguistic Scholarship in a Postliterate Age." *PMLA* 99.5 (1984): 990-95. Rpt. in *Myth and Metaphor: Selected Essays, 1974-88*. Ed. Robert D. Denham. Charlottesville: UP of Virginia, 1990. 18-27. Print.

Holladay, Hillary. "Narrative Space in Ann Petry's *Country Place*." *Xavier Review* 16.1 (1996): 21-35. Rpt. in *Twentieth-Century Literary Criticism*. Ed. Linda Pavlovski and Scott Darga. Vol. 112. Detroit: Gale, 2002. 356-62. Print.

If the article was originally published under a different title, first state the new title and publication facts, followed by *Rpt. of* ("Reprint of"), the original title, and the original publication facts.

Bromwich, David. "Literature and Theory." *Beyond Poststructuralism: The Speculations of Theory and the Experience of Reading*. Ed. Wendell V. Harris. University Park: Pennsylvania State UP, 1996. 203-33. Print. Rpt. of "Recent Work in Literary Criticism." *Social Research* 53.3 (1986): 411-48.

Some anthologies reprint excerpts from previously published material. If the work you are citing is an excerpt, use *Excerpt from* instead of *Rpt. of*.

If you refer to more than one piece from the same collection, you may wish to cross-reference each citation to a single entry for the book (see 5.3.6). On citing articles in reference books, see 5.5.7. On citing introductions, prefaces, and the like, see 5.5.8. On citing a piece in a multivolume anthology, see 5.5.14.

### 5.5.7. An Article in a Reference Book

Treat an encyclopedia article or a dictionary entry as you would a piece in a collection (5.5.6). If the article is signed, give the author's name first (often articles in reference books are signed with initials identified elsewhere in the work); if it is unsigned, give the title first.

When citing widely used reference books, especially those that frequently appear in new editions, do not give full publication information. For such works, list only the edition (if stated), the year of publication, and the medium of publication consulted.

"Azimuthal Equidistant Projection." *Merriam-Webster's Collegiate Dictionary*. 11th ed. 2003. Print.

"Ginsburg, Ruth Bader." *Who's Who in America*. 62nd ed. 2008. Print.

"Japan." *The Encyclopedia Americana*. 2004 ed. Print.

If you are citing a specific entry among several for the same word, add *Entry* and the appropriate designation (e.g., number).

"Manual." Entry 2. *Webster's Third New International Dictionary*. 1981. Print.

If you are citing a specific definition among several, add the abbreviation *Def.* ("Definition") and the appropriate designation (e.g., number, letter).

"Noon." Def. 4b. *The Oxford English Dictionary*. 2nd ed. 1989. Print.

When citing specialized reference works, however, especially those that have appeared in only one edition, give full publication information, omitting inclusive page numbers for the article if the dictionary or encyclopedia is arranged alphabetically. (On multivolume works, see 5.5.14.)

Allen, Anita L. "Privacy in Health Care." *Encyclopedia of Bioethics*. Ed. Stephen G. Post. 3rd ed. Vol. 4. New York: Macmillan-Thomson, 2004. Print.

Jödicke, Ansgar. "Alchemy." *Religion Past and Present: Encyclopedia of Theology and Religion*. Ed. Hans Dieter Betz, Don S. Browning, Bernd Janowski, and Eberhard Jüngel. Vol. 1. Leiden: Brill, 2007. Print.

### 5.5.8. An Introduction, a Preface, a Foreword, or an Afterword

To cite an introduction, a preface, a foreword, or an afterword, begin with the name of its author and then give the name of the part being cited, capitalized but neither italicized nor enclosed in quotation marks (*Introduction*, *Preface*, *Foreword*, *Afterword*). Cite the author of the complete work after its title, giving the full name, in normal order, preceded by the word *By*. If the author of the complete work is also the writer of the introduction, preface, foreword, or afterword, use only the last name after *By* (see 5.2). Continue with full publication information (including the name of any editor or translator of the complete work), the inclusive page numbers, and, finally, the medium of publication consulted. If the complete work is by a single author and is not edited by someone else, do not create an entry for an introduction, a preface, or another part by the author. Instead, create an entry for the work as a whole.

Borges, Jorge Luis. Foreword. *Selected Poems, 1923-1967*. By Borges. Ed. Norman Thomas Di Giovanni. New York: Delta-Dell, 1973. xv-xvi. Print.

Coetzee, J. M. Introduction. *The Confusions of Young Törless*. By Robert Musil. Trans. Shaun Whiteside. New York: Penguin, 2001. v-xiii. Print.

Felstiner, John. Preface. *Selected Poems and Prose of Paul Celan*. By Paul Celan. Trans. Felstiner. New York: Norton, 2001. xix-xxxvi. Print.

Hamill, Pete. Introduction. *The Brooklyn Reader: Thirty Writers Celebrate America's Favorite Borough*. Ed. Andrea Wyatt Sexton and Alice Leccese Powers. New York: Harmony, 1994. xi-xiv. Print.

Marsalis, Wynton. Foreword. *Beyond Category: The Life and Genius of Duke Ellington*. By John Edward Hasse. New York: Simon, 1993. 13-14. Print.

Sears, Barry. Afterword. *The Jungle*. By Upton Sinclair. New York: Signet, 2001. 343-47. Print.

White, Colin. Foreword. *The Patrick O'Brian Muster Book: Persons, Animals, Ships, and Cannon in the Aubrey-Maturin Sea Novels*. By Anthony Gary Brown. 2nd ed. Jefferson: McFarland, 2007. 1-2. Print.

If the introduction, preface, foreword, or afterword has a title, give the title, enclosed in quotation marks, immediately before the name of the part.

Hadot, Pierre. "Prologue at Ephesus: An Enigmatic Saying." Preface. *The Veil of Isis: An Essay on the History of the Idea of Nature*. By Hadot. Trans. Michael Chase. Cambridge: Belknap-Harvard UP, 2006. 1-3. Print.

Wallach, Rick. "Cormac McCarthy's Canon as Accidental Artifact." Introduction. *Myth, Legend, Dust: Critical Responses to Cormac McCarthy*. Ed. Wallach. New York: Manchester UP, 2000. xiv-xvi. Print.

### 5.5.9. An Anonymous Book

If a book has no author's or editor's name on the title page, begin the entry with the title. Do not use *Anonymous* or *Anon*. Alphabetize the entry by the title, ignoring any initial *A*, *An*, or *The*. (Note in the sample entries that *The Holy Bible* is alphabetized under *h*.)

*American Heritage Guide to Contemporary Usage and Style*. Boston: Houghton, 2005. Print.

*The Holy Bible*. Wheaton: Crossway-Good News, 2003. Print. Eng. Standard Vers.

*New York Public Library American History Desk Reference*. New York: Macmillan, 1997. Print.

### 5.5.10. A Scholarly Edition

A scholarly edition (or edition, for short) is a work prepared for publication by someone other than the author—by an editor. For example, for a 2008 publication of Shakespeare's *Hamlet*, an editor would have selected a version of the play from the various versions available, decided on any changes in spelling or punctuation, and perhaps added

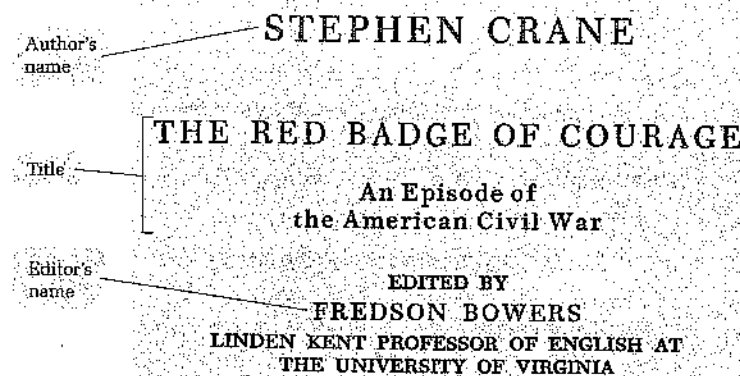


Fig. 22. An edition. Unless you primarily cite the work of the editor, begin with the author's name, and give the editor's name, preceded by *Ed.*, after the title. If you wish to give the original publication date, place the year immediately after the title: "Crane, Stephen. *The Red Badge of Courage: An Episode of the American Civil War*. 1895. Ed. Fredson Bowers."

explanatory notes or written an introduction. The editor's name would most likely appear on the title page along with Shakespeare's.

To cite a scholarly edition, begin with the author's name (or the title, for an anonymous work) if you refer primarily to the text itself; give the editor's name, preceded by the abbreviation *Ed.* ("Edited by"), after the title. If for clarity you wish to indicate the original date of publication, place the year directly after the title (see the entry for Crane and fig. 22).

Austen, Jane. *Sense and Sensibility*. Ed. Claudia Johnson. New York: Norton, 2001. Print.

Crane, Stephen. *The Red Badge of Courage: An Episode of the American Civil War*. 1895. Ed. Fredson Bowers. Charlottesville: UP of Virginia, 1975. Print.

Edgeworth, Maria. *Castle Rackrent and Ennui*. Ed. Marilyn Butler. London: Penguin, 1992. Print.

Henderson, George Wylie. *Harlem Calling: The Collected Stories of George Wylie Henderson: An Alabama Writer of the Harlem Renaissance*. Ed. David G. Nicholls. Ann Arbor: U of Michigan P, 2006. Print.

*Octavian*. Ed. Frances McSparran. London: Oxford UP, 1986. Print. Early English Text Soc. 289.

If your citations are generally to the work of the editor (e.g., the introduction, the notes, or editorial decisions regarding the text), begin the entry with the editor's name, followed by a comma and the abbreviation *ed.* ("editor"), and give the author's name, preceded by the word *By*, after the title.

Bowers, Fredson, ed. *The Red Badge of Courage: An Episode of the American Civil War*. By Stephen Crane. 1895. Charlottesville: UP of Virginia, 1975. Print.

If the edition is based on a named version of the text, as editions of the Bible usually are, then the name of the version can be recorded at the end of the entry, as supplementary bibliographic information.

*The Bible*. Introd. and notes by Robert Carroll and Stephen Prickett. Oxford: Oxford UP, 1998. Print. Oxford World's Classics. Authorized King James Vers.

Consult 5.5.14 if you are citing more than one volume of a multivolume work or if the book is a part of a multivolume edition—say, *The Works of Mark Twain*—and you wish to give supplementary information about the entire project.

### 5.5.11. A Translation

To cite a translation, state the author's name first if you refer primarily to the work itself; give the translator's name, preceded by *Trans.* ("Translated by"), after the title. If the book has an editor as well as a translator, give the names, with appropriate abbreviations, in the order in which they appear on the title page (see the sample entry for *Beowulf*).

*Beowulf*. Trans. E. Talbot Donaldson. Ed. Nicholas Howe. New York: Norton, 2001. Print.

Hildegard of Bingen. *Selected Writings*. Trans. Mark Atherton. New York: Penguin, 2001.

Homer. *The Odyssey*. Trans. Robert Fagles. New York: Viking, 1996. Print.

Mankell, Henning. *Firewall*. Trans. Ebba Segerberg. New York: Vintage-Random, 2003. Print.

Murasaki Shikibu. *The Tale of Genji*. Trans. Edward G. Seidensticker. New York: Knopf, 1976. Print.

If your citations are mostly to the translator's comments or choice of wording, begin the entry with the translator's name, followed by a comma and the abbreviation *trans.* ("translator"), and give the author's name, preceded by the word *By*, after the title. (On citing anthologies of translated works by different authors, see 5.5.6.)

Seidensticker, Edward G., trans. *The Tale of Genji*. By Murasaki Shikibu. New York: Knopf, 1976. Print.

Although not required, some or all of the original publication facts may be added as supplementary information at the end of the entry.

Genette, Gérard. *The Work of Art: Immanence and Transcendence*. Trans. G. M. Goshgarian. Ithaca: Cornell UP, 1997. Print. Trans. of *L'œuvre d'art: Immanence et transcendance*. Paris: Seuil, 1994.

Levi, Primo. *Survival in Auschwitz: The Nazi Assault on Humanity*. Trans. Stuart Woolf. New York: Collier-Macmillan, 1987. Print. Trans. of *Se questo è un uomo*. Torino: Einaudi, 1958.

On citing a book in a language other than English, see 5.5.22.

### 5.5.12. An Illustrated Book or a Graphic Narrative

Illustrations serve a range of functions in nonperiodical print publications. For a volume in which illustrations supplement the written text, such as an illustrated edition of a literary work, give the illustrator's name, preceded by the abbreviation *Illus.* ("Illustrated by"), after the title. If another contributor (e.g., an editor or a translator) is also cited after the title, place the names in the order in which they appear on the title page.

Baum, L. Frank. *The Wonderful Wizard of Oz*. Introd. Regina Barreca. Illus. W. W. Denslow. New York: Signet-Penguin, 2006. Print.

If you refer mainly to the illustrator's work instead of the author's, begin the entry with the illustrator's name, followed by *illus.* ("illustrator"), and give the author's name, preceded by the word *By*, after the title.

Denslow, W. W., illus. *The Wonderful Wizard of Oz*. By L. Frank Baum.  
 Introd. Regina Barreca. New York: Signet-Penguin, 2006. Print.

In a graphic narrative, text and illustrations are intermingled. Format the works-cited-list entry for a graphic narrative entirely created by one person like that for any other nonperiodical print publication.

Spiegelman, Art. *Maus: A Survivor's Tale*. 2 vols. New York: Pantheon-Random, 1986-91. Print.

Many graphic narratives are created through collaboration. Begin the entry for such a work with the name of the person whose contribution is most relevant to your research, following it with a label identifying the person's role. List other collaborators after the title in the order in which they appear on the title page, also with labels identifying their roles (see fig. 23).

Benoit, Ted, adapt. *Playback: A Graphic Novel*. By Raymond Chandler. Illus. François Ayroles. Introd. Philippe Garnier. New York: Arcade, 2006. Print.

Pekar, Harvey, writer. *The Quitter*. Art by Dean Haspiel. Gray tones by Lee Loughridge. Letters by Pat Brosseau. New York: Vertigo-DC Comics, 2005. Print.

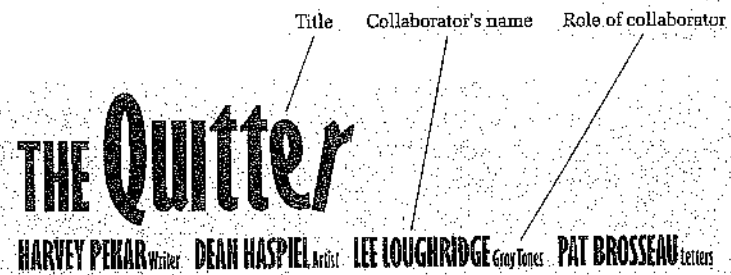


Fig. 23. A graphic narrative created collaboratively. Begin the entry with the name of the person whose contribution is most relevant to your research topic. The names of the other collaborators are listed in the order given on the title page. Label the contributors' roles using terms provided in the source: "Pekar, Harvey, writer. *The Quitter*. Art by Dean Haspiel. Gray tones by Lee Loughridge. Letters by Pat Brosseau."

If the graphic narrative is part of a multivolume work, you may add information about the series following the medium of publication. (See 5.5.14 for more guidance on citing a multivolume work.)

Yabuki, Kentaro, writer and artist. *Showdown at the Old Castle*. Eng. adapt. by Kelly Sue DeConnick. Trans. JN Productions. Touch-up art and lettering by Cia Cam Luc. San Francisco: Viz, 2007. Print. Vol. 9 of *Black Cat*.

For additional guidelines on citing visual art, see 5.7.6 and 5.7.9.

### 5.5.13. A Book Published in a Second or Subsequent Edition

A book with no edition number or name on its title page is usually a first edition. Unless informed otherwise, readers assume that bibliographic entries refer to first editions. When you use a later edition of a work, identify the edition in your entry by number (*2nd ed.*, *3rd ed.*, *4th ed.*), by name (*Rev. ed.*, for "Revised edition"; *Abr. ed.*, for "Abridged edition"), or by year (*2008 ed.*)—whichever the title page indicates (see fig. 24). The specification of edition comes after the name of the editor, translator, or compiler, if there is one, or otherwise after the title of the book: (On citing encyclopedias, dictionaries, and similar works revised regularly, see 5.5.7.)

Baker, Nancy L., and Nancy Huling. *A Research Guide for Undergraduate Students: English and American Literature*. 6th ed. New York: MLA, 2006. Print.

### A Reader's Guide to Contemporary Literary Theory Third Edition

Raman Selden and Peter Widdowson

Fig. 24. A second or other edition. In the works-cited list, include any label that identifies the edition on the title page. The title of this book would be followed by "3rd ed."

- Cavafy, C. P. *Collected Poems*. Trans. Edmund Keeley and Philip Sherrard. Ed. George Savidis. Rev. ed. Princeton: Princeton UP, 1992. Print.
- Cheyfitz, Eric. *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. Expanded ed. Philadelphia: U of Pennsylvania P, 1997. Print.
- Murasaki Shikibu. *The Tale of Genji*. Trans. Edward G. Seidensticker. Abr. ed. New York: Vintage-Random, 1985. Print.
- Newcomb, Horace, ed. *Television: The Critical View*. 7th ed. New York: Oxford UP, 2007. Print.

### 5.5.14. A Multivolume Work

If you are using two or more volumes of a multivolume work, cite the total number of volumes in the work ("5 vols."). This information comes after the title—or after any editor's name or identification of edition—and before the publication information. Specific references to volume and page numbers ("3: 212–13") belong in the text. (See ch. 6 for parenthetical documentation.)

- Blanco, Richard L., ed. *The American Revolution, 1775–1783: An Encyclopedia*. 2 vols. Hamden: Garland, 1993. Print.
- Lauter, Paul, et al., eds. *The Heath Anthology of American Literature*. 5th ed. 5 vols. Boston: Houghton, 2006. Print.
- Rampersad, Arnold. *The Life of Langston Hughes*. 2nd ed. 2 vols. New York: Oxford UP, 2002. Print.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. New York: Grove, 2001. Print.
- Schlesinger, Arthur M., Jr., gen. ed. *History of U.S. Political Parties*. 4 vols. New York: Chelsea, 1973. Print.

If the volumes of the work were published over a period of years, give the inclusive dates at the end of the citation ("1952–70"). If the work is still in progress, write *to date* after the number of volumes ("3 vols. to date") and leave a space after the hyphen that follows the beginning date ("1982–").

- Cassidy, Frederic, and Joan Houston Hall, eds. *Dictionary of American Regional English*. 4 vols. to date. Cambridge: Belknap-Harvard UP, 1985–. Print.
- Lawrence, D. H. *The Letters of D. H. Lawrence*. Ed. James T. Boulton. 8 vols. New York: Cambridge UP, 1979–2000. Print.
- Wellek, René. *A History of Modern Criticism, 1750–1950*. 8 vols. New Haven: Yale UP, 1955–92. Print.

If you are using only one volume of a multivolume work, state the number of the volume in the bibliographic entry ("Vol. 2") and give publication information for that volume alone; then you need give only page numbers when you refer to that work in the text.

- Lawrence, D. H. *The Letters of D. H. Lawrence*. Ed. James T. Boulton. Vol. 8. New York: Cambridge UP, 2000. Print.
- Stowe, Harriet Beecher. "Sojourner Truth, the Libyan Sibyl." 1863. *The Heath Anthology of American Literature*. Ed. Paul Lauter et al. 5th ed. Vol. B. Boston: Houghton, 2006. 2601–09. Print.
- Wellek, René. *A History of Modern Criticism, 1750–1950*. Vol. 5. New Haven: Yale UP, 1986. Print.

Although not required, the complete number of volumes may be added as supplementary information at the end of the listing, after the medium of publication consulted, along with other relevant publication facts, such as inclusive dates of publication if the volumes were published over a period of years (see the sample entry for Wellek).

- Stowe, Harriet Beecher. "Sojourner Truth, the Libyan Sibyl." 1863. *The Heath Anthology of American Literature*. Ed. Paul Lauter et al. 5th ed. Vol. B. Boston: Houghton, 2006. 2601–09. Print. 5 vols.
- Wellek, René. *A History of Modern Criticism, 1750–1950*. Vol. 5. New Haven: Yale UP, 1986. Print. 8 vols. 1955–92.

If you are using only one volume of a multivolume work and the volume has an individual title, you may cite the book without reference to the other volumes in the work.

- Caro, Robert A. *Master of the Senate*. New York: Knopf, 2002. Print.

Although not required, supplementary information about the complete multivolume work may follow the basic citation: the volume number, preceded by *Vol.* and followed by the word *of*; the title of



the complete work (italicized); the total number of volumes; and, if the work appeared over a period of years, the inclusive publication dates.

Caro, Robert A. *Master of the Senate*. New York: Knopf, 2002. Print. Vol. 3 of *The Years of Lyndon Johnson*. 3 vols. to date. 1982- .

If the volume you are citing is part of a multivolume scholarly edition (see 5.5.10), you may similarly give supplementary information about the entire edition. Follow the publication information for the volume with the appropriate volume number, preceded by *Vol.* and followed by the word *of*; the title of the complete work (italicized); the name of the general editor of the multivolume edition, followed by a comma and *gen. ed.*; the total number of volumes; and the inclusive publication dates for the edition (see the entry for Howells). If the entire edition was edited by one person, state the editor's name after the title of the edition rather than after the title of the volume.

Howells, W. D. *Their Wedding Journey*. Ed. John K. Reeves. Bloomington: Indiana UP, 1968. Print. Vol. 5 of *A Selected Edition of W. D. Howells*. Edwin H. Cady, gen. ed. 32 vols. 1968-83.

### 5.5.15. A Book in a Series

If the title page or a preceding page indicates that the book you are citing is part of a series (see fig. 25), include the series name, neither italicized nor enclosed in quotation marks, and the series number (if any), followed by a period, at the end of the listing, after the medium of publication. Use common abbreviations for words in the series name (see 7.4), including *Ser.* if *Series* is part of the name.

Anderson, Danny, and Jill S. Kuhnheim, eds. *Cultural Studies in the Curriculum: Teaching Latin America*. New York: MLA, 2003. Print. Teaching Langs., Lits., and Cultures.

Murck, Alfreda. *Poetry and Painting in Song China: The Subtle Art of Dissent*. Cambridge: Harvard UP, 2000. Print. Harvard-Yenching Inst. Monograph Ser. 50.

Neruda, Pablo. *Canto General*. Trans. Jack Schmitt. Berkeley: U of California P, 1991. Print. Latin Amer. Lit. and Culture 7.

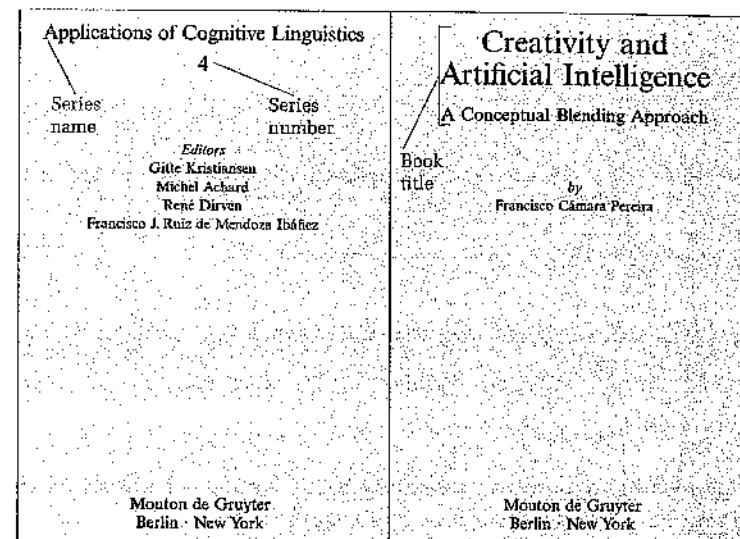


Fig. 25. A book in a series. The title page or a preceding page may indicate that the book is part of a series. This book would be listed as follows (see 7.5 on shortening publishers' names): "Câmara Pereira, Francisco. *Creativity and Artificial Intelligence: A Conceptual Blending Approach*. Berlin: Mouton, 2007. Print. Applications of Cognitive Linguistics 4."

### 5.5.16. A Republished Book or Journal Issue

To cite a republished book—for example, a paperback version of a book originally published in a clothbound version—give the original publication date, followed by a period, before the publication information for the book you are citing (see fig. 26).

Atwood, Margaret. *The Blind Assassin*. 2000. New York: Knopf-Random, 2001. Print.

Douglas, Mary. *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*. 1966. London: Routledge, 1993. Print.

García Márquez, Gabriel. *Love in the Time of Cholera*. Trans. Edith Grossman. 1988. New York: Vintage-Random, 2003. Print.

Holier, Denis, ed. *A New History of French Literature*. 1989. Cambridge: Harvard UP, 1994. Print.

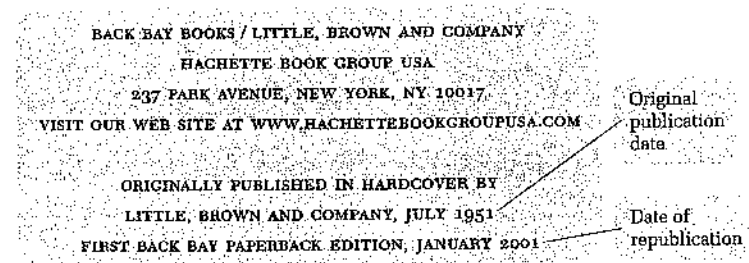


Fig. 26. A republished book. Give the original publication date before the publication information for the book you are citing: "1951. New York: Back Bay-Little, 2001."

New material added to the republication, such as an introduction, should be cited after the original publication date.

Dreiser, Theodore. *Sister Carrie*. 1900. Introd. Richard Lingeman. New York: New Amer. Lib.-Penguin, 2000. Print.

To cite a republished book that was originally issued under a different title, first state the new title and publication facts, followed by *Rpt. of* ("Reprint of"), the original title, and the original date.

*The WPA Guide to 1930s Alabama*. Tuscaloosa: U of Alabama P, 2000. Print. *Rpt. of Alabama: A Guide to the Deep South*. 1941.

To cite a book that is a reprint of a special issue of a journal, begin the entry with the name of the person or persons who edited the book, followed by a comma and the abbreviation *ed.* (or *eds.* if there are multiple editors). Next give the title of the book (italicized), the publication information for the book, and the medium of publication consulted. Conclude the entry with *Rpt. of spec. issue of*, the name of the journal (italicized), the journal's volume and issue numbers (separated by a period: "9.1"), the year of publication (in parentheses), a colon, a space, and the complete pagination of the issue.

Appiah, Kwame Anthony, and Henry Louis Gates, Jr., eds. *Identities*. Chicago: U of Chicago P, 1995. Print. *Rpt. of spec. issue of Critical Inquiry* 18.4 (1992): 625-884.

### 5.5.17. A Publisher's Imprint

Publishers often group some of their books under imprints, or special names (see fig. 27). Among Doubleday's many imprints, for example, have been Anchor Books, Crime Club, and Double D Western. If an imprint appears on a title page along with the publisher's name, state the imprint and follow it by a hyphen and the name of the publisher ("Anchor-Doubleday," "Collier-Macmillan," "Vintage-Random").

Cassidy, Frederic, and Joan Houston Hall, eds. *Dictionary of American Regional English*. 4 vols. to date. Cambridge: Belknap-Harvard UP, 1985-. Print.

Morrison, Toni. *Sula*. 1973. New York: Vintage-Random, 2004. Print.

Rhodes, Dan. *Timoleon Vieta Come Home: A Sentimental Journey*. Orlando: Harvest-Harcourt, 2004. Print.

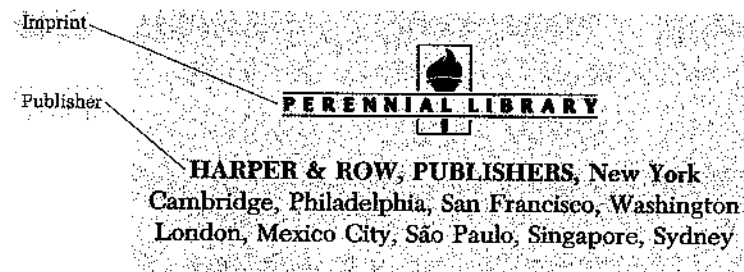


Fig. 27. A publisher's imprint. This information on the title page would appear in the works-cited list as "New York: Perennial-Harper."

### 5.5.18. A Book with Multiple Publishers

If the title page lists two or more publishers—not just two or more offices of the same publisher—include all of them, in the order given, as part of the publication information, putting a semicolon after the name of each but the last (see fig. 28).

Duff, J. Wight. *A Literary History of Rome: From the Origins to the Close of the Golden Age*. Ed. A. M. Duff. 3rd ed. 1953. London: Benn; New York: Barnes, 1967. Print.

## UNIVERSITY OF TORONTO PRESS

Toronto and Buffalo

ROUTLEDGE

London

Fig. 28. Multiple publishers. These copublishers would be listed as "Toronto: U of Toronto P; London: Routledge."

Tomlinson, Janis A., ed. *Goya: Images of Women*. Washington: Natl. Gallery of Art; New Haven: Yale UP, 2002. Print.

Wells, H. G. *The Time Machine*. 1895. London: Dent; Rutland: Tuttle, 1992. Print.

## 5.5.19. A Brochure, Pamphlet, or Press Release

Treat a brochure or pamphlet as you would a book.

Modern Language Association. *Language Study in the Age of Globalization: The College-Level Experience*. New York: MLA, n.d. Print.

Washington, DC. New York: Trip Builder, 2000. Print.

Document a press release the same way, but cite the day and month of the release, if available, along with the year.

Modern Language Association. *Modern Language Association Announces New and Improved MLA Language Map*. New York: MLA, 18 Apr. 2006. Print.

## 5.5.20. A Government Publication

Government publications emanate from many sources and so present special problems in bibliographic citation. In general, if you do

not know the writer of the document, cite as author the government agency that issued it—that is, state the name of the government first, followed by the name of the agency, using an abbreviation if the context makes it clear. (But see below for citing a document whose author is known.)

California. Dept. of Industrial Relations.

United States. Cong. House.

If you are citing two or more works issued by the same government, substitute three hyphens for the name in each entry after the first. If you also cite more than one work by the same government agency, use an additional three hyphens in place of the agency in the second entry and each subsequent one.

United States. Cong. House.

—, —, Senate.

—, Dept. of Health and Human Services.

The title of the publication, italicized, should follow immediately.

In citing the *Congressional Record* (abbreviated *Cong. Rec.*), give only the date, page numbers, and medium of publication consulted.

*Cong. Rec.* 7 Feb. 1973: 3831-51. Print.

In citing other congressional documents, include such information as the number and session of Congress, the house (*S* stands for Senate, *HR* for House of Representatives), and the type and number of the publication. Types of congressional publications include bills (*S* 33, *HR* 77), resolutions (*S. Res.* 20, *H. Res.* 50), reports (*S. Rept.* 9, *H. Rept.* 142), and documents (*S. Doc.* 333, *H. Doc.* 222, *Misc. Doc.* 67).

The usual publication information comes next (i.e., place, publisher, date, and the medium of publication consulted). Most federal publications, regardless of the branch of government issuing them, are published by the Government Printing Office (GPO), in Washington, DC; its British counterpart is Her (or His) Majesty's Stationery Office (HMSO), in London. Documents issued by the United Nations and most local governments, however, do not all emanate from a central office; give the publication information that appears on the title page.

Great Britain. Ministry of Agriculture, Fisheries, and Food. *Our*

*Countryside, the Future: A Fair Deal for Rural England*. London:

HMSO, 2000. Print.

- New York State. Commission on the Adirondacks in the Twenty-First Century. *The Adirondack Park in the Twenty-First Century*. Albany: State of New York, 1990. Print.
- . Committee on State Prisons. *Investigation of the New York State Prisons*. 1883. New York: Arno, 1974. Print.
- United Nations. *Consequences of Rapid Population Growth in Developing Countries*. New York: Taylor, 1991. Print.
- . Centre on Transnational Corporations. *Foreign Direct Investment, the Service Sector, and International Banking*. New York: United Nations, 1987. Print.
- . Dept. of Economic and Social Affairs. *Industrial Development for the Twenty-First Century: Sustainable Development Perspectives*. New York: United Nations, 2007. Print.
- United States. Cong. House. Permanent Select Committee on Intelligence. *Al-Qaeda: The Many Faces of an Islamist Extremist Threat*. 109th Cong., 2nd sess. H. Rept. 615. Washington: GPO, 2006. Print.
- . Joint Committee on the Investigation of the Pearl Harbor Attack. *Hearings*. 79th Cong., 1st and 2nd sess. 32 vols. Washington: GPO, 1946. Print.
- . Senate. Subcommittee on Constitutional Amendments of the Committee on the Judiciary. *Hearings on the "Equal Rights" Amendment*. 91st Cong., 2nd sess. S. Res. 61. Washington: GPO, 1970. Print.
- . Dept. of Labor. *Child Care: A Workforce Issue*. Washington: GPO, 1988. Print.
- . Dept. of State. *U.S. Climate Action Report—2002: Third National Communication of the United States of America under the United Nations Framework Convention on Climate Change*. Washington: GPO, 2002. Print.

If known, the name of the document's author may either begin the entry or, if the agency comes first, follow the title and the word *By* or an abbreviation (such as *Ed.* or *Comp.*).

Poore, Benjamin Perley, comp. *A Descriptive Catalogue of the Government Publications of the United States, September 5, 1774-March 4, 1881*.

US 48th Cong., 2nd sess. Misc. Doc. 67. Washington: GPO, 1885. Print.

or

United States. Cong. *A Descriptive Catalogue of the Government Publications of the United States, September 5, 1774-March 4, 1881*. Comp. Benjamin Perley Poore. 48th Cong., 2nd sess. Misc. Doc. 67. Washington: GPO, 1885. Print.

To cite an online government document, see 5.6. To cite a legal source, see 5.7.14.

### 5.5.21. The Published Proceedings of a Conference

Treat the published proceedings of a conference like a book, but add pertinent information about the conference (unless the book title includes such information).

Brady, Brigid, and Patricia Verrone, eds. *Proceedings of the Northeast Region Annual Meeting, Conference on Christianity and Literature: Christ Plays in Ten-Thousand Places: The Christ-Figure in Text and Interpretation*. 22 Oct. 2005, Caldwell Coll. N.p.: Northeast Regional Conf. on Christianity and Lit., n.d. Print.

Chang, Steve S., Lily Liaw, and Josef Ruppenhofer, eds. *Proceedings of the Twenty-Fifth Annual Meeting of the Berkeley Linguistics Society, February 12-15, 1999: General Session and Parasession on Loan Word Phenomena*. Berkeley: Berkeley Linguistics Soc., 2000. Print.

Cite a presentation in the proceedings like a work in a collection of pieces by different authors (see 5.5.6).

Hualde, José Ignacio. "Patterns of Correspondence in the Adaptation of Spanish Borrowings in Basque." *Proceedings of the Twenty-Fifth Annual Meeting of the Berkeley Linguistics Society, February 12-15, 1999: General Session and Parasession on Loan Word Phenomena*. Ed. Steve S. Chang, Lily Liaw, and Josef Ruppenhofer. Berkeley: Berkeley Linguistics Soc., 2000. 348-58. Print.

## 5.5.22. A Book in a Language Other Than English

Cite a book published in a language other than English like any other book. Give the author's name, title, and publication information as they appear in the book and conclude with the medium of publication consulted. You may need to look in the colophon (a listing at the back of the book) for some or all of the publication information found on the title or copyright page of English-language books. If it seems necessary to clarify the title, provide a translation, in square brackets: "*Gengangere* [*Ghosts*]." Similarly, you may use square brackets to give the English name of a foreign city—"Wien [Vienna]"—or you may substitute the English name, depending on your readers' knowledge of the language. Shorten the publisher's name appropriately (see 7.5). For capitalization in languages other than English, see 3.8.

Bessière, Jean, ed. *Mythologies de l'écriture: Champs critiques*. Paris: PUF, 1990. Print.

Esquivel, Laura. *Como agua para chocolate: Novelas de entregas mensuales, con recetas, amores y remedios caseros*. Madrid: Mondadori, 1990. Print.

Maraini, Dacia. *Amata scrittura: Laboratorio di analisi, letture, proposte, conversazioni*. Ed. Viviana Rosi and Maria Pia Simonetti. Milano: Rizzoli, 2000. Print.

Poche, Emanuel. *Pražské Palace*. Praha [Prague]: Odeon, 1977. Print.

Šklovskij, Viktor. "Искусство, как прием" ["Art as Device"]. О теории прозы [*On the Theory of Prose*]. 1929. Ann Arbor: Ardis, 1985. 7-23. Print.

## 5.5.23. A Book Published before 1900

When citing a book published before 1900, you may omit the name of the publisher and use a comma, instead of a colon, after the place of publication.

Brome, Richard. *The Dramatic Works of Richard Brome*. 3 vols. London, 1873. Print.

Dewey, John. *The School and Society*. Chicago, 1899. Print.

Segni, Bernardo, trans. *Rettorica et poetica d'Aristotile*. By Aristotle. Firenze, 1549. Print.

## 5.5.24. A Book without Stated Publication Information or Pagination

When a book does not indicate the publisher, the place or date of publication, or pagination, supply as much of the missing information as you can, using square brackets to show that it did not come from the source.

New York: U of Gotham P, [2008].

If the date can only be approximated, put it after a *c.*, for *circa* 'around': "[c. 2008]." If you are uncertain about the accuracy of the information you supply, add a question mark: "[2008?]." Use the following abbreviations for information you cannot supply.

n.p.	No place of publication given
n.p.	No publisher given
n.d.	No date of publication given
n. pag.	No pagination given

Inserted before the colon, the abbreviation *n.p.* indicates *no place*; after the colon, it indicates *no publisher*. *N. pag.* explains the absence of page references in citations of the work.

NO PLACE

N.p.: U of Gotham P, 2008.

NO PUBLISHER

New York: n.p., 2008.

NO DATE

New York: U of Gotham P, n.d.

NO PAGINATION

New York: U of Gotham P, 2008. N. pag.

The following examples show uses of the notations described above.

Bauer, Johann. *Kafka und Prag*. [Stuttgart]: Beiser, [1971?]. Print.

Malachi, Zvi, ed. *Proceedings of the International Conference on Literary and Linguistic Computing*. [Tel Aviv]: [Fac. of Humanities, Tel Aviv U], n.d. Print.

Michelangelo. *The Sistine Chapel*. New York: Wings, 1992. N. pag. Print.  
*Photographic View Album of Cambridge*. [Eng.]: n.p., n.d. N. pag. Print.

Sendak, Maurice. *Where the Wild Things Are*. New York: Harper, 1963. N. pag. Print.

### 5.5.25. An Unpublished Dissertation

Enclose the title of an unpublished dissertation in quotation marks; do not italicize it. Then write the descriptive label *Diss.*, and add the name of the degree-granting university, followed by a comma and the year. Conclude with the work's medium.

Kane, Sonia. "Acts of Coercion: Father-Daughter Relationships and the Pressure to Confess in British Women's Fiction, 1778-1814." Diss. City U of New York, 2003. Print.

Kelly, Mary. "Factors Predicting Hospital Readmission of Normal Newborns." Diss. U of Michigan, 2001. Print.

To cite a master's thesis, substitute the appropriate label (e.g., *MA thesis*, *MS thesis*) for *Diss.* On documenting other unpublished writing, see 5.7.12.

### 5.5.26. A Published Dissertation

Cite a published dissertation as you would a book, but add pertinent dissertation information before the publication facts. If the dissertation was privately published, state *privately published* in place of the publisher's name.

Dietze, Rudolf F. *Ralph Ellison: The Genesis of an Artist*. Diss. U Erlangen-Nürnberg, 1982. Nürnberg: Carl, 1982. Print. Erlanger Beiträge zur Sprach- und Kunstwissenschaft 70.

Fullerton, Matilda. *Women's Leadership in the Public Schools: Towards a Feminist Educational Leadership Model*. Diss. Washington State U, 2001. Ann Arbor: UMI, 2001. Print.

Wendriner, Karl Georg. *Der Einfluss von Goethes Wilhelm Meister auf das Drama der Romantiker*. Diss. U Bonn, 1907. Leipzig: privately published, 1907. Print.

See 5.6.2 for dissertations on the Web, 5.4.8 for dissertation abstracts published in the print version of *Dissertation Abstracts* or *Dissertation Abstracts International*, and 5.6.4 for dissertation abstracts on the Web.

## 5.6. CITING WEB PUBLICATIONS

### 5.6.1. Introduction

In performing research on the World Wide Web, you may access bibliographic databases, academic journals, archives of print publications, critical editions, reference works, dissertations, and a wide variety of other documents and recordings. Citations of Web publications share some traits with those of print publications and other traits with those of reprinted works, broadcasts, and live performances. For example, most works on the Web have an author, a title, and publication information and are thus analogous to print publications. But while readers seeking a cited print publication can be reasonably assured that a copy in a local library will be identical to that consulted by the author, they can be less certain that a Web publication will be so. Electronic texts can be updated easily and at irregular intervals. They may also be distributed in multiple databases and accessed through a variety of interfaces displayed on different kinds of equipment. Multiple versions of any work may be available. In this sense, then, accessing a source on the Web is akin to commissioning a performance. Any version of a Web source is potentially different from any past or future version and must be considered unique. Scholars therefore need to record the date of access as well as the publication data when citing sources on the Web.

Publications on the Web present special challenges for documentation. Because of the fluidity of the network and the many hypertextual links between works accessed there, it is often difficult to determine where one work stops and another begins. How, for example, does one define a Web site? One definition would consider all pages affiliated with a particular domain name, like [www.mla.org](http://www.mla.org), to constitute a site.

Another view would consider all the pages organized by a particular editor or project team as a site, even if the project is housed under a larger body's domain name or distributed over several domains; the *Victorian Women Writers Project*, for example, appears under Indiana University's domain name ([www.indiana.edu](http://www.indiana.edu)). Since both views have merit, the guidelines presented here do not take one side but instead offer a method to record the relation of works on the Web to the information hierarchies surrounding them.

In the past, this handbook recommended including URLs of Web sources in works-cited-list entries. Inclusion of URLs has proved to have limited value, however, for they often change, can be specific to a subscriber or a session of use, and can be so long and complex that typing them into a browser is cumbersome and prone to transcription errors. Readers are now more likely to find resources on the Web by searching for titles and authors' names than by typing URLs. You should include a URL as supplementary information only when the reader probably cannot locate the source without it or when your instructor requires it. If you present a URL, give it immediately following the date of access, a period, and a space. Enclose the URL in angle brackets, and conclude with a period. If a URL must be divided between two lines, break it only after the double slashes or a single slash; do not introduce a hyphen at the break or allow your word-processing program to do so. If possible, give the complete address, including *http*, for the specific work you are citing (see fig. 29).

Eaves, Morris, Robert Essick, and Joseph Viscomi, eds. *The William Blake Archive*. Lib. of Cong., 28 Sept. 2007. Web. 20 Nov. 2007. <<http://www.blakearchive.org/blake/>>.

The recommendations in this section mostly treat peer-reviewed, scholarly sources and primary sources for which a considerable amount of relevant publication information is available. In truth, though, many sources do not supply all desired information—for instance, many texts do not include reference markers, such as page or paragraph numbers, so it is difficult if not impossible to direct a reader to the exact location of the material you are citing. Thus, while aiming for comprehensiveness, writers must often settle for citing whatever information is available to them. Since the Web can deliver sound and images as well as written text, you may want to describe your source in your text or endnotes when there is a risk that readers will not appreciate important aspects of the work. MLA style is flexible,

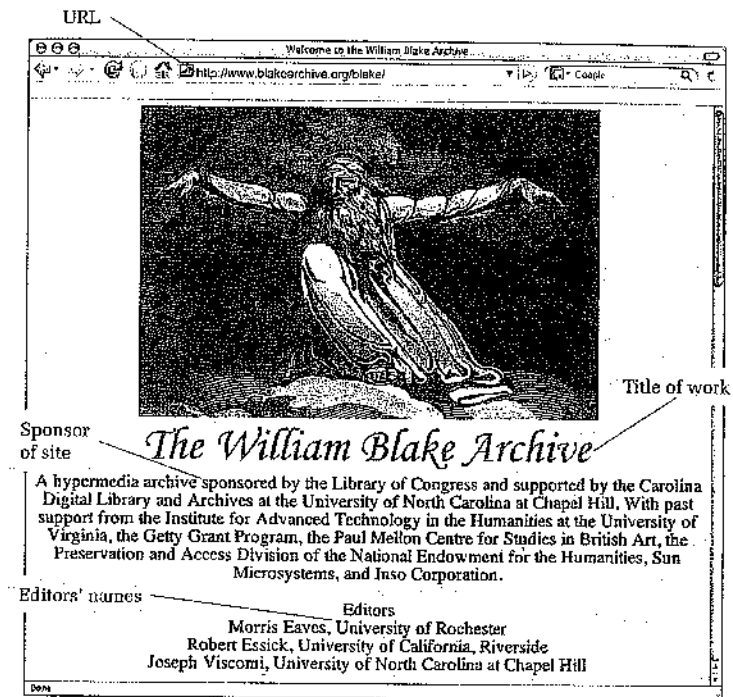


Fig. 29. The URL of a Web publication. If you decide to present a URL in your works-cited-list entry, place the entire URL in angle brackets: "<<http://www.blakearchive.org/blake/>>."

and sometimes you must improvise to record features not anticipated by this handbook. In some cases, citation formats devised to handle complex print publications may serve as a basis for improvisation; see in particular the sections on an article in a reference book (5.5.7), scholarly editions (5.5.10), translations (5.5.11), and government publications (5.5.20). Remember to be consistent in your formatting throughout your work. Since sites and other resources on the Web sometimes disappear altogether, you should consider downloading or printing the material you use during your research, so that you can verify it if it is inaccessible later.

Section 5.6.2 explains how to cite the vast majority of works found on the Web: nonperiodical publications. Section 5.6.3 covers works

in scholarly journals. Section 5.6.4 explains how to cite works from periodical publications that are collected in electronic databases. Publishers well known for their periodical publications in media not online, such as newspapers, magazines, and regular news broadcasts, also publish works at nonperiodical, or irregular, intervals on the Web. Thus, it is important to look carefully at the work you are consulting and establish the context for its publication. Note that 5.6 addresses only sources accessed on the Web. For electronic publications you consult apart from a network, such as digital files stored on your computer and on CD-ROMs, see 5.7.17–18.

### 5.6.2. A Nonperiodical Publication

#### a. Introduction

Most works on the Web are nonperiodical—not released on a regular schedule. This section begins by describing the basic entry for nonperiodical works on the Web. Web sites sponsored by newspapers and magazines are generally nonperiodical and documented as shown in 5.6.2b. Sometimes it is important to indicate that a work consulted on the Web also appeared in another medium. For example, you may want to give bibliographic data for a book that was scanned for viewing on the Web or the full description of a film that was digitized for viewing in your browser. This section concludes with guidelines for citing such works.

#### b. A Work Cited Only on the Web

An entry for a nonperiodical publication on the Web usually contains most of the following components, in sequence:

1. Name of the author, compiler, director, editor, narrator, performer, or translator of the work (for more than one author, see 5.5.4; for a corporate author, see 5.5.5; for an anonymous work, see 5.5.9)
2. Title of the work (italicized if the work is independent; in roman type and quotation marks if the work is part of a larger work [see 3.6.2–3])
3. Title of the overall Web site (italicized), if distinct from item 2
4. Version or edition used (see 5.5.13)
5. Publisher or sponsor of the site; if not available, use *N.p.*

6. Date of publication (day, month, and year, as available); if nothing is available, use *n.d.*
7. Medium of publication (*Web*)
8. Date of access (day, month, and year)

Each item is followed by a period except the publisher or sponsor, which is followed by a comma (see fig. 30). Untitled works may be identified by a genre label (e.g., *Home page*, *Introduction*, *Online posting*), neither italicized nor enclosed in quotation marks, in the place where the title goes (see 5.5.8 and 5.7.7–10 for additional guidance on the use of genre labels). If not otherwise recorded in the entry, the name of a creator of the overall Web site, such as its editor, may be listed following the title of the site (see the Yager example). If you cannot find some of this information, cite what is available.

Antin, David. Interview by Charles Bernstein. *Dalkey Archive Press*. Dalkey Archive P, n.d. Web. 21 Aug. 2007.

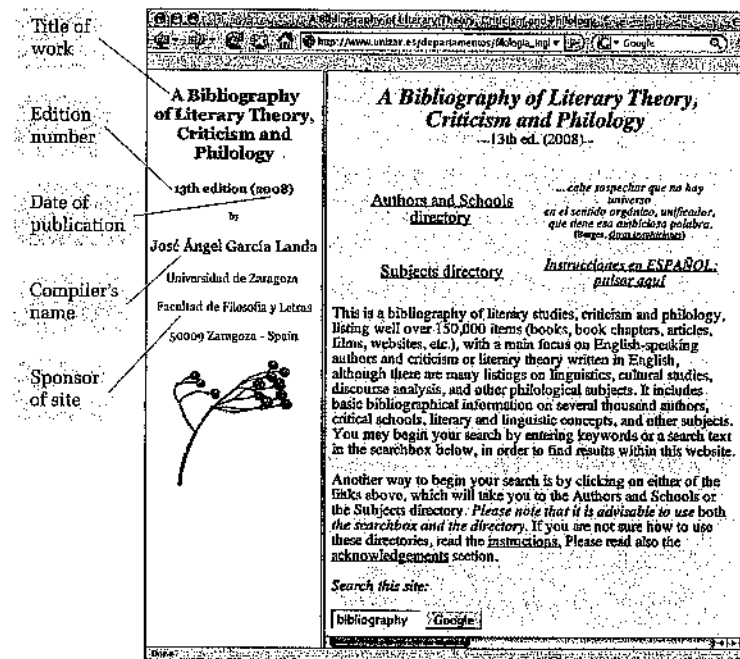


Fig. 30. A nonperiodical publication on the Web. Updates of this bibliography are issued in numbered editions.



- Committee on Scholarly Editions. "Guidelines for Editors of Scholarly Editions." *Modern Language Association*. MLA, 25 Sept. 2007. Web. 15 May 2008.
- Concerto Palatino, perf. "Canzon à 6 per l'Epistola." By Giovanni Priuli. *Boston Early Music Festival and Exhibition*. Boston Early Music Festival, 2003. Web. 20 July 2007.
- "de Kooning, Willem." *Encyclopaedia Britannica Online*. Encyclopaedia Britannica, 2008. Web. 15 May 2008.
- Eaves, Morris, Robert Essick, and Joseph Viscomi, eds. *The William Blake Archive*. Lib. of Cong., 8 May 2008. Web. 15 May 2008.
- García Landa, José Ángel, comp. *A Bibliography of Literary Theory, Criticism and Philology*. 13th ed. U de Zaragoza, 2008. Web. 15 May 2008.
- Green, Joshua. "The Rove Presidency." *The Atlantic.com*. Atlantic Monthly Group, Sept. 2007. Web. 15 May 2008.
- "Hourly News Summary." *National Public Radio*. Natl. Public Radio, 20 July 2007. Web. 20 July 2007.
- Lessig, Lawrence. "Free Debates: More Republicans Call on RNC." *Lessig 2.0*. N.p., 4 May 2007. Web. 15 May 2008.
- Liu, Alan, ed. Home page. *Voice of the Shuttle*. Dept. of English, U of California, Santa Barbara, n.d. Web. 15 May 2008.
- "Maplewood, New Jersey." Map. *Google Maps*. Google, 15 May 2008. Web. 15 May 2008.
- Quade, Alex. "Elite Team Rescues Troops behind Enemy Lines." *CNN.com*. Cable News Network, 19 Mar. 2007. Web. 15 May 2008.
- Salda, Michael N., ed. *The Cinderella Project*. Vers. 1.2. U of Southern Mississippi, Oct. 2005. Web. 15 May 2008.
- "The Scientists Speak." Editorial. *New York Times*. New York Times, 20 Nov. 2007. Web. 15 May 2008.
- "Six Charged in Alleged N.J. Terror Plot." *WNBC.com*. WNBC, 8 May 2007. Web. 9 May 2007.
- Tyre, Peg. "Standardized Tests in College?" *Newsweek*. Newsweek, 16 Nov. 2007. Web. 15 May 2008.
- "Utah Mine Rescue Funeral." *CNN.com*. Cable News Network, 21 Aug. 2007. Web. 21 Aug. 2007.

- "Verb Tenses." Chart. *The OWL at Purdue*. Purdue U Online Writing Lab, 2001. Web. 15 May 2008.
- Yager, Susan, narr. "The Former Age." By Geoffrey Chaucer. *Chaucer Metapage*. Ed. Mark E. Allen et al. U of North Carolina, 13 Feb. 2007. Web. 30 Nov. 2007.

If you need to include a URL, follow the guidelines in 5.6.1.

### c. A Work on the Web Cited with Print Publication Data

If the nonperiodical work you are citing also appeared in print, you may determine that it is important to include the bibliographic data for the print publication as part of your entry. A book that was scanned for access in a database, for example, is usually cited in this way (see fig. 31). Begin the entry with the relevant facts about print publication as described in 5.5. See in particular the guidelines for a work in an anthology (5.5.6), a translation (5.5.11), a multivolume work (5.5.14), a government publication (5.5.20), and an unpublished dissertation (5.5.25). Instead of concluding with *Print* as the medium of publication, record the following information in sequence:

1. Title of the database or Web site (*italicized*)
2. Medium of publication consulted (*Web*)
3. Date of access (day, month, and year)

If the guidelines in 5.5 call for inclusive page numbers and they are not present in the source, use *N. pag.* Supplementary bibliographic information that in 5.5 follows the medium of publication should be included immediately before item 1 above. Here are examples of entries for nonperiodical publications on the Web that have a previous or concurrent publication in print.

- Bierce, Ambrose. "Academy." *The Devil's Dictionary. The Collected Works of Ambrose Bierce*. Vol. 7. New York: Neale, 1911. N. pag. *The Ambrose Bierce Project*. Web. 15 May 2008.
- Bown, Jennifer M. "Going Solo: The Experience of Learning Russian in a Non-traditional Environment." Diss. Ohio State U, 2004. *OhioLINK*. Web. 15 May 2008.
- Cascardi, Anthony J. *Ideologies of History in the Spanish Golden Age*. University Park: Pennsylvania State UP, 1997. *Penn State Romance Studies*. Web. 12 Mar. 2007.

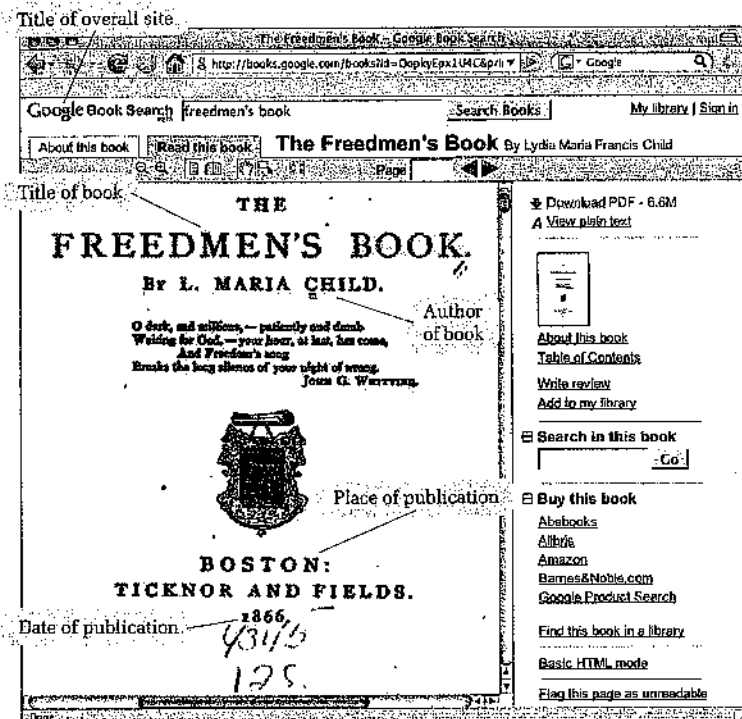


Fig. 31. A work on the Web cited with print publication data. This nineteenth-century book was scanned for access through Google Book Search. Since the book was published before 1900, you do not need to include the place of publication (see 5.5.23). Following the print publication data are the title of the overall Web site, the medium of publication consulted, and the date of access: "Child, L. Maria, ed. *The Freedmen's Book*. Boston, 1866. Google Book Search. Web. 15 May 2008."

Child, L. Maria, ed. *The Freedmen's Book*. Boston, 1866. Google Book Search. Web. 15 May 2008.

Heim, Michael Henry, and Andrzej W. Tymowski. *Guidelines for the Translation of Social Science Texts*. New York: ACLS, 2006. American Council of Learned Societies. Web. 15 May 2008.

United States. Dept. of Justice. Office of Juvenile Justice and Delinquency Prevention. *Law Enforcement and Juvenile Crime*. By Howard N.

Snyder. 2001. *National Criminal Justice Reference Service*. Web. 15 May 2008.

Whitman, Walt. *Leaves of Grass*. Brooklyn, 1855. *The Walt Whitman Archive*. Web. 12 Mar. 2007.

Whittier, John G. "A Prayer." *The Freedmen's Book*. Ed. L. Maria Child. Boston, 1866. 178. Google Book Search. Web. 15 May 2008.

You may add supplementary information about the database or Web site (such as the name of its editor, sponsor, or publisher) following its name.

Ovid. *Metamorphoses*. Trans. Arthur Golding. London, 1567. *The Perseus Digital Library*. Ed. Gregory Crane. Tufts U. Web. 12 Mar. 2007.

If you need to include a URL, follow the guidelines in 5.6.1. See 5.6.4 for periodical print publications in online databases.

#### d. A Work on the Web Cited with Publication Data for Another Medium besides Print

The Web presents images (still and moving) and sound as well as written text. It is sometimes important to indicate that a source online is available in another medium besides print. If you viewed a digitized version of a film on the Web, for example, you may want to include in your entry the details usually cited for a film. To document sources such as these, begin the entry by following the recommendations in 5.7, but drop the medium of original publication (e.g. *Television*, *Photograph*). Conclude the entry with the following items:

1. Title of the database or Web site (italicized)
2. Medium of publication consulted (*Web*)
3. Date of access (day, month, and year)

Supplementary bibliographic information that in 5.7 follows the medium of publication should be included immediately before item 1 above. Be mindful of the distinction between sources accessed entirely on the Web and digital files used apart from an electronic network; for the latter, follow the directions in 5.7.18. Here are examples of entries for works available on the Web and in another medium besides print.

Currin, John. *Blond Angel*. 2001. Indianapolis Museum of Art. IMA: It's My Art. Web. 9 May 2007.

*The Great Train Robbery*. Dir. Edward Porter. Thomas Edison, 1903. Internet Archive. Web. 5 June 2008.

Lange, Dorothea. *The Migrant Mother*. 1936. Prints and Photographs Div., Lib. of Cong. *Dorothea Lange: Photographer of the People*. Web. 9 May 2007.

"Protest on Behalf of Southern Women." 1932. Mary Cornelia Barker Papers. Robert W. Woodruff Lib., Emory U. *Online Manuscript Resources in Southern Women's History*. Web. 5 June 2008.

If you need to include a URL, follow the guidelines in 5.6.1.

### 5.6.3. A Scholarly Journal

Some scholarly journals exist only in electronic form on the Web, while others appear both in print and on the Web. This section addresses journals published independently on the Web; periodicals collected in online databases are covered in 5.6.4. Following the legacy of print periodicals, most scholarly journals on the Web are organized by volume number (usually on an annual basis) and include issue numbers and the dates of publication. To cite a work in a scholarly journal on the Web, including an article, a review, an editorial, and a letter to the editor, begin the entry by following the recommendations in 5.5 for citing works in print periodicals, but do not give *Print* as the medium of publication. A periodical publication on the Web may not include page numbers, or it may include page numbers in a new sequence for each item rather than continuously across the entire issue. In such cases, use *n. pag.* in place of inclusive page numbers (see fig. 32). Conclude the entry with the following items:

1. Medium of publication consulted (*Web*)
2. Date of access (day, month, and year)

If the guidelines you are following in 5.5 call for supplementary bibliographic information after the medium of publication, this information should be included immediately before item 1 above. Here are examples of entries for scholarly journals on the Web.

Armstrong, Grace. Rev. of *Fortune's Faces: The Roman de la Rose and the Poetics of Contingency*, by Daniel Heller-Roazen. *Bryn Mawr Review of Comparative Literature* 6.1 (2007): n. pag. Web. 5 June 2008.

Dionísio, João, and Antonio Cortijo Ocaña, eds. *Mais de pedras que de livros / More Rocks Than Books*. Spec. issue of *eHumanista* 8 (2007): 1-263. Web. 5 June 2008.

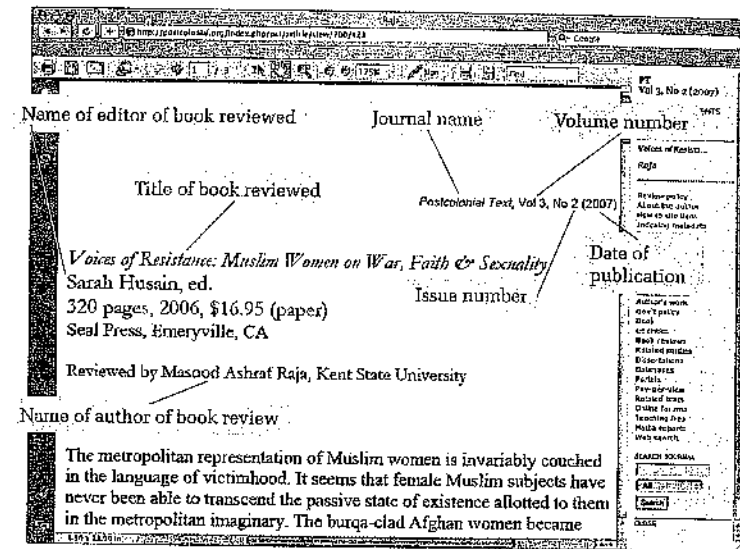


Fig. 32. A book review in a scholarly journal on the Web. The journal does not organize its contents with page numbering, so *n. pag.* is used in the place where inclusive page numbers are usually listed: "*Postcolonial Text* 3.2 (2007): n. pag."

Landauer, Michelle. "Images of Virtue: Reading, Reformation and the Visualization of Culture in Rousseau's *La nouvelle Héloïse*."

*Romanticism on the Net* 46 (2007): n. pag. Web. 8 Nov. 2007.

Nater, Miguel. "El beso de la Esfinge: La poética de lo sublime en *La amada inmóvil* de Amado Nervo y en los *Nocturnos* de José Asunción Silva." *Romanitas* 1.1 (2006): n. pag. Web. 5 June 2008.

Ouellette, Marc. "Theories, Memories, Bodies, and Artists." Editorial. *Reconstruction* 7.4 (2007): n. pag. Web. 5 June 2008.

Raja, Masood Ashraf. Rev. of *Voices of Resistance: Muslim Women on War, Faith, and Sexuality*, ed. Sarah Husain. *Postcolonial Text* 3.2 (2007): n. pag. Web. 5 June 2008.

Schmidt-Nieto, Jorge R. "The Political Side of Bilingual Education: The Undesirable Becomes Useful." *Arachne@Rutgers* 2.2 (2002): n. pag. Web. 5 June 2008.

Shah, Parilah Mohd, and Fauziah Ahmad. "A Comparative Account of the Bilingual Education Programs in Malaysia and the United States." *GEMA Online Journal of Language Studies* 7.2 (2007): 63-77. Web. 5 June 2008.

Shehan, Constance L., and Amanda B. Moras. "Deconstructing Laundry: Gendered Technologies and the Reluctant Redesign of Household Labor." *Michigan Family Review* 11 (2006): n. pag. Web. 8 Nov. 2007.

If you need to include a URL, follow the guidelines in 5.6.1.

#### 5.6.4. A Periodical Publication in an Online Database

Many databases include digital scans of entire periodicals that were previously published in print; often these scans present facsimiles of the printed works. Other databases aggregate articles from disparate periodicals, sometimes organizing the articles by subject. In some databases, typographic features and even the pagination found in print versions may be altered or lost. Sometimes copyrighted third-party materials (illustrations or text) in a print version may have been eliminated because permission for the electronic publication could not be cleared. Web presentations of periodicals may include enhancements, such as hypertextual links, sound recordings, and film clips, that are not present in their print counterparts.

To cite a work from a periodical in an online database, such as an article, a review, an editorial, or a letter to the editor, begin the entry by following the recommendations in 5.5 for citing works in print periodicals, but drop the medium of original publication (*Print*). A periodical article on the Web may not include page numbers. If possible, give the inclusive page numbers or, when pagination is not continuous, the first page number and a plus sign; if pagination is not available, use *n. pag.* Conclude the entry with the following items:

1. Title of the database (italicized)
2. Medium of publication consulted (*Web*)
3. Date of access (day, month, and year)

If the guidelines you are following in 5.5 call for supplementary bibliographic information after the medium of publication, this information should be included immediately before item 1 above (see the Richardson entry). Here are examples of entries for periodical publications collected in online databases.

Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture* 10.3 (2000): n. pag. *Project Muse*. Web. 5 June 2008.

Evangelista, Stefano. Rev. of *Victorian and Edwardian Responses to the Italian Renaissance*, ed. John E. Law and Lene Østermark-Johansen. *Victorian Studies* 46.4 (2006): 729-31. *Academic Search Premier*. Web. 12 Mar. 2007.

France, Anatole. "Pour la Paix, pour la Liberté." *New Age* 5 Sept. 1907: 297-98. *The Modernist Journals Project*. Web. 5 June 2008.

Lai, Ananda. Letter. *TDR* 51.3 (2007): 17-18. *Project Muse*. Web. 30 Nov. 2007.

Miller, Steven, and Sara Guyer, eds. *Literature and the Right to Marriage*. Spec. issue of *Diacritics* 35.4 (2005): 1-124. *Project Muse*. Web. 5 June 2008.

Richardson, Lynda. "Minority Students Languish in Special Education System." *New York Times* 6 Apr. 1994, late ed.: A1+. Pt. 1 of a series, *A Class Apart: Special Education in New York City*. *LexisNexis*. Web. 15 Aug. 2007.

Rosenberg, Mark. "Something Old, Something New. . . ." Editorial. *Canadian Journal on Aging / La revue canadienne du vieillissement* 26.2 (2007): 81. *Project Muse*. Web. 30 Nov. 2007.

Tolson, Nancy. "Making Books Available: The Role of Early Libraries, Librarians, and Booksellers in the Promotion of African American Children's Literature." *African American Review* 32.1 (1998): 9-16. *JSTOR*. Web. 5 June 2008.

If you need to include a URL, follow the guidelines in 5.6.1.

## 5.7. CITING ADDITIONAL COMMON SOURCES

### 5.7.1. A Television or Radio Broadcast

The information in an entry for a television or radio broadcast usually appears in the following order:

1. Title of the episode or segment, if appropriate (in quotation marks)

2. Title of the program or series (*italicized*)
3. Name of the network (if any)
4. Call letters and city of the local station (if any)
5. Broadcast date
6. Medium of reception (e.g., *Radio*, *Television*)
7. Supplementary information

For instance, among the examples below, "Frederick Douglass" is an episode of the program *Civil War Journal*. Use a comma between the call letters and the city and between the city and the broadcast date ("KETC, Saint Louis, 13 Jan. 2006"). A period follows each of the other items. For the inclusion of other information that may be pertinent (e.g., performers, director, narrator, number of episodes), see the sample entries. In general, information relating to a particular episode follows the title of the episode, while information pertinent to a series follows the title of the series.

"Death and Society." Narr. Joanne Silberner. *Weekend Edition Sunday*. Natl. Public Radio. WUWM, Milwaukee, 25 Jan. 1998. Radio.

*Don Giovanni*. By Wolfgang Amadeus Mozart. Perf. James Morris, Bryn Terfel, and Carol Vaness. Lyric Opera of Chicago. Cond. Yakov Kreizberg. Nuveen-Lyric Opera of Chicago Radio Network. WFMT, Chicago, 8 June 1996. Radio.

"Frederick Douglass." *Civil War Journal*. Narr. Danny Glover. Dir. Craig Haffner. Arts and Entertainment Network. 6 Apr. 1993. Television.

"The Phantom of Corleone." Narr. Steve Kroft. *Sixty Minutes*. CBS. WCBS, New York, 10 Dec. 2006. Television.

If your reference is primarily to the work of a particular individual, cite that person's name before the title.

Wadey, Maggie, adapt. "The Buccaneers." By Edith Wharton. Perf. Mira Sorvino, Alison Elliott, and Carla Gugino. 3 episodes. *Masterpiece Theatre*. Introd. Russell Baker. PBS. WGBH, Boston, 27 Apr.-11 May 1997. Television.

Welles, Orson, dir. "The War of the Worlds." By H. G. Wells. Adapt. Howard Koch. *Mercury Theatre on the Air*. CBS Radio. WCBS, New York, 30 Oct. 1938. Radio.

If you are citing a transcript of a program, list its medium of publication and add the description *Transcript* at the end of the entry.

*Fresh Air*. Narr. Terry Gross. Natl. Public Radio. WHYY, n.p., 20 May 2008. Print. Transcript.

See 5.7.7 for interviews on television and radio broadcasts; see also 5.6.2d for television and radio broadcasts on the Web, 5.7.2-3 for sound, film, and video recordings, 5.7.4 for performances, and 5.7.17 for television and radio programs on CD-ROM.

### 5.7.2. A Sound Recording

In an entry for a commercially available recording, which person is cited first (e.g., the composer, conductor, ensemble, or performer) depends on the desired emphasis. List the title of the recording (or the titles of the works included), the artist or artists (when distinct from a first-listed person or group), the manufacturer (*Capitol*), and the year of issue (if the year is unknown, write *n.d.*). Indicate the medium, neither italicized nor enclosed in quotation marks, after the date of publication: *Audiocassette*, *Audiotape* (reel-to-reel tape), *CD* (compact disc), or *LP* (long-playing record). Place a comma between the manufacturer and the date; periods follow the other items.

In general, italicize titles of recordings (*Nuevo*). You may wish to indicate, in addition to the year of issue, the date of recording (see the entries for Beethoven and Ellington).

Beethoven, Ludwig van. *Symphony No. 9 in D Minor "Choral"*. Perf. Elisabeth Schwarzkopf, Elisabeth Höngen, Hans Hopf, and Otto Edelmann. Chor und Orchester der Bayreuther Festspiele. Cond. Wilhelm Furtwängler. Rec. 29 July 1951. EMI, 1998. CD. Great Recordings of the Century.

Ellington, Duke, cond. *First Carnegie Hall Concert*. Duke Ellington Orch. Rec. 23 Jan. 1943. Prestige, 1977. LP.

Holiday, Billie. *The Essence of Billie Holiday*. Columbia, 1991. CD.

Joplin, Scott. *Treemonisha*. Perf. Carmen Balthrop, Betty Allen, and Curtis Rayam. Houston Grand Opera Orch. and Chorus. Cond. Gunther Schuller. Deutsche Grammophon, 1976. Audiocassette.

Kronos Quartet. *Nuevo*. Nonesuch, 2002. CD.

The Mamas and the Papas. *Gold*. Comp. Andy McKale. Geffen, 2005. CD.

If you are citing a specific song, place its title in quotation marks.

- Bartoli, Cecilia. "Quel chiaro rio." By Christoph W. Gluck. *Dreams and Fables*. London, 2001. CD.
- Camper Van Beethoven. "Ambiguity Song." *Telephone Free Landslide Victory*. Rough Trade, n.d. LP.
- Holiday, Billie. "God Bless the Child." Rec. 9 May 1941. *The Essence of Billie Holiday*. Columbia, 1991. CD.
- Kronos Quartet and Tambuco. "Sensemaya." By Silvestre Revueltas. *Nuevo*. Nonesuch, 2002. CD.

Treat a spoken-word recording as you would a musical recording. Begin with the speaker, the writer, or the production director, depending on the desired emphasis. If relevant, you may add the date of the work's original publication immediately after the title.

- Hermann, Edward, narr. *John Adams*. By David McCullough. Simon, 2001. Audiocassette.
- Maloney, Michael, narr. *Selections from The Diary of Samuel Pepys*. Naxos, 2003. CD.
- Neruda, Pablo. "Arte Poetica." *The Caedmon Poetry Collection: A Century of Poets Reading Their Work*. Harper, 2000. CD.
- Shakespeare, William. *Othello*. Dir. John Dexter. Perf. Laurence Olivier, Maggie Smith, Frank Finley, and Derek Jacobi. RCA Victor, 1964. LP.
- Welles, Orson, dir. *The War of the Worlds*. By H. G. Wells. Adapt. Howard Koch. Rec. 30 Oct. 1938. Evolution, 1969. LP.

Do not italicize or enclose in quotation marks the title of a private or archival recording or tape. Include the date recorded (if known) and the location and identifying number of the recording.

- Wilgus, D. K. Southern Folk Tales. Rec. 23-25 Mar. 1965. Audiotape. Archives of Folklore, U of California, Los Angeles. B.76.82.

In citing the libretto, the booklet, the liner notes, or other material accompanying a recording, give the author's name, the title of the material (if any), and a description of the material (*Libretto*). Then provide the usual bibliographic information for a recording.

- Boyd, Malcolm. Booklet. *The Bach Album*. Deutsche Grammophon, 1992. CD.

- Colette. Libretto. *L'enfant et les sortilèges*. Music by Maurice Ravel. Orch. National Bordeaux-Aquitaine. Cond. Alain Lombard. Valois, 1993. CD.
- Lewiston, David. Liner notes. *The Balinese Gamelan: Music from the Morning of the World*. Nonesuch, n.d. LP.

See 5.6.2d for sound recordings on the Web and 5.7.5 for a libretto published independently.

### 5.7.3. A Film or a Video Recording

An entry for a film usually begins with the title, italicized, and includes the director, the distributor, the year of release, and the medium consulted. You may include other data that seem pertinent—such as the names of the screenwriter, performers, and producer—between the title and the distributor. For films dubbed or subtitled in English, you may give the English title and follow it with the original title, italicized, in square brackets.

- It's a Wonderful Life*. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946. Film.
- Like Water for Chocolate* [*Como agua para chocolate*]. Screenplay by Laura Esquivel. Dir. Alfonso Arau. Perf. Lumi Cavazos, Marco Lombardi, and Regina Torne. Miramax, 1993. Film.

If you are citing the contribution of a particular individual, begin with that person's name.

- Chaplin, Charles, dir. *Modern Times*. Perf. Chaplin and Paulette Goddard. United Artists, 1936. Film.
- Jhabvala, Ruth Prawer, adapt. *A Room with a View*. By E. M. Forster. Dir. James Ivory. Prod. Ismail Merchant. Perf. Maggie Smith, Denholm Eliot, Helena Bonham Carter, and Daniel Day-Lewis. Cinecom Intl., 1985. Film.
- Mifune, Toshiro, perf. *Rashomon*. Dir. Akira Kurosawa. Daiei, 1950. Film.
- Rota, Nino, composer. *Juliet of the Spirits* [*Giulietta degli spiriti*]. Dir. Federico Fellini. Perf. Giulietta Masina. Rizzoli, 1965. Film.

Cite a DVD (digital videodisc), videocassette, laser disc, slide program, or filmstrip as you would a film. Include the original release date when it is relevant.

*Alcohol Use and Its Medical Consequences: A Comprehensive Teaching Program for Biomedical Education.* Prod. Project Cork, Dartmouth Medical School. Milner-Fenwick, 1982. Slide program.

*Don Giovanni.* By Wolfgang Amadeus Mozart. Dir. Joseph Losey. Perf. Ruggero Raimondi and Kiri Te Kanawa. Paris Opera Orch. and Chorus. Cond. Loren Maazel. 1979. Columbia, 2002. DVD.

*It's a Wonderful Life.* Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. 1946. Republic, 2001. DVD.

*Looking at Our Earth: A Visual Dictionary.* Natl. Geographic Educ. Services, 1992. Sound filmstrip.

Mifune, Toshiro, perf. *Rashomon*. Dir. Akira Kurosawa. 1950. Home Vision, 2001. Videocassette.

Noujaim, Jehane, dir. *Control Room*. Lions Gate, 2004. DVD.

Renoir, Jean, dir. *Grand Illusion* [*La grande illusion*]. Perf. Jean Gabin and Erich von Stroheim. 1938. Voyager, 1987. Laser disc.

For television broadcasts of films, adapt the guidelines in 5.7.1; for films or film clips on CD-ROM, see 5.7.17; for films or film clips on the Web, see 5.6.2d.

#### 5.7.4. A Performance

An entry for a performance (play, opera, dance, concert) usually begins with the title, contains facts similar to those given for a film (see 5.7.3), and concludes with the site of the performance (usually the theater and city, separated by a comma and followed by a period), the date of the performance, and (in the place where the medium of publication is usually recorded) an indication that you are citing a performance.

*Heartbreak House.* By George Bernard Shaw. Dir. Robin Lefevre. Perf. Philip Bosco and Swoosie Kurtz. Roundabout Theatre Company. Amer. Airlines Theatre, New York. 1 Oct. 2006. Performance.

*South African Suite.* Chor. Arthur Mitchell, Augustus Van Heerder, and Laveen Naidu. Dance Theatre of Harlem. Cadillac Palace Theatre, Chicago. 1 June 2002. Performance.

*Les vêpres siciliennes.* By Giuseppe Verdi. Libretto by Eugène Scribe and Charles Duveyrier. Dir. Federico Tiezzi. Cond. John Nelson. Perf. Daniela Dessì, David Kuebler, and Ferruccio Furlanetto. Teatro dell'Opera, Rome. 17 Jan. 1997. Performance.

If you are citing the contribution of a particular individual or group, begin with the appropriate name.

Culkin, Kieran, perf. *Suburbia*. By Eric Bogosian. Second Stage Theatre, New York. 16 Sept. 2006. Performance.

Domingo, Plácido, perf. *Sly*. By Ermanno Wolf-Ferrari. With Cynthia Lawrence and Juan Pons. Metropolitan Opera. Cond. Marco Armiliato. Metropolitan Opera House, New York. 4 May 2002. Performance.

Joplin, Scott. *Treemonisha*. Dir. Frank Corsaro. Perf. Carmen Balthrop, Betty Allen, and Curtis Rayam. Houston Grand Opera Orch. and Chorus. Cond. Gunther Schuller. Miller Theatre, Houston. 18 May 1975. Performance.

For television and radio broadcasts of performances, see 5.7.1; for sound recordings of performances, see 5.7.2; for films and video recordings of performances, see 5.7.3.

#### 5.7.5. A Musical Score or Libretto

Treat a published score or libretto like a book. For a score, begin with the composer's name, and then give the title, italicized, as it appears on the title page, capitalizing the abbreviations *no.* and *op.* Continue with the date of composition (if the year is unknown, write *N.d.*), the place of publication, the name of the publisher, the date of publication, and the medium of publication consulted. If the score is part of a series, include the information about the series after the medium of publication.

Donizetti, Gaetano. *Don Pasquale: An Opera in Three Acts with Italian-English Text*. 1842. New York: Belwin, 1969. Print. Kalmus Vocal Scores.

An entry for a libretto follows the same sequence, but the librettist is listed first and the composer after the title.

Oakes, Meredith. *The Tempest: An Opera in Three Acts*. Composed by Thomas Adès. London: Faber Music, 2004. Print.

See 5.6.2 for scores on the Web, 5.7.1 for television and radio broadcasts of music, 5.7.2 for sound recordings of musical compositions and materials accompanying sound recordings, 5.7.3 for films and video recordings of musical performances, and 5.7.4 for musical performances.

### 5.7.6. A Work of Visual Art

To cite a painting, lithograph, sculpture, or similar work, state the artist's name first when available. In general, italicize the title and then list the date of composition (if the year is unknown, write *N.d.*). Indicate the medium of composition. Name the institution that houses the work (e.g., a museum), or, for a work in a private collection, give the name of the collection (*Collection of . . .*), and then provide the name of the city where the institution or collection is located. If the collector is unknown or wishes to be anonymous, use *Private collection* without a city name.

Bearden, Romare. *The Train*. 1974. Photogravure and aquatint. Museum of Mod. Art, New York.

Heckman, Albert. *Windblown Trees*. N.d. Lithograph on paper. Private collection.

Perutz, Dolly Hellman. *Bird Flying Machine*. 1973. Bronze. Central Park, New York.

Rembrandt Harmensz van Rijn. *Aristotle with a Bust of Homer*. 1653. Oil on canvas. Metropolitan Museum of Art, New York.

Seurat, Georges. *Man Leaning on a Fence*. 1880-81? Graphite on paper. Collection of André Bromberg, n.p.

Cite a photograph in a museum or collection as you would a painting or sculpture.

Evans, Walker. *Penny Picture Display*. 1936. Photograph. Museum of Mod. Art, New York.

If you use a reproduction of a painting, sculpture, or photograph, state not only the institution or private owner and the city (if available) but

also the complete publication information for the source in which the reproduction appears, including the page, slide, figure, or plate number, whichever is relevant. Indicate the medium of reproduction.

Eakins, Thomas. *Spinning*. 1881. Private collection. *Thomas Eakins*. Ed.

Darrel Sewell. Philadelphia: Philadelphia Museum of Art in assn. with Yale UP, 2001. Plate 91. Print.

Moholy-Nagy, László. *Photogram*. N.d. Museum of Mod. Art, New York.

*The Contest of Meaning: Critical Histories of Photography*. Ed. Richard Bolton. Cambridge: MIT P, 1989. 94. Print.

See 5.6.2d for works of visual art on the Web and 5.7.17 for works of visual art on CD-ROM.

### 5.7.7. An Interview

For purposes of documentation, there are two kinds of interviews: those published or broadcast and those conducted by the researcher. Begin with the name of the person interviewed. If the interview is part of a publication, recording, or program, enclose the title of the interview, if any, in quotation marks; if the interview was published independently, italicize the title. If the interview is untitled, use the descriptive label *Interview*, neither italicized nor enclosed in quotation marks. The interviewer's name may be added if known and pertinent to your paper (see the sample entries for Breslin and Wiesel). Conclude with the appropriate bibliographic information and the medium of publication.

Blanchett, Cate. "In Character with: Cate Blanchett." *Notes on a Scandal*.

Dir. Richard Eyre. Fox Searchlight, 2006. DVD.

Breslin, Jimmy. Interview by Neal Conan. *Talk of the Nation*. Natl. Public Radio. WBUR, Boston. 26 Mar. 2002. Radio.

Gordimer, Nadine. Interview. *New York Times* 10 Oct. 1991, late ed.: C25. Print.

Lansbury, Angela. Interview. *Off-Camera: Conversations with the Makers of Prime-Time Television*. By Richard Levinson and William Link. New York: Plume-NAL, 1986. 72-86. Print.

Wiesel, Elie. Interview by Ted Koppel. *Nightline*. ABC. WABC, New York. 18 Apr. 2002. Television.



Wolfe, Tom. Interview. *The Wrong Stuff: American Architecture*. Dir. Tom Bettag. Carousel, 1983. Videocassette.

To cite an interview that you conducted, give the name of the person interviewed, the kind of interview (*Personal interview*, *Telephone interview*), and the date.

Pei, I. M. Personal interview. 22 July 1993.

Reed, Ishmael. Telephone interview. 10 Dec. 2007.

See 5.6.2b for interviews on the Web.

### 5.7.8. A Map or Chart

In general, treat a map or chart like an article or book, but add the appropriate descriptive label (*Map*, *Chart*).

*Japanese Fundamentals*. Chart. Hauppauge: Barron, 1992. Print.

*Michigan*. Map. Chicago: Rand, 2000. Print.

"Western Boundaries of Brazil, 1600, 1780, and the Present." Map.

*Brazilian Narrative Traditions in a Comparative Context*. By Earl E. Fitz. New York: MLA, 2005. 43. Print.

See 5.6.2b for maps and charts on the Web.

### 5.7.9. A Cartoon or Comic Strip

To cite a cartoon or comic strip, state the artist's name; the title of the cartoon or comic strip (if any), in quotation marks; and the descriptive label *Cartoon* or *Comic strip*, neither italicized nor enclosed in quotation marks. Conclude with the usual publication information and the medium of publication.

Karasik, Paul. Cartoon. *New Yorker* 14 Apr. 2008: 49. Print.

Trudeau, Garry. "Doonesbury." Comic strip. *Star-Ledger* [Newark] 4 May 2002: 26. Print.

See 5.5.12 for graphic narratives.

### 5.7.10. An Advertisement

To cite an advertisement, state the name of the product, company, or institution that is the subject of the advertisement, followed by the descriptive label *Advertisement*, neither italicized nor enclosed in quotation marks. Conclude with the usual publication information and the medium of publication consulted.

Air Canada. Advertisement. CNN. 15 May 1998. Television.

The Fitness Fragrance by Ralph Lauren. Advertisement. *GQ* Apr. 1997: 111-12. Print.

Head and Shoulders. Advertisement. *Newsweek* 17 Mar. 2008: 2. Print.

### 5.7.11. A Lecture, a Speech, an Address, or a Reading

In a citation of an oral presentation, give the speaker's name; the title of the presentation (if known), in quotation marks; the meeting and the sponsoring organization (if applicable); the location; and the date. Use an appropriate descriptive label (*Address*, *Lecture*, *Keynote speech*, *Reading*), neither italicized nor enclosed in quotation marks, to indicate the form of delivery.

Alter, Robert, and Marilynne Robinson. "The Psalms: A Reading and Conversation." 92nd Street Y, New York. 17 Dec. 2007. Reading.

Matuozi, Robert. "Archive Trauma." Archive Trouble. MLA Annual Convention. Hyatt Regency, Chicago. 29 Dec. 2007. Address.

### 5.7.12. A Manuscript or Typescript

To cite a manuscript or typescript, state the author, the title or a description of the material (e.g., *Notebook*), the date of composition (at least the year; if the year is unknown, write *N.d.*), and the form of the material—*MS* for a manuscript (i.e., a work written by hand), *TS* for a typescript (i.e., a work prepared by machine). Give the name and location of the library, research institution, or personal collection housing the material, if relevant.

Chaucer, Geoffrey. *The Canterbury Tales*. 1400-1410. MS Harley 7334. British Lib., London.

Dickinson, Emily. "Distance Is Not the Realm of Fox." 1870? MS. Pierpont Morgan Lib., New York.

Henderson, George Wylie. *Baby Lou and the Angel Bud*. N.d. TS. Collection of Roslyn Kirkland Allen, New York.

Jones, Celia. "Shakespeare's Dark Lady Illuminated." 1988. TS.

See 5.6.2d for manuscripts and typescripts on the Web.

### 5.7.13. A Letter, a Memo, or an E-Mail Message

As bibliographic entries, letters fall into three general categories:

- Published letters
- Unpublished letters in archives
- Letters received by the researcher

Treat a published letter like a work in a collection (see 5.5.6), adding the date of the letter and the number (if the editor assigned one).

Woolf, Virginia. "To T. S. Eliot." 28 July 1920. Letter 1138 of *The Letters of Virginia Woolf*. Ed. Nigel Nicolson and Joanne Trautmann. Vol. 2. New York: Harcourt, 1976. 437-38. Print.

If you use more than one letter from a published collection, however, provide a single entry for the entire work and cite the letters individually in the text, following the form recommended for cross-references in works-cited lists (see 5.3.6).

In citing an unpublished letter, follow the guidelines for manuscripts and typescripts (see 5.7.12).

Benton, Thomas Hart. Letter to Charles Fremont. 22 June 1847. MS. John Charles Fremont Papers. Southwest Museum Lib., Los Angeles.

Cite a letter that you received as follows:

Hatch, James C. Letter to the author. 5 Apr. 2008. TS.

Treat memos similarly: give the name of the writer of the memo, a description of the memo that includes the recipient, the date of the document, and the medium of delivery. Any title of the memo should be enclosed in quotation marks and placed immediately after the writer's name.

Cahill, Daniel J. Memo to English dept. fac., Brooklyn Technical High School, New York. 1 June 2000. TS.

To cite e-mail, give the name of the writer; the title of the message (if any), taken from the subject line and enclosed in quotation marks; a description of the message that includes the recipient (e.g., *Message to the author*); the date of the message; and the medium of delivery.

Boyle, Anthony T. "Re: Utopia." Message to Daniel J. Cahill. 21 June 1997. E-mail.

Harner, James L. Message to the author. 20 Aug. 2002. E-mail.

### 5.7.14. A Legal Source

The citation of legal documents and law cases may be complicated. If your paper requires many such references, consult the most recent edition of *The Bluebook: A Uniform System of Citation* (Cambridge: Harvard Law Rev. Assn.; print), an indispensable guide in this field. *The Bluebook* uses footnotes instead of parenthetical references keyed to a list of works cited, however, so its recommendations must be adapted to MLA style.

In general, do not italicize or enclose in quotation marks the titles of laws, acts, and similar documents in either the text or the list of works cited (Declaration of Independence, Constitution of the United States, Taft-Hartley Act). Such titles are usually abbreviated, and the works are cited by sections. The years are added if relevant. Although lawyers and legal scholars adopt many abbreviations in their citations, use only familiar abbreviations when writing for a more general audience (see ch. 7). References to the United States Code, which is often abbreviated *USC*, begin with the title number.

17 USC. Sec. 304. 2000. Print.

In the above entry, title 17 refers to laws concerned with copyrights. Alphabetize a USC entry as if it began *United States Code*. When including more than one reference to the code, list the entries in numerical order by title and, within titles, by section.

If you are citing an act in the works-cited list, state the name of the act, its Public Law number, its Statutes at Large volume number and inclusive page numbers, the date it was enacted, and its medium of

publication. Use the abbreviations *Pub. L.* for Public Law and *Stat.* for Statutes at Large.

Aviation and Transportation Security Act. Pub. L. 107-71. 115 Stat. 597-647. 19 Nov. 2001. Print.

Names of law cases are similarly abbreviated ("Brown v. Board of Educ.," for the case of Oliver Brown versus the Board of Education of Topeka, Kansas), but the first important word of each party's name is always spelled out. Names of cases, unlike those of laws, are italicized in the text but not in bibliographic entries. When you cite a case, include, in addition to the names of the first plaintiff and the first defendant, the volume, name (not italicized), and inclusive page or reference numbers of the law report cited; the name of the court that decided the case; the year of the decision; and appropriate publication information for the medium consulted. Once again, considerable abbreviation is the norm.

Brown v. Board of Educ. 347 US 483-96. Supreme Court of the US. 1954.  
*Supreme Court Collection.* Legal Information Inst., Cornell U Law School, n.d. Web. 3 Aug. 2007.

It is common in legal scholarship to refer to a case by the first nongovernmental party. Thus, for a case named *NLRB v. Yeshiva University*, scholars are likely to use *Yeshiva* as a short title. But in MLA style readers need the first part of the name (*NLRB*) to locate the full citation in the list of works cited. You should bear this in mind when formulating parenthetical references to legal sources.

To cite a government publication, see 5.5.20.

#### 5.7.15. An Article in a Microform Collection of Articles

If you are citing an article that was provided by a reference source such as *NewsBank*, which formerly selected periodical articles and made them available on microfiche, begin the entry with the original publication information, followed by the medium of publication. Then add the relevant information concerning the microform from which you derived the article—title of source (italicized), volume number, year (in parentheses), and appropriate identifying numbers ("fiche 42, grids 5-6").

Chapman, Dan. "Panel Could Help Protect Children." *Winston-Salem Journal* 14 Jan. 1990: 14. Microform. *NewsBank: Welfare and Social Problems* 12 (1990): fiche 1, grids A8-11.

#### 5.7.16. An Article Reprinted in a Loose-Leaf Collection of Articles

If you are citing a reprinted article that was provided by an information service such as the Social Issues Resources Series (SIRS), which formerly selected articles from periodicals and published them in loose-leaf volumes, each dedicated to a specific topic, begin the entry with the original publication information, followed by the medium of publication. Then add the relevant information for the loose-leaf volume in which the article is reprinted, treating the volume like a book (see 5.5)—title (italicized), name of editor (if any), volume number (if any), city of publication, publisher, year of publication, and article number (preceded by the abbreviation *Art.*).

Edmondson, Brad. "AIDS and Aging." *American Demographics* Mar. 1990: 28+. Print. *The AIDS Crisis*. Ed. Eleanor Goldstein. Vol. 2. Boca Raton: SIRS, 1991. Art. 24.

See 5.6.3-4 for articles on the Web.

#### 5.7.17. A Publication on CD-ROM or DVD-ROM

Citations for publications on CD-ROM or DVD-ROM are similar to those for print sources, with the following important differences.

**Vendor's name.** The persons or groups responsible for supplying the information in publications on CD-ROM and DVD-ROM are sometimes also the publishers of the works. But many information providers choose instead to lease the data to vendors (e.g., ProQuest) for distribution. It is important to state the vendor's name in your works-cited list, if it is given in your source, because the information provider may have leased versions of the data to more than one vendor and the versions may not be identical. Usually the vendor's name is recorded in the part of the entry reserved for supplementary information.

**Publication dates.** Some databases published on CD-ROM or DVD-ROM are updated regularly (e.g., annually, quarterly). Updates add information and may also correct or otherwise alter information that previously appeared in the database. Therefore, a works-cited-list entry for material derived from such a database commonly contains the publication date of the document, as indicated in the source, as well as the publication date of the database (or date of the most recent update) (see 5.7.17b).

The sections below contain recommendations for citing nonperiodical publications on CD-ROM or DVD-ROM (5.7.17a), materials from periodically published databases on CD-ROM or DVD-ROM (5.7.17b), and multidisc publications (5.7.17c).

#### a. A Nonperiodical Publication on CD-ROM or DVD-ROM

Many publications on CD-ROM or DVD-ROM are issued as books are—that is, without a plan to update or otherwise revise the work regularly. Cite a nonperiodical publication on CD-ROM or DVD-ROM as you would a book, but add a description of the medium of publication. When the information provider and the publisher are the same, no vendor's name appears, and only one publication date is given. The typical works-cited-list entry for the source consists of the following items:

1. Author's name (if given). If only an editor, a compiler, or a translator is identified, cite that person's name, followed by the appropriate abbreviation (*ed.*, *comp.*, *trans.*).
2. Title of the publication (italicized)
3. Name of the editor, compiler, or translator (if relevant)
4. Edition, release, or version (if relevant)
5. Place of publication
6. Name of the publisher
7. Date of publication
8. Medium of publication consulted
9. Supplementary information

If you cannot find some of this information, cite what is available.

*Afro-Louisiana History and Genealogy, 1699-1860.* Ed. Gwendolyn Midlo Hall. Baton Rouge: Louisiana State UP, 2000. CD-ROM.

*English Poetry Full-Text Database.* Rel. 2. Cambridge: Chadwyck-Healey, 1993. CD-ROM.

*Le Robert électronique.* Paris: Robert, 1992. CD-ROM.

If publication information for a printed source or printed analogue is indicated, begin the citation with that information. Give the publication data for the CD-ROM or DVD-ROM following the record of the medium of publication.

Aristotle. *The Complete Works of Aristotle: The Revised Oxford*

*Translation.* Ed. Jonathan Barnes. 2 vols. Princeton: Princeton UP, 1984. CD-ROM. Clayton: IntelLex, 1994.

If the work you are citing is part of another work, state which part. If the work is of a type likely to be published on its own, such as a book, italicize the title; if not, enclose the title in quotation marks. If the source supplies page numbers, paragraph numbers, screen numbers, or some other kind of section numbers, state the range of the numbers in the part if a single numbering encompasses all the parts.

"The Chemistry of Air Pollution." *Magill's Survey of Science.* 1998 ed.

Pasadena: Salem, 1998. CD-ROM.

Coleridge, Samuel Taylor. "Dejection: An Ode." *The Complete Poetical*

*Works of Samuel Taylor Coleridge.* Ed. Ernest Hartley Coleridge. Vol. 1.

Oxford: Clarendon, 1912. 362-68. CD-ROM. *English Poetry Full-Text Database.* Rel. 2. Cambridge: Chadwyck-Healey, 1993.

"Parque." *Le Robert électronique.* Paris: Robert, 1992. CD-ROM.

#### b. Material from a Periodically Published Database on CD-ROM or DVD-ROM

Some periodicals (journals, magazines, newspapers) and periodically published reference works, such as annual bibliographies and collections of abstracts, are published both in print and on CD-ROM or DVD-ROM as databases or as parts of databases. To cite such a work, begin with the publication data for the printed source or printed analogue, as identified in the disc publication. If the print version is a book or a pamphlet, follow the guidelines in 5.5; if the print version is an article in a periodical, follow 5.4. The typical works-cited-list entry consists of the following items:

1. Author's name (if given)

2. Publication information for the printed source or printed analogue (including title and date of print publication)
3. Medium of publication consulted
4. Title of the database (italicized)
5. Name of the vendor
6. Publication date of the database

If you cannot find some of this information, cite what is available.

*Guidelines for Family Television Viewing*. Urbana: ERIC Clearinghouse on Elementary and Early Childhood Educ., 1990. CD-ROM. *ERIC*. Silver-Platter. June 1993.

Krach, Peg. "Myth and Facts about Alcohol Abuse in the Elderly." *Nursing* Feb. 1998: 25+. Abstract. CD-ROM. *Periodical Abstracts Ondisc*. UMI-ProQuest. Feb. 1998.

Rodríguez, Miguel Angel. "Teatro de los Puppets: Diversión y educación." *Opinión* 6 Sept. 1993: 1D. CD-ROM. *Ethnic Newswatch*. Dataware Technologies. 1995.

United States. Cong. House. Committee on the Judiciary. *Report on the Fair Use of Copyrighted Works*. 102nd Cong., 1st sess. CD-ROM. *Congressional Masterfile 2*. Congressional Information Service. Dec. 1996.

### c. A Multidisc Publication

If you are citing a CD-ROM or DVD-ROM publication of more than one disc, complete the entry either with the total number of discs or with a specific disc number if you use material from only one.

*The Complete New Yorker*. New York: New Yorker, 2005. DVD-ROM. 8 discs.

United States. Dept. of State. *Patterns of Global Terrorism*. 1994. CD-ROM. *National Trade Data Bank*. US Dept. of Commerce. Dec. 1996. Disc 2.

### 5.7.18. A Digital File

Digital files can exist independently from the Web or a published disc. Examples are a PDF file stored on your computer, a document created by a peer using a word processor, a scanned image you received as an

e-mail attachment, and a sound recording formatted for playing on a digital audio player. In general, determine the kind of work you are citing (e.g., a book, a typescript, a photograph, a sound recording), and follow the relevant guidelines in this handbook for formatting the entry in the works-cited list. In the place reserved for the medium of publication, record the digital file format, followed by the word *file*—*PDF file*, *Microsoft Word file*, *JPEG file*, *MP3 file*, *XML file*, and so on—neither italicized (except for titles of software programs) nor enclosed in quotation marks. The file type is usually indicated by the extension at the end of the file name, after a period: *OurCulturalCommonwealth.pdf*. If you cannot identify the file type, use *Digital file*.

American Council of Learned Societies. Commission on Cyberinfrastructure for the Humanities and Social Sciences. *Our Cultural Commonwealth*. New York: ACLS, 2006. PDF file.

Cortez, Juan. "Border Crossing in Chicano Narrative." 2007. *Microsoft Word file*.

Delano, Jack. *At the Vermont State Fair*. 1941. Lib. of Cong., Washington. JPEG file.

Hudson, Jennifer, perf. "And I Am Telling You I'm Not Going." *Dreamgirls: Music from the Motion Picture*. Sony BMG, 2006. MP3 file.

Your research may require that you cite more facts about the file, such as its date or name. For example, you may encounter multiple versions of a document with the same author and title, such as a sequence of drafts an author made in developing a work. Record such facts in the place reserved for the version or edition of a work.

Cortez, Juan. "Border Crossing in Chicano Narrative." File last modified on 4 Apr. 2007. *Microsoft Word file*.

## 5.8. A WORK IN MORE THAN ONE PUBLICATION MEDIUM

If a work you used is published in more than one medium (e.g., a book with a CD-ROM), follow the format for the medium of the component you primarily consulted. In the place for the medium of publication, specify alphabetically all the media you consulted.

Bauman, H-Dirksen L., Jennifer L. Nelson, and Heidi M. Rose, eds. *Signing the Body Poetic: Essays on American Sign Language Literature*. Berkeley: U of California P, 2006. DVD, print.

Burnard, Lou, Katherine O'Brien O'Keeffe, and John Unsworth, eds. *Electronic Textual Editing*. New York: MLA, 2006. CD-ROM, print.

Or, if you consulted only one part:

Rahitz, Sebastian. "Storage, Retrieval, and Rendering." *Electronic Textual Editing*. Ed. Lou Burnard, Katherine O'Brien O'Keeffe, and John Unsworth. New York: MLA, 2006. 310-33. Print.

## 6 Documentation: Citing Sources in the Text

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### 6.1. Parenthetical Documentation and the List of Works Cited

### 6.2. Information Required in Parenthetical Documentation

### 6.3. Readability

### 6.4. Sample References

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6.4.4. Citing a Work Listed by Title

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6.4.7. Citing Indirect Sources

6.4.8. Citing Common Literature

6.4.9. Citing More Than One Work in a Single Parenthetical Reference

### 6.5. Using Notes with Parenthetical Documentation

6.5.1. Content Notes

6.5.2. Bibliographic Notes

## 6.1. PARENTHETICAL DOCUMENTATION AND THE LIST OF WORKS CITED

The list of works cited at the end of your research paper plays an important role in your acknowledgment of sources (see ch. 5), but the list does not in itself provide sufficiently detailed and precise documentation. You must indicate to your readers not only what works you used in writing the paper but also what you derived from each source and where in the work you found the material. The most practical way to supply this information is to insert a brief parenthetical acknowledgment in your paper wherever you incorporate another's words, facts, or ideas. Usually the author's last name and a page reference are enough to identify the source and the specific location from which you borrowed material.

Medieval Europe was a place both of "raids, pillages, slavery, and extortion" and of "traveling merchants, monetary exchange, towns if not cities, and active markets in grain" (Townsend 10).

The parenthetical reference "(Townsend 10)" indicates that the quotations come from page 10 of a work by Townsend. Given the author's last name, your readers can find complete publication information for the source in the alphabetically arranged list of works cited that follows the text of your paper.

Townsend, Robert M. *The Medieval Village Economy*. Princeton: Princeton UP, 1993. Print.

The sample references in 6.4 offer recommendations for documenting many other kinds of sources.

## 6.2. INFORMATION REQUIRED IN PARENTHETICAL DOCUMENTATION

In determining the information needed to document sources accurately, keep the following guidelines in mind.

**References in the text must clearly point to specific sources in the list of works cited.** The information in your parenthetical references

in the text must match the corresponding information in the entries in your list of works cited. For a typical works-cited-list entry, which begins with the name of the author (or editor, translator, or narrator), the parenthetical reference begins with the same name. When the list contains only one work by the author cited, you need give only the author's last name to identify the work: "(Patterson 183–85)." If your list contains more than one author with the same last name, you must add the first initial—"([A. Patterson 183–85]" and "(L. Patterson 230)"—or, if the initial is shared too, the full first name. If two or three names begin the entry, give the last name of each person listed: "(Rabkin, Greenberg, and Olander vii)." If the work has more than three authors, follow the form in the bibliographic entry: either give the first author's last name followed by *et al.*, without any intervening punctuation—"([Lauter et al. 2601–09]"—or give all the last names. If there is a corporate author, use its name, shortened or in full (see 6.4.5). If the work is listed by title, use the title, shortened or in full; if two or more anonymous works have the same title, add a publication fact, such as a date, that distinguishes the works (see 6.4.4). If the list contains more than one work by the author, add the cited title, shortened or in full, after the author's last name (see 6.4.6).

**Identify the location of the borrowed information as specifically as possible.** Sources include a variety of reference markers to help users locate passages. For sources that use page numbering, give the relevant page number or numbers in the parenthetical reference (see esp. 6.4.2) or, if you cite from more than one volume of a multivolume work, the volume and page numbers (see 6.4.3). In a reference to a common work of literature, it is sometimes helpful to give information other than, or in addition to, the page number—for example, the chapter, book, or stanza number or the numbers of the act, scene, and line (see 6.4.8). You may omit page numbers when citing complete works (see 6.4.1). A page reference is similarly unnecessary if you use a passage from a one-page work. Electronic publications sometimes include paragraph numbers or other kinds of reference numbers (see 6.4.2). Of course, sources such as films, television broadcasts, performances, and electronic sources with no pagination or other type of reference markers cannot be cited by number. Such works are usually cited in their entirety (see 6.4.1) and often by title (see 6.4.4).

### 6.3. READABILITY

Keep parenthetical references as brief—and as few—as clarity and accuracy permit. Give only the information needed to identify a source, and do not add a parenthetical reference unnecessarily. Identify sources by author and, if necessary, title; do not use abbreviations such as *ed.*, *trans.*, and *comp.* after the name. If you are citing an entire work, for example, rather than a specific part of it, the author's name in the text may be the only documentation required. The statement "Booth has devoted an entire book to the subject" needs no parenthetical documentation if the list of works cited includes only one work by Booth. If, for the reader's convenience, you wish to name the book in your text, you can recast the sentence: "Booth has devoted an entire book, *The Rhetoric of Fiction*, to the subject."

Remember that there is a direct relation between what you integrate into your text and what you place in parentheses. If, for example, you include an author's name in a sentence, you need not repeat the name in the parenthetical page citation that follows, provided that the reference is clearly to the work of the author you mention. The paired sentences below illustrate alternative ways of identifying authors. Note that sometimes one version is more concise than the other.

#### AUTHOR'S NAME IN TEXT

Tannen has argued this point (178-85).

#### AUTHOR'S NAME IN REFERENCE

This point has already been argued (Tannen 178-85).

#### AUTHORS' NAMES IN TEXT

Others, like Jakobson and Waugh (210-15), hold the opposite point of view.

#### AUTHORS' NAMES IN REFERENCE

Others hold the opposite point of view (e.g., Jakobson and Waugh 210-15).

#### AUTHOR'S NAME IN TEXT

Only Daiches has seen this relation (2: 776-77).

#### AUTHOR'S NAME IN REFERENCE

Only one scholar has seen this relation (Daiches 2: 776-77).

#### AUTHOR'S NAME IN TEXT

It may be true, as Robertson maintains, that "in the appreciation of medieval art the attitude of the observer is of primary importance . . ." (136).

#### AUTHOR'S NAME IN REFERENCE

It may be true that "in the appreciation of medieval art the attitude of the observer is of primary importance . . ." (Robertson 136).

To avoid interrupting the flow of your writing, place the parenthetical reference where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material documented. The parenthetical reference precedes the punctuation mark that concludes the sentence, clause, or phrase containing the borrowed material.

In his *Autobiography*, Benjamin Franklin states that he prepared a list of thirteen virtues (135-37).

A reference directly after a quotation follows the closing quotation mark.

In the late Renaissance, Machiavelli contended that human beings were by nature "ungrateful" and "mutable" (1240), and Montaigne thought them "miserable and puny" (1343).

If the quotation, whether of poetry or prose, is set off from the text (see 3.7.2-4), type a space after the concluding punctuation mark of the quotation and insert the parenthetical reference.

John K. Mahon adds a further insight to our understanding of the War of 1812:

Financing the war was very difficult at the time. Baring Brothers, a banking firm of the enemy country, handled routine accounts for the United States overseas, but the firm would take on no loans. The loans were in the end absorbed by wealthy Americans at great hazard—also, as it turned out, at great profit to them. (385)

Elizabeth Bishop's "In the Waiting Room" is rich in evocative detail:

It was winter. It got dark  
early. The waiting room  
was full of grown-up people,



arctics and overcoats,  
lamps and magazines. (6-10)

For guidelines on citing common works of literature, see 6.4.8. If you need to document several sources for a statement, you may cite them in a note to avoid unduly disrupting the text (see 6.5.2).

When you borrow from a source several times in succession, you may be able to make your citations more concise by using one of the following techniques. However, always give your citations in full if these techniques would create ambiguity about your sources.

If you borrow more than once from the same source within a single paragraph and no borrowing from another source intervenes, you may give a single parenthetical reference after the last borrowing.

*Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday . . . and the world of romance." Although the two lovers are part of the world of romance, their language of love nevertheless becomes "fully responsive to the tang of actuality" (Zender 138, 141).

Here it is clear that the first page number in the parenthesis must apply to the first quotation and the second number to the second quotation.

But suppose you decide to break the first quotation into two parts. Then the parenthetical citation will be ambiguous, because three quotations will be followed by two numbers. It will not be clear how the page numbers should be matched to the borrowings. In that case, the citations should be separated. You can use another technique for making citations more economical—not repeating what is understood.

*Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (Zender 138). *Romeo and Juliet's* language of love nevertheless becomes "fully responsive to the tang of actuality" (141).

The second parenthetical citation, "(141)," omits the author's name. This omission is acceptable because the reader will conclude that the author must be Zender. No other understanding is possible. If you include material from a different source between the two borrowings, however, you must repeat this author's name in the second citation: "(Zender 141)."

A third technique is to define a source in the text at the start.

According to Karl F. Zender, *Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (138). *Romeo and Juliet's* language of love nevertheless becomes "fully responsive to the tang of actuality" (141).

This technique can be useful when an entire paragraph is based on material from a single source. When a source is stated in this way and followed by a sequence of borrowings, it is important to signal at the end of the borrowings that you are switching to another source or to your own ideas. For example:

According to Karl F. Zender, *Romeo and Juliet* presents an opposition between two worlds: "the world of the everyday," associated with the adults in the play, and "the world of romance," associated with the two lovers (138). *Romeo and Juliet's* language of love nevertheless becomes "fully responsive to the tang of actuality" (141). I believe, in addition, that . . .

#### Work Cited

Zender, Karl F. "Loving Shakespeare's Lovers: Character Growth in *Romeo and Juliet*." *Approaches to Teaching Shakespeare's Romeo and Juliet*. Ed. Maurice Hunt. New York: MLA, 2000. 137-43. Print.

## 6.4. SAMPLE REFERENCES

Each of the following sections concludes with a list of the works cited in the examples. Note that the lists for the first five sections (6.4.1-5) do not include more than one work by the same author. On citing two or more works by an author or authors, see 6.4.6.

### 6.4.1. Citing an Entire Work, Including a Work with No Page Numbers

If you wish to cite an entire work—whether a print source; a non-print source such as a film, television broadcast, or performance; or

a Web publication that has no pagination or other type of reference markers—it is often preferable to include in the text, rather than in a parenthetical reference, the name of the person (e.g., author, editor, director, performer) that begins the corresponding entry in the works-cited list. (See 6.4.4 for citing a work by title.)

Fukuyama's *Our Posthuman Future* includes many examples of this trend.

But Anthony Hunt has offered another view.

Kurosawa's *Rashomon* was one of the first Japanese films to attract a Western audience.

Chan considers the same topic in the context of Hong Kong cinema.

The utilitarianism of the Victorians "attempted to reduce decision-making about human actions to a 'felicific calculus'" (Everett).

#### Works Cited

Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture* 10.3 (2000): n. pag. *Project Muse*. Web. 20 May 2002.

Everett, Glenn. "Utilitarianism." *The Victorian Web*. Ed. George P. Landow. U Scholars Programme, Natl. U of Singapore, 11 Oct. 2002. Web. 18 May 2007.

Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology Revolution*. New York: Farrar, 2002. Print.

Hunt, Anthony. "Singing the Dyads: The Chinese Landscape Scroll and Gary Snyder's *Mountains and Rivers without End*." *Journal of Modern Literature* 23.1 (1999): 7-34. Print.

Kurosawa, Akira, dir. *Rashomon*. Perf. Toshiro Mifune. Daiei, 1950. Film.

#### 6.4.2. Citing Part of a Work

If you quote, paraphrase, or otherwise use a specific passage in a book, an article, or another work, give the relevant page or section (e.g., paragraph) number or numbers. When the author's name is in your text, give only the number reference in parentheses, but if the context does not clearly identify the author, add the author's last name before the reference. Leave a space between them, but do not insert punctuation or, for a page reference, the word *page* or *pages* or the

abbreviation *p.* or *pp.* If you used only one volume of a multivolume work and included the volume number in the bibliographic entry, you need give only page numbers in the reference (see the Lauter et al. example), but if you used more than one volume of the work, you must cite both volume and page numbers (see 6.4.3).

If your source uses explicit paragraph numbers rather than page numbers—as, for example, some electronic publications do—give the relevant number or numbers preceded by the abbreviation *par.* or *pars.* (see the Chan example); if the author's name begins such a citation, place a comma after the name. If another kind of section is numbered in the source (e.g., sections; see the Committee on Scholarly Editions example), either write out the word for the section or use a standard abbreviation (see ch. 7); if the author's name begins such a citation, place a comma after the name. When a source has no page numbers or any other kind of reference numbers, no number can be given in the parenthetical reference. The work must be cited in its entirety (see 6.4.1), though you may indicate in your text an approximate location of the cited passage (e.g., "in the final third of his article, Jones argues for a revisionist interpretation"). Do not count unnumbered paragraphs.

Although writings describing utopia have always seemed to take place far from the everyday world, in fact "all utopian fiction whirls contemporary actors through a costume dance no place else but here" (Rabkin, Greenberg, and Olander vii).

Between 1968 and 1988, television coverage of presidential elections changed dramatically (Hallin 5).

The cluster on literacy in the anthology by Lauter and his coeditors is a resource for teaching the place of oral cultures in postbellum America (155-66).

Litvak calls Winters's mumbling a "labor of disarticulation" (167).

Chan claims that "Eagleton has belittled the gains of postmodernism" (par. 41).

The Committee on Scholarly Editions provides an annotated bibliography on the theory of textual editing (sec. 4).

## Works Cited

- Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture* 10.3 (2000): n. pag. *Project Muse*. Web. 20 May 2002.
- Committee on Scholarly Editions. "Guidelines for Editors of Scholarly Editions." *Modern Language Association*. MLA, 25 Sept. 2007. Web. 22 Jan. 2008.
- Hallin, Daniel C. "Sound Bite News: Television Coverage of Elections, 1968-1988." *Journal of Communication* 42.2 (1992): 5-24. Print.
- Lauter, Paul, et al., eds. *The Heath Anthology of American Literature*. 5th ed. Vol. C. Boston: Houghton, 2006. Print.
- Litvak, Joseph. "The Aesthetics of Jewishness: Shelley Winters." *Aesthetic Subjects*. Ed. Pamela R. Matthews and David McWhirter. Minneapolis: U of Minnesota P, 2003. 153-70. Print.
- Rabkin, Eric S., Martin H. Greenberg, and Joseph D. Olander. Preface. *No Place Else: Explorations in Utopian and Dystopian Fiction*. Ed. Rabkin, Greenberg, and Olander. Carbondale: Southern Illinois UP, 1983. vii-ix. Print.

## 6.4.3. Citing Volume and Page Numbers of a Multivolume Work

When citing a volume number as well as a page reference for a multivolume work, separate the two by a colon and a space: "(Wellek 2: 1-10)." Use neither the words *volume* and *page* nor their abbreviations. The functions of the numbers in such a citation are understood. If, however, you wish to refer parenthetically to an entire volume of a multivolume work, there is no need to cite pages. Place a comma after the author's name and include the abbreviation *vol.*: "(Wellek, vol. 2)." If you integrate such a reference into a sentence, spell out *volume*: "In volume 2, Wellek deals with. . ."

The anthology by Lauter and his coeditors contains both Stowe's "Sojourner Truth, the Libyan Sibyl" (B: 2601-09) and Gilman's "The Yellow Wall-Paper" (C: 578-90).

Between 1945 and 1972, the political-party system in the United States underwent profound changes (Schlesinger, vol. 4).

## Works Cited

- Lauter, Paul, et al., eds. *The Heath Anthology of American Literature*. 5th ed. 5 vols. Boston: Houghton, 2006. Print.
- Schlesinger, Arthur M., Jr., gen. ed. *History of U.S. Political Parties*. 4 vols. New York: Chelsea, 1973. Print.

## 6.4.4. Citing a Work Listed by Title

In a parenthetical reference to a work alphabetized by title in the list of works cited, the full title (if brief) or a shortened version precedes the page, paragraph, section, or reference number or numbers (if any; see 6.2), unless the title appears in your text. When abbreviating the title, begin with the word by which it is alphabetized. Do not, for example, shorten *Glossary of Terms Used in Heraldry to Heraldry*, since this abbreviation would lead your reader to look for the bibliographic entry under *h* rather than *g*. If you are citing two or more anonymous works that have the same title, find a publication fact that distinguishes the works in their works-cited-list entries, and add it to their parenthetical references (see the "Snowy Owl" example). This fact could be the date of publication or the title of the work that encompasses the cited work. If you wish to cite a specific definition in a dictionary entry, give the relevant designation (e.g., number, letter) after the abbreviation *def.* (see the "Noon" example).

The nine grades of mandarins were "distinguished by the color of the button on the hats of office" ("Mandarin").

International espionage was as prevalent as ever in the 1990s ("Decade").

Even *Sixty Minutes* launched an attack on modern art, in a segment entitled "Yes . . . but Is It Art?"

In winter the snowy owl feeds primarily on small rodents ("Snowy Owl," *Hinterland*), but in spring it also feeds on the eggs of much larger waterfowl, such as geese and swans ("Snowy Owl," *Arctic*).

Milton's description of the moon at "her highest noon" signifies the "place of the moon at midnight" ("Noon," *def.* 4b).

*Voice of the Shuttle* has links to many helpful resources.

## Works Cited

- "Decade of the Spy." *Newsweek* 7 Mar. 1994: 26-27. Print.
- "Mandarin." *The Encyclopedia Americana*. 1994 ed. Print.
- "Noon." *The Oxford English Dictionary*. 2nd ed. Oxford: Oxford UP, 1992. CD-ROM.
- "Snowy Owl." *Arctic Studies Center*. Natl. Museum of Natural History of the Smithsonian Inst., 2004. Web. 8 Aug. 2007.
- "Snowy Owl." *Hinterland Who's Who*. Canadian Wildlife Service, 2006. Web. 8 Aug. 2007.
- Voice of the Shuttle*. Ed. Alan Liu. Dept. of Eng., U of California, Santa Barbara, n.d. Web. 8 Aug. 2007.
- "Yes . . . but Is It Art?" Narr. Morley Safer. *Sixty Minutes*. CBS. WCBS, New York. 19 Sept. 1993. Television.

## 6.4.5. Citing a Work by a Corporate Author

To cite a work by a corporate author, you may use the author's name followed by a page reference: "(United Nations, Economic Commission for Africa 79-86)." It is better, however, to include a long name in the text, so that the reading is not interrupted with an extended parenthetical reference. When giving the name of a corporate author in parentheses, shorten terms that are commonly abbreviated (see 7.4): "(Natl. Research Council 15)."

In 1963 the United Nations Economic Commission for Africa predicted that Africa would evolve into an advanced industrial economy within fifty years (1-2, 4-6).

According to a study sponsored by the National Research Council, the population of China around 1990 was increasing by more than fifteen million annually (15).

## Works Cited

- National Research Council. *China and Global Change: Opportunities for Collaboration*. Washington: Natl. Acad., 1992. *National Academies Press*. Web. 15 Mar. 2007.
- United Nations. Economic Commission for Africa. *Industrial Growth in Africa*. New York: United Nations, 1963. Print.

## 6.4.6. Citing Two or More Works by the Same Author or Authors

In a parenthetical reference to one of two or more works by the same author, put a comma after the author's last name and add the title of the work (if brief) or a shortened version and the relevant page reference: "(Frye, *Double Vision* 85)," "(Durant and Durant, *Age* 214-48)." If you state the author's name in the text, give only the title and page reference in parentheses: "(*Double Vision* 85)," "(*Age* 214-48)." If you include both the author's name and the title in the text, indicate only the pertinent page number or numbers in parentheses: "(85)," "(214-48)."

Shakespeare's *King Lear* has been called a "comedy of the grotesque" (Frye, *Anatomy* 237).

For Northrop Frye, one's death is not a unique experience, for "every moment we have lived through we have also died out of into another order" (*Double Vision* 85).

Moulthrop sees the act of reading hypertext as "struggle": "a chapter of chances, a chain of detours, a series of revealing figures in commitment out of which come the pleasures of the text" ("Traveling").

Hypertext, as one theorist puts it, is "all about connection, linkage, and affiliation" (Moulthrop, "You Say," par. 19).

## Works Cited

- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957. Print.
- . *The Double Vision: Language and Meaning in Religion*. Toronto: U of Toronto P, 1991. Print.
- Moulthrop, Stuart. "Traveling in the Breakdown Lane: A Principle of Resistance for Hypertext." *Mosaic* 28.4 (1995): 55-77. *University of Baltimore*. Web. 15 Mar. 2007.
- . "You Say You Want a Revolution? Hypertext and the Laws of Media." *Postmodern Culture* 1.3 (1991): n. pag. *Project Muse*. Web. 3 Apr. 1997.

### 6.4.7. Citing Indirect Sources

Whenever you can, take material from the original source, not a secondhand one. Sometimes, however, only an indirect source is available—for example, someone's published account of another's spoken remarks. If what you quote or paraphrase is itself a quotation, put the abbreviation *qtd. in* ("quoted in") before the indirect source you cite in your parenthetical reference. (You may document the original source in a note; see 6.5.1.)

Samuel Johnson admitted that Edmund Burke was an "extraordinary man" (*qtd. in* Boswell 2: 450).

#### Work Cited

Boswell, James. *The Life of Johnson*. Ed. George Birkbeck Hill and L. F. Powell. 6 vols. Oxford: Clarendon, 1934-50. Print.

### 6.4.8. Citing Common Literature

In a reference to a commonly studied prose work, such as a novel or play, that is available in several editions, it is helpful to provide more information than just a page number from the edition used; a chapter number, for example, would help readers to locate a quotation in any copy of a novel. In such a reference, give the page number first, add a semicolon, and then give other identifying information, using appropriate abbreviations: "(130; ch. 9)," "(271; bk. 4, ch. 2)."

In *A Vindication of the Rights of Woman*, Mary Wollstonecraft recollects many "women who, not led by degrees to proper studies, and not permitted to choose for themselves, have indeed been overgrown children" (185; ch. 13, sec. 2).

When you cite an unpaginated source, the chapter number or similar designation may be the only identifying information you can give.

Douglass notes that he had "no accurate knowledge" of his date of birth, "never having had any authentic record containing it" (ch. 1).

In citing commonly studied verse plays and poems, omit page numbers altogether and cite by division (act, scene, canto, book, part)

and line, with periods separating the various numbers—for example, "*Iliad* 9.19" refers to book 9, line 19, of Homer's *Iliad*. If you are citing only line numbers, do not use the abbreviation *l.* or *ll.*, which can be confused with numerals. Instead, initially use the word *line* or *lines* and then, having established that the numbers designate lines, give the numbers alone (see fig. 33).

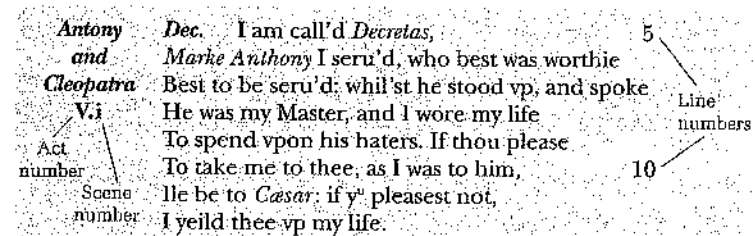


Fig. 33. A verse play with numbered divisions. Unless instructed otherwise, use arabic numerals for citations of acts, scenes, and other numbered divisions of works; titles of famous works are often abbreviated: "(*Ant.* 5.1.5-12)."

In general, use arabic numerals rather than roman numerals for division and page numbers. Although you must use roman numerals when citing pages of a preface or another section that are so numbered, designate volumes, parts, books, and chapters with arabic numerals even if your source does not. Some instructors prefer roman numerals, however, for citations of acts and scenes in plays (*King Lear* IV.i), but if your instructor does not require this practice, use arabic numerals (*King Lear* 4.1; see fig. 33). On numbers, see 3.5.

When citing scripture, provide an entry in the works-cited list for the edition you consulted. While general terms like Bible, Talmud, and Koran are not italicized, full and shortened titles of specific editions are italicized (see 3.6.5). The first time you borrow from a particular work of scripture in your manuscript, state in the text or in a parenthetical citation the element that begins the entry in the works-cited list (usually the title of the edition but sometimes an editor's or a translator's name). Identify the borrowing by divisions of the work—for the Bible, give the name of the book and chapter and verse

numbers—rather than by a page number. Subsequent citations of the same edition may provide division numbers alone (see the *New Jerusalem Bible* example).

When included in parenthetical references, the titles of the books of the Bible and of famous literary works are often abbreviated (1 Chron. 21.8, Rev. 21.3, *Oth.* 4.2.7–13, *FQ* 3.3.53.3). The most widely used and accepted abbreviations for such titles are listed in 7.7. Follow prevailing practices for other abbreviations (*Troilus* for Chaucer's *Troilus and Criseyde*, "Nightingale" for Keats's "Ode to a Nightingale," etc.).

In "Marching Song," Nesbit declares, "Our arms and hearts are strong for all who suffer wrong . . ." (line 11).

One Shakespearean protagonist seems resolute at first when he asserts, "Haste me to know't, that I, with wings as swift / As meditation . . . / May sweep to my revenge" (*Ham.* 1.5.35–37), but he soon has second thoughts; another tragic figure, initially described as "too full o' th' milk of human kindness" (*Mac.* 1.5.17), quickly descends into horrific slaughter.

In one of the most vivid prophetic visions in the Bible, Ezekiel saw "what seemed to be four living creatures," each with the faces of a man, a lion, an ox, and an eagle (*New Jerusalem Bible*, Ezek. 1.5–10). John of Patmos echoes this passage when describing his vision (Rev. 4.6–8).

#### Works Cited

- Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, 1845. *Department of History, University of Rochester*. Web. 15 Mar. 2007.
- Nesbit, E[dith]. "Marching Song." 1887. *Ballads and Lyrics of Socialism: 1883–1908*. London: Fabian Soc.; Fifeild, 1908. 9. *Victorian Women Writers Project*. Web. 15 Mar. 2007.
- The New Jerusalem Bible*. Henry Wansbrough, gen. ed. New York: Doubleday, 1985. Print.
- Shakespeare, William. *Hamlet*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992. Print.
- . *Macbeth*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992. Print.

- Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Ed. Carol H. Poston. New York: Norton, 1975. Print.

#### 6.4.9. Citing More Than One Work in a Single Parenthetical Reference

If you wish to include two or more works in a single parenthetical reference, cite each work as you normally would in a reference, and use semicolons to separate the citations.

- (Fukuyama 42; McRae 101–33)  
 (Natl. Research Council 25–35; "U.S.'s Paulson")  
 (Craner 308–11; Moulthrop, pars. 39–53)  
 (*Guidelines*; Hallin 18–24)

Keep in mind, however, that a long parenthetical reference such as the following example may prove intrusive and disconcerting to your reader:

- (Taylor A1; Moulthrop, pars. 39–53; Armstrong, Yang, and Cuneo 80–82; Craner 308–11; Fukuyama 42)

To avoid an excessive disruption, cite multiple sources in a note rather than in parentheses in the text (see 6.5.2).

#### Works Cited

- Armstrong, Larry, Dori Jones Yang, and Alice Cuneo. "The Learning Revolution: Technology Is Reshaping Education—at Home and at School." *Business Week* 28 Feb. 1994: 80–88. Print.
- Craner, Paul M. "New Tool for an Ancient Art: The Computer and Music." *Computers and the Humanities* 25.5 (1991): 303–13. Print.
- Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology Revolution*. New York: Farrar, 2002. Print.
- Guidelines for Family Television Viewing*. Urbana: ERIC Clearinghouse on Elementary and Early Childhood Educ., 1990. CD-ROM. *ERIC*. SilverPlatter. Oct. 1993.
- Hallin, Daniel C. "Sound Bite News: Television Coverage of Elections, 1968–1988." *Journal of Communication* 42.2 (1992): 5–24. Print.

- McRae, Murdo William, ed. *The Literature of Science: Perspectives on Popular Science Writing*. Athens: U of Georgia P, 1993. Print.
- Moulthrop, Stuart. "You Say You Want a Revolution? Hypertext and the Laws of Media." *Postmodern Culture* 1.3 (1991): n. pag. *Project Muse*. Web. 8 Aug. 2007.
- National Research Council. *China and Global Change: Opportunities for Collaboration*. Washington: Natl. Acad., 1992. *National Academies Press*. Web. 15 Mar. 2007.
- Taylor, Paul. "Keyboard Grief: Coping with Computer-Caused Injuries." *Globe and Mail* [Toronto] 27 Dec. 1993: A1+. Print.
- "U.S.'s Paulson Urges China to Open Financial Markets." *CNN.com*. Cable News Network, 7 Mar. 2007. Web. 15 Mar. 2007.

## 6.5. USING NOTES WITH PARENTHETICAL DOCUMENTATION

Two kinds of notes may be used with parenthetical documentation:

- Content notes offering the reader comment, explanation, or information that the text cannot accommodate
- Bibliographic notes containing either several sources or evaluative comments on sources

In providing this sort of supplementary information, place a superscript arabic numeral at the appropriate place in the text and write the note after a matching numeral either at the end of the text (as an endnote) or at the bottom of the page (as a footnote). See the examples in 6.5.1–2.

### 6.5.1. Content Notes

In your notes, avoid lengthy discussions that divert the reader's attention from the primary text. In general, comments that you cannot fit into the text should be omitted unless they provide essential justification or clarification of what you have written. You may use a note, for example, to give full publication facts for an original source for which

you cite an indirect source and perhaps to explain why you worked from secondary material.

Brooks's "The Ballad of Chocolate Mabbie" is a poem about a series of proposed metonymic relations (Mabbie next to the grammar school gate, Mabbie next to Willie Boone) that concludes with the speaker's hopeful recognition that if Mabbie aligns herself with like figures (her "chocolate companions") she will achieve a positive sense of self-reliance ("Mabbie on Mabbie to be").<sup>1</sup>

#### Note

1. In this paper, I follow the definition of *metonymy* as a figure of contiguity. For a good definition of the term, see Martin.

#### Works Cited

- Brooks, Gwendolyn. "The Ballad of Chocolate Mabbie." *Selected Poems*. New York: Perennial-Harper, 2006. 7. Print.
- Martin, Wallace. "Metonymy." *The New Princeton Encyclopedia of Poetry and Poetics*. Ed. Alex Preminger and T. V. F. Brogan. Princeton: Princeton UP, 1993. *Literature Online*. Web. 26 Mar. 2008.

### 6.5.2. Bibliographic Notes

Use notes for evaluative comments on sources and for references containing numerous citations.

Many observers conclude that health care in the United States is inadequate.<sup>1</sup>

Technological advancements have brought advantages as well as unexpected problems.<sup>2</sup>

#### Notes

1. For strong points of view on different aspects of the issue, see Public Agenda Foundation 1–10 and Sakala 151–88.

2. For a sampling of materials that reflect the range of experiences related to recent technological changes, see Taylor A1; Moulthrop, pars. 39–53; Armstrong, Yang, and Cuneo 80–82; Craner 308–11; and Fukuyama 42.

## Works Cited

- Armstrong, Larry, Dori Jones Yang, and Alice Cuneo. "The Learning Revolution: Technology Is Reshaping Education—at Home and at School." *Business Week* 28 Feb. 1994: 80-88. Print.
- Craner, Paul M. "New Tool for an Ancient Art: The Computer and Music." *Computers and the Humanities* 25.5 (1991): 303-13. Print.
- Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology Revolution*. New York: Farrar, 2002. Print.
- Moulthrop, Stuart. "You Say You Want a Revolution? Hypertext and the Laws of Media." *Postmodern Culture* 1.3 (1991): n. pag. *Project Muse*. Web. 8 Aug. 2007.
- Public Agenda Foundation. *The Health Care Crisis: Containing Costs, Expanding Coverage*. New York: McGraw, 1992. Print.
- Sakala, Carol. "Maternity Care Policy in the United States: Toward a More Rational and Effective System." Diss. Boston U, 1993. Print.
- Taylor, Paul. "Keyboard Grief: Coping with Computer-Caused Injuries." *Globe and Mail* [Toronto] 27 Dec. 1993: A1+. Print.

# 7 Abbreviations

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- 7.1. Introduction
- 7.2. Time Designations
- 7.3. Geographic Names
- 7.4. Common Scholarly Abbreviations and Reference Words
- 7.5. Publishers' Names
- 7.6. Symbols and Abbreviations Used in Proofreading and Correction
  - 7.6.1. Selected Proofreading Symbols
  - 7.6.2. Common Correction Symbols and Abbreviations
- 7.7. Titles of Works
  - 7.7.1. Bible
  - 7.7.2. Works by Shakespeare
  - 7.7.3. Works by Chaucer
  - 7.7.4. Other Works



## 7.1. INTRODUCTION

Abbreviations are used regularly in the list of works cited and in tables but rarely in the text of a research paper (except within parentheses). In choosing abbreviations, keep your audience in mind. While economy of space is important, clarity is more so. Spell out a term if the abbreviation may puzzle your readers.

When abbreviating, always use accepted forms. In appropriate contexts, you may abbreviate the names of days, months, and other measurements of time (see 7.2); the names of states, provinces, countries, and continents (see 7.3); terms and reference words common in scholarship (see 7.4); publishers' names (see 7.5); and the titles of well-known and commonly studied works (see 7.7).

The trend in abbreviation is to use neither periods after letters nor spaces between letters, especially for abbreviations made up of all capital letters.

BC	MA	S
NJ	CD-ROM	US

The chief exception to this trend continues to be the initials used for personal names: a period and a space ordinarily follow each initial.

J. R. R. Tolkien

Most abbreviations that end in lowercase letters are followed by periods.

assn.	fig.	Mex.
Eng.	introd.	prod.

In most abbreviations made up of lowercase letters that each represent a word, a period follows each letter, but no space intervenes between letters.

a.m.	i.e.
e.g.	n.p.

But there are numerous exceptions.

mph	os
ns	rpm

## 7.2. TIME DESIGNATIONS

Spell out the names of months in the text but abbreviate them in the list of works cited, except for May, June, and July. Whereas words denoting units of time are also spelled out in the text (*second*, *minute*, *week*, *month*, *year*, *century*), some time designations are used only in abbreviated form (*a.m.*, *p.m.*, *AD*, *BC*, *BCE*, *CE*).

AD	after the birth of Christ (from the Latin <i>anno Domini</i> 'in the year of the Lord'; used before numerals ["AD 14"] and after references to centuries ["twelfth century AD"])
a.m.	before noon (from the Latin <i>ante meridiem</i> )
Apr.	April
Aug.	August
BC	before Christ (used after numerals ["19 BC"] and references to centuries ["fifth century BC"])
BCE	before the common era (used after numerals and references to centuries)
CE	common era (used after numerals and references to centuries)
cent.	century
Dec.	December
Feb.	February
Fri.	Friday
hr.	hour
Jan.	January
Mar.	March
min.	minute
mo.	month
Mon.	Monday
Nov.	November
Oct.	October
p.m.	after noon (from the Latin <i>post meridiem</i> )
Sat.	Saturday
sec.	second
Sept.	September
Sun.	Sunday
Thurs.	Thursday
Tues.	Tuesday
Wed.	Wednesday
wk.	week
yr.	year

## 7.3. GEOGRAPHIC NAMES

In the text, spell out the names of states, provinces, territories, and the like (other than federal districts stated after cities—e.g., Washington, DC), except usually in addresses and sometimes in parentheses. Likewise, spell out in the text the names of countries, with a few exceptions (e.g., USSR). In documentation, however, abbreviate the names of states, provinces, countries, and continents.

AB	Alberta
Afgh.	Afghanistan
Afr.	Africa
AK	Alaska
AL	Alabama
Alb.	Albania
Alg.	Algeria
Ant.	Antarctica
AR	Arkansas
Arg.	Argentina
Arm.	Armenia
AS	American Samoa
ASSR	Autonomous Soviet Socialist Republic
Aus.	Austria
Austral.	Australia
AZ	Arizona
Azer.	Azerbaijan
Bang.	Bangladesh
BC	British Columbia
Belg.	Belgium
Bol.	Bolivia
Bos.-Herz.	Bosnia-Herzegovina
Braz.	Brazil
Bulg.	Bulgaria
BWI	British West Indies
CA	California
Can.	Canada
CAR	Central African Republic
CO	Colorado
Col.	Colombia
CT	Connecticut
Czech Rep.	Czech Republic

DC	District of Columbia
DE	Delaware
Dem. Rep. Congo	Democratic Republic of Congo
Den.	Denmark
Dom. Rep.	Dominican Republic
Ecua.	Ecuador
Eng.	England
Equat. Guinea	Equatorial Guinea
Eth.	Ethiopia
Eur.	Europe
Fin.	Finland
FL	Florida
FM	Federated States of Micronesia
Fr.	France
Ga.	Georgia (republic)
GA	Georgia (US state)
Ger.	Germany
Gr.	Greece
Gt. Brit.	Great Britain
GU	Guam
Guat.	Guatemala
HI	Hawaii
Hond.	Honduras
Hung.	Hungary
IA	Iowa
ID	Idaho
IL	Illinois
IN	Indiana
Indon.	Indonesia
Ire.	Ireland
Isr.	Israel
It.	Italy
Jpn.	Japan
Kazakh.	Kazakhstan
KS	Kansas
KY	Kentucky
Kyrg.	Kyrgyzstan
LA	Louisiana
Lat. Amer.	Latin America
Leb.	Lebanon
Lith.	Lithuania

Lux.	Luxembourg
MA	Massachusetts
Madag.	Madagascar
MB	Manitoba
MD	Maryland
ME	Maine
Mex.	Mexico
MH	Marshall Islands
MI	Michigan
MN	Minnesota
MO	Missouri
Moz.	Mozambique
MP	Northern Mariana Islands
MS	Mississippi
MT	Montana
NB	New Brunswick
NC	North Carolina
ND	North Dakota
NE	Nebraska
Neth.	Netherlands
NH	New Hampshire
Nic.	Nicaragua
NJ	New Jersey
NL	Newfoundland and Labrador
NM	New Mexico
No. Amer.	North America
Norw.	Norway
NS	Nova Scotia
NT	Northwest Territories
NU	Nunavut
NV	Nevada
NY	New York
NZ	New Zealand
OH	Ohio
OK	Oklahoma
ON	Ontario
OR	Oregon
PA	Pennsylvania
Pak.	Pakistan
Pan.	Panama
Para.	Paraguay

PE	Prince Edward Island
Phil.	Philippines
PNG	Papua New Guinea
Pol.	Poland
Port.	Portugal
PR	Puerto Rico
PRC	People's Republic of China
PW	Palau
QC	Quebec, Québec
RI	Rhode Island
RSFSR	Russian Soviet Federalist Socialist Republic
Russ.	Russia
Russ. Fed.	Russian Federation
SC	South Carolina
Scot.	Scotland
SD	South Dakota
Serb. and Mont.	Serbia and Montenegro
Sing.	Singapore
SK	Saskatchewan
So. Afr.	South Africa
So. Amer.	South America
Sp.	Spain
Swed.	Sweden
Switz.	Switzerland
Tajik.	Tajikistan
Tanz.	Tanzania
Tas.	Tasmania
Thai.	Thailand
TN	Tennessee
Trin. and Tob.	Trinidad and Tobago
Turk.	Turkey
Turkm.	Turkmenistan
TX	Texas
UAE	United Arab Emirates
UK	United Kingdom
Ukr.	Ukraine
Uru.	Uruguay
US, USA	United States, United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
Uzbek.	Uzbekistan

VA	Virginia
Venez.	Venezuela
VI	Virgin Islands
VT	Vermont
WA	Washington
WI	Wisconsin
WV	West Virginia
WY	Wyoming
YT	Yukon Territory

#### 7.4. COMMON SCHOLARLY ABBREVIATIONS AND REFERENCE WORDS

The following list includes abbreviations and reference words commonly used in humanities research studies in English. Abbreviations within parentheses are alternative but not recommended forms. The list provides some plurals of abbreviations (e.g., *nn*, *MSS*). Plurals of most other noun abbreviations not ending in *s* and longer than one letter can be formed through the addition of *s* (e.g., *adjs.*, *bks.*, *DVDs*, *figs.*, *insts.*, *pts.*). Most of the abbreviations listed would replace the spelled forms only in parentheses, tables, and documentation.

abbr.	abbreviation, abbreviated
abr.	abridgment, abridged, abridged by
acad.	academy
adapt.	adapter, adaptation, adapted by
adj.	adjective
adv.	adverb
Amer.	America, American
anon.	anonymous
app.	appendix
arch.	archaic
art.	article
assn.	association
assoc.	associate, associated
attrib.	attributed to
aux.	auxiliary verb
b.	born
BA	bachelor of arts

bib.	biblical
bibliog.	bibliographer, bibliography, bibliographic
biog.	biographer, biography, biographical
bk.	book
BL	British Library, London
BM	British Museum, London (library transferred to British Library in 1973)
BS	bachelor of science
bull.	bulletin
©, copr.	copyright ("© 2009")
c. (ca.)	circa, or around (used with approximate dates: "c. 1796")
cap.	capital, capitalize
CD	compact disc
CD-ROM	compact disc read-only memory
cf.	compare (not "see"; from the Latin <i>confer</i> )
ch. (chap.)	chapter
chor.	choreographer, choreographed by
col.	column
coll.	college
colloq.	colloquial
com	commercial (used as a suffix in Internet domain names: "www.nytimes.com")
comp.	compiler, compiled by
compar.	comparative
cond.	conductor, conducted by
conf.	conference
Cong.	Congress
<i>Cong. Rec.</i>	<i>Congressional Record</i>
conj.	conjunction
Const.	Constitution
cont.	contents; continued
(contd.)	continued
copr., ©	copyright
d.	died
DA	doctor of arts
DA, DAI	<i>Dissertation Abstracts, Dissertation Abstracts International</i>
DAB	<i>Dictionary of American Biography</i>
def.	definition; definite
dept.	department

dev.	development, developed by
dict.	dictionary
dir.	director, directed by
diss.	dissertation
dist.	district
distr.	distributor, distributed by
div.	division
DNB	<i>Dictionary of National Biography</i>
doc.	document
DVD	originally <i>digital videodisc</i> but now used to describe discs containing a wide range of data
DVD-ROM	digital videodisc read-only memory
ed.	editor, edition, edited by
EdD	doctor of education
edu	educational (used as a suffix in Internet domain names: "www.indiana.edu")
educ.	education, educational
e.g.	for example (from the Latin <i>exempli gratia</i> ; rarely capitalized; set off by commas, unless preceded by a different punctuation mark)
e-mail	electronic mail
encyc.	encyclopedia
enl.	enlarged (as in "rev. and enl. ed.")
esp.	especially
et al.	and others (from the Latin <i>et alii, et aliae, et alia</i> )
etc.	and so forth (from the Latin <i>et cetera</i> ; like most abbreviations, not appropriate in text)
ex.	example
fac.	faculty
facsim.	facsimile
fig.	figure
fl.	flourished, or reached greatest development or influence (from the Latin <i>floruit</i> ; used before dates of historical figures when birth and death dates are not known: "fl. 1200")
fr.	from
front.	frontispiece
fut.	future
fwd.	foreword, foreword by
gen.	general (as in "gen. ed.")

gov	government (used as a suffix in Internet domain names: "www.census.gov")
govt.	government
GPO	Government Printing Office, Washington, DC
H. Doc.	House of Representatives Document
hist.	historian, history, historical
HMSO	Her (His) Majesty's Stationery Office, London
HR	House of Representatives
H. Rept.	House of Representatives Report
H. Res.	House of Representatives Resolution
HTML	hypertext markup language
http	hypertext transfer protocol (used at the beginning of an Internet address)
i.e.	that is (from the Latin <i>id est</i> ; rarely capitalized; set off by commas, unless preceded by a different punctuation mark)
illus.	illustrator, illustration, illustrated by
inc.	including; incorporated
infin.	infinitive
inst.	institute, institution
intl.	international
introd.	introduction, introduced by
ips	inches per second (used in reference to tape recordings)
irreg.	irregular
ISP	Internet service provider
JD	doctor of law (from the Latin <i>juris doctor</i> )
jour.	journal
Jr.	Junior
KB	kilobyte
(l., ll.)	line, lines (avoided in favor of <i>line</i> and <i>lines</i> or, if clear, numbers only)
lang.	language
LC	Library of Congress
leg.	legal
legis.	legislator, legislation, legislature, legislative
lib.	library
lit.	literally; literature, literary
LLB	bachelor of laws (from the Latin <i>legum baccalaureus</i> )

LLD	doctor of laws (from the Latin <i>legum doctor</i> )
LLM	master of laws (from the Latin <i>legum magister</i> )
LP	long-playing phonograph record
ltd.	limited
MA	master of arts
mag.	magazine
MB	megabyte
MD	doctor of medicine (from the Latin <i>medicinae doctor</i> )
misc.	miscellaneous
mod.	modern
MS	master of science
MS, MSS	manuscript, manuscripts (as in "Bodleian MS Tanner 43"; cf. <i>TS</i> , <i>TSS</i> )
n, nn	note, notes (used immediately after the number of the page containing the text of the note or notes: "56n," "56n3," "56nn3-5")
n.	noun
narr.	narrator, narrated by
natl.	national
NB	take notice (from the Latin <i>nota bene</i> ; always capitalized)
n.d.	no date of publication
NED	<i>A New English Dictionary</i> (cf. <i>OED</i> )
no.	number (cf. <i>numb.</i> )
nonstand.	nonstandard
n.p.	no place of publication; no publisher
n. pag.	no pagination
ns	new series
NS	New Style (calendar designation)
numb.	numbered (cf. <i>no.</i> )
obj.	object, objective
obs.	obsolete
OCLC	Online Computer Library Center
OED	<i>The Oxford English Dictionary</i> (formerly <i>A New English Dictionary</i> [ <i>NED</i> ])
op.	opus (work)
orch.	orchestra (also Italian <i>orchestra</i> , French <i>orchestre</i> , etc.), orchestrated by
org	organization (used as a suffix in Internet domain names: "www.mla.org")

orig.	original, originally
os	old series; original series
OS	Old Style (calendar designation)
P	Press (used in documentation; cf. <i>UP</i> )
p., pp.	page, pages (omitted before page numbers unless necessary for clarity)
par.	paragraph
part.	participle
PDF	portable document format
perf.	performer, performed by
PhD	doctor of philosophy (from the Latin <i>philosophiae doctor</i> )
philol.	philology, philological
philos.	philosophy, philosophical
pl.	plate; plural
poss.	possessive
pref.	preface, preface by
prep.	preposition
pres.	present
proc.	proceedings
prod.	producer, produced by
pron.	pronoun
pronunc.	pronunciation
PS	postscript
pseud.	pseudonym
pt.	part
pub. (publ.)	publisher, publication, published by
Pub. L.	Public Law
qtd.	quoted
r.	reigned
rec.	record, recorded
Ref.	Reference (used to indicate the reference section in a library)
reg.	registered; regular
rel.	relative; release
rept.	report, reported by
res.	resolution
resp.	respectively
rev.	review, reviewed by; revision, revised, revised by (spell out review where rev. might be ambiguous)

RLIN	Research Libraries Information Network
rpm	revolutions per minute (used in reference to phonograph recordings)
rpt.	reprint, reprinted, reprinted by
S	Senate
sc.	scene (omitted when act and scene numbers are used together for verse plays: " <i>King Lear</i> 4.1")
S. Doc.	Senate Document
sec. (sect.)	section
ser.	series
sess.	session
sic	thus in the source (in square brackets as an editorial interpolation, otherwise in parentheses; not followed by an exclamation point)
sing.	singular
soc.	society
spec.	special
Sr.	Senior
S. Rept.	Senate Report
S. Res.	Senate Resolution
st.	stanza
St., Sts. (S, SS)	Saint, Saints
Stat.	Statutes at Large
subj.	subject, subjective; subjunctive
substand.	substandard
supp.	supplement
syn.	synonym
trans. (tr.)	transitive; translator, translation, translated by
TS, TSS	typescript, typescripts (cf. <i>MS</i> , <i>MSS</i> )
U	University (also French <i>Université</i> , German <i>Universität</i> , Italian <i>Università</i> , Spanish <i>Universidad</i> , etc.; used in documentation; cf. <i>UP</i> )
univ.	university (used outside documentation—e.g., in parentheses and tables: "Montclair State Univ.")
UP	University Press (used in documentation: "Columbia UP")
URL	uniform resource locator
USC	United States Code

usu.	usually
var.	variant
vb.	verb
vers.	version
VHS	video home system (the recording and playing standard for videocassette recorders)
vol.	volume
vs. (v.)	versus (v. preferred in titles of legal cases)
writ.	writer, written by
www	World Wide Web (used in the names of servers, or computers, on the Web)

## 7.5. PUBLISHERS' NAMES

In the list of works cited, shortened forms of publishers' names immediately follow the cities of publication, enabling the reader to locate books or to acquire more information about them. Since publications like *Books in Print*, *Literary Market Place*, and *International Literary Market Place* list publishers' addresses, you need give only enough information so that your reader can look up the publishers in one of these sources. It is usually sufficient, for example, to give "Harcourt" as the publisher's name even if the title page shows "Harcourt Brace" or one of the other earlier names of that firm (Harcourt, Brace; Harcourt, Brace, and World; Harcourt Brace Jovanovich). If you are preparing a bibliographic study, however, or if publication history is important to your paper, give the publisher's name in full.

In shortening publishers' names, keep in mind the following points:

- Omit articles (*A*, *An*, *The*), business abbreviations (*Co.*, *Corp.*, *Inc.*, *Ltd.*), and descriptive words (*Books*, *House*, *Press*, *Publishers*). When citing a university press, however, always add the abbreviation *P* (Ohio State *UP*) because the university itself may publish independently of its press (Ohio State *U*).
- If the publisher's name includes the name of one person (Harry N. Abrams, W. W. Norton, John Wiley), cite the surname alone (Abrams, Norton, Wiley). If the publisher's name includes the names of more than one person, cite only the first of the surnames (Bobbs, Dodd, Faber, Farrar, Funk, Grosset, Harcourt, Harper, Houghton, McGraw, Prentice, Simon).

- Use standard abbreviations whenever possible (*Acad.*, *Assn.*, *Soc.*, *UP*; see 7.4).
- If the publisher's name is commonly abbreviated with capital initial letters and if the abbreviation is likely to be familiar to your audience, use the abbreviation as the publisher's name (GPO, MLA, UMI). If your readers are not likely to know the abbreviation, shorten the name according to the general guidelines given above (Mod. Lang. Assn.).

Following are examples of how various types of publishers' names are shortened:

Acad. for Educ. Dev.	Academy for Educational Development, Inc.
ACLS	American Council of Learned Societies
ALA	American Library Association
Basic	Basic Books
CAL	Center for Applied Linguistics
Cambridge UP	Cambridge University Press
Eastgate	Eastgate Systems
Einaudi	Giulio Einaudi Editore
ERIC	Educational Resources Information Center
Farrar	Farrar, Straus and Giroux, Inc.
Feminist	The Feminist Press at the City University of New York
Gale	Gale Research, Inc.
Gerig	Gerig Verlag
GPO	Government Printing Office
Harper	Harper and Row, Publishers, Inc.; HarperCollins Publishers, Inc.
Harvard Law Rev. Assn.	Harvard Law Review Association
HMSO	Her (His) Majesty's Stationery Office
Houghton	Houghton Mifflin Co.
Knopf	Alfred A. Knopf, Inc.
Larousse	Librairie Larousse
Little	Little, Brown and Company, Inc.
Macmillan	Macmillan Publishing Co., Inc.
McGraw	McGraw-Hill, Inc.
MIT P	The MIT Press
MLA	The Modern Language Association of America

NCTE	The National Council of Teachers of English
NEA	The National Education Association
Norton	W. W. Norton and Co., Inc.
Planeta	Editorial Planeta Mexicana
PUF	Presses Universitaires de France
Random	Random House, Inc.
Scribner's	Charles Scribner's Sons
Simon	Simon and Schuster, Inc.
SIRS	Social Issues Resources Series
State U of New York P	State University of New York Press
St. Martin's	St. Martin's Press, Inc.
UMI	University Microfilms International
U of Chicago P	University of Chicago Press
UP of Mississippi	University Press of Mississippi

## 7.6. SYMBOLS AND ABBREVIATIONS USED IN PROOFREADING AND CORRECTION

### 7.6.1. Selected Proofreading Symbols

Proofreaders use the symbols below when correcting typeset material. Many instructors also use them in marking student papers.

↘	add an apostrophe or a single quotation mark
⊂	close up (basketball)
^	add a comma
⤵	delete
^	insert
¶	begin a new paragraph
No ¶	do not begin a new paragraph
⊙	add a period
↗↘	add double quotation marks
#	add space
↔	transpose elements (usually with <i>tr</i> in margin) (thief)



## 7.6.2. Common Correction Symbols and Abbreviations

	lack of parallelism
ab	faulty abbreviation
adj	improper use of adjective
adv	improper use of adverb
agr	faulty agreement
amb	ambiguous expression or construction
awk	awkward expression or construction
cap	faulty capitalization
d	faulty diction
dgl	dangling construction
frag	fragment
lc	use lowercase
num	error in use of numbers
p	faulty punctuation
ref	unclear pronoun reference
rep	unnecessary repetition
r-o	run-on sentence
sp	error in spelling
ss	faulty sentence structure
t	wrong tense of verb
tr	transpose elements
vb	wrong verb form
wdy	wordy writing

## 7.7. TITLES OF WORKS

In documentation, you may abbreviate the titles of works and parts of works. It is usually best to introduce an abbreviation in parentheses immediately after the first use of the full title in the text: "In *All's Well That Ends Well* (AWW), Shakespeare. . . ." Abbreviating titles is appropriate, for example, if you repeatedly cite a variety of works by the same author. In such a discussion, abbreviations make for more concise parenthetical documentation—" (AWW 3.2.100-29)," "(MM 4.3.93-101)"—than the usual shortened titles would: "(*All's Well* 3.2.100-29)," "(*Measure* 4.3.93-101)." For works not on the following lists, you may use the abbreviations you find in your sources, or you may devise simple, unambiguous abbreviations of your own.

## 7.7.1. Bible

The following abbreviations and spelled forms are commonly used for parts of the Bible (Bib.). While the Hebrew Bible and the Protestant Old Testament include the same parts in slightly different arrangements, Roman Catholic versions of the Old Testament also include works listed here as apocrypha.

## HEBREW BIBLE OR OLD TESTAMENT (OT)

Amos	Amos
Cant. of Cant.	Canticle of Canticles (also called Song of Solomon and Song of Songs)
1 Chron.	1 Chronicles
2 Chron.	2 Chronicles
Dan.	Daniel
Deut.	Deuteronomy
Eccles.	Ecclesiastes (also called Qoheleth)
Esth.	Esther
Exod.	Exodus
Ezek.	Ezekiel
Ezra	Ezra
Gen.	Genesis
Hab.	Habakkuk
Hag.	Haggai
Hos.	Hosea
Isa.	Isaiah
Jer.	Jeremiah
Job	Job
Joel	Joel
Jon.	Jonah
Josh.	Joshua
Judg.	Judges
1 Kings	1 Kings
2 Kings	2 Kings
Lam.	Lamentations
Lev.	Leviticus
Mal.	Malachi
Mic.	Micah
Nah.	Nahum
Neh.	Nehemiah
Num.	Numbers

Obad.	Obadiah
Prov.	Proverbs
Ps.	Psalms
Qoh.	Qoheleth (also called Ecclesiastes)
Ruth	Ruth
1 Sam.	1 Samuel
2 Sam.	2 Samuel
Song of Sg.	Song of Songs (also called Canticle of Canticles and Song of Solomon)
Song of Sol.	Song of Solomon (also called Canticle of Canticles and Song of Songs)
Zech.	Zechariah
Zeph.	Zephaniah

## NEW TESTAMENT (NT)

Acts	Acts
Apoc.	Apocalypse (also called Revelation)
Col.	Colossians
1 Cor.	1 Corinthians
2 Cor.	2 Corinthians
Eph.	Ephesians
Gal.	Galatians
Heb.	Hebrews
Jas.	James
John	John
1 John	1 John
2 John	2 John
3 John	3 John
Jude	Jude
Luke	Luke
Mark	Mark
Matt.	Matthew
1 Pet.	1 Peter
2 Pet.	2 Peter
Phil.	Philippians
Philem.	Philemon
Rev.	Revelation (also called Apocalypse)
Rom.	Romans
1 Thess.	1 Thessalonians
2 Thess.	2 Thessalonians
1 Tim.	1 Timothy

2 Tim.	2 Timothy
Tit.	Titus

## SELECTED APOCRYPHA

Bar.	Baruch
Bel and Dr.	Bel and the Dragon
Ecclus.	Ecclesiasticus (also called Sirach)
1 Esd.	1 Esdras
2 Esd.	2 Esdras
Esth. (Apocr.)	Esther (Apocrypha)
Jth.	Judith
1 Macc.	1 Maccabees
2 Macc.	2 Maccabees
Pr. of Man.	Prayer of Manasseh
Sg. of 3 Childr.	Song of Three Children
Sir.	Sirach (also called Ecclesiasticus)
Sus.	Susanna
Tob.	Tobit
Wisd.	Wisdom (also called Wisdom of Solomon)
Wisd. of Sol.	Wisdom of Solomon (also called Wisdom)

## 7.7.2. Works by Shakespeare

<i>Ado</i>	<i>Much Ado about Nothing</i>
<i>Ant.</i>	<i>Antony and Cleopatra</i>
<i>AWW</i>	<i>All's Well That Ends Well</i>
<i>AYL</i>	<i>As You Like It</i>
<i>Cor.</i>	<i>Coriolanus</i>
<i>Cym.</i>	<i>Cymbeline</i>
<i>Err.</i>	<i>The Comedy of Errors</i>
<i>F1</i>	First Folio edition (1623)
<i>F2</i>	Second Folio edition (1632)
<i>Ham.</i>	<i>Hamlet</i>
<i>1H4</i>	<i>Henry IV, Part 1</i>
<i>2H4</i>	<i>Henry IV, Part 2</i>
<i>H5</i>	<i>Henry V</i>
<i>1H6</i>	<i>Henry VI, Part 1</i>
<i>2H6</i>	<i>Henry VI, Part 2</i>

3H6	<i>Henry VI, Part 3</i>
H8	<i>Henry VIII</i>
JC	<i>Julius Caesar</i>
Jn.	<i>King John</i>
LC	<i>A Lover's Complaint</i>
LLL	<i>Love's Labour's Lost</i>
Lr.	<i>King Lear</i>
Luc.	<i>The Rape of Lucrece</i>
Mac.	<i>Macbeth</i>
MM	<i>Measure for Measure</i>
MND	<i>A Midsummer Night's Dream</i>
MV	<i>The Merchant of Venice</i>
Oth.	<i>Othello</i>
Per.	<i>Pericles</i>
PhT	<i>The Phoenix and the Turtle</i>
PP	<i>The Passionate Pilgrim</i>
Q	Quarto edition
R2	<i>Richard II</i>
R3	<i>Richard III</i>
Rom.	<i>Romeo and Juliet</i>
Shr.	<i>The Taming of the Shrew</i>
Son.	<i>Sonnets</i>
TGV	<i>The Two Gentlemen of Verona</i>
Tim.	<i>Timon of Athens</i>
Tit.	<i>Titus Andronicus</i>
Tmp.	<i>The Tempest</i>
TN	<i>Twelfth Night</i>
TNK	<i>The Two Noble Kinsmen</i>
Tro.	<i>Troilus and Cressida</i>
Ven.	<i>Venus and Adonis</i>
Wiv.	<i>The Merry Wives of Windsor</i>
WT	<i>The Winter's Tale</i>

## 7.7.3. Works by Chaucer

BD	<i>The Book of the Duchess</i>
CKT	<i>The Cook's Tale</i>
CLT	<i>The Clerk's Tale</i>
CT	<i>The Canterbury Tales</i>
CYT	<i>The Canon's Yeoman's Tale</i>

FranT	<i>The Franklin's Tale</i>
FrT	<i>The Friar's Tale</i>
GP	<i>The General Prologue</i>
HF	<i>The House of Fame</i>
KnT	<i>The Knight's Tale</i>
LGW	<i>The Legend of Good Women</i>
ManT	<i>The Manciple's Tale</i>
Mel	<i>The Tale of Melibee</i>
MerT	<i>The Merchant's Tale</i>
Milt	<i>The Miller's Tale</i>
MKT	<i>The Monk's Tale</i>
MLT	<i>The Man of Law's Tale</i>
NPT	<i>The Nun's Priest's Tale</i>
PardT	<i>The Pardoner's Tale</i>
Parst	<i>The Parson's Tale</i>
PF	<i>The Parliament of Fowls</i>
PhyT	<i>The Physician's Tale</i>
PrT	<i>The Prioress's Tale</i>
Ret	<i>Chaucer's Retraction</i>
RvT	<i>The Reeve's Tale</i>
ShT	<i>The Shipman's Tale</i>
SNT	<i>The Second Nun's Tale</i>
SqT	<i>The Squire's Tale</i>
SumT	<i>The Summoner's Tale</i>
TC	<i>Troilus and Criseyde</i>
Th	<i>The Tale of Sir Thopas</i>
WBT	<i>The Wife of Bath's Tale</i>

## 7.7.4. Other Works

Aen.	<i>Vergil, Aeneid</i>
Ag.	<i>Aeschylus, Agamemnon</i>
Ant.	<i>Sophocles, Antigone</i>
Bac.	<i>Euripides, Bacchae</i>
Beo.	<i>Beowulf</i>
Can.	<i>Voltaire, Candide</i>
Dec.	<i>Boccaccio, Decameron</i>
DJ	<i>Byron, Don Juan</i>
DQ	<i>Cervantes, Don Quixote</i>
Eum.	<i>Aeschylus, Eumenides</i>

FQ	Spenser, <i>The Faerie Queene</i>
Gil.	<i>Epic of Gilgamesh</i>
GT	Swift, <i>Gulliver's Travels</i>
Hept.	Marguerite de Navarre, <i>Heptameron</i>
Hip.	Euripides, <i>Hippolytus</i>
Il.	Homer, <i>Iliad</i>
Inf.	Dante, <i>Inferno</i>
LB	Wordsworth, <i>Lyrical Ballads</i>
Lys.	Aristophanes, <i>Lysistrata</i>
MD	Melville, <i>Moby-Dick</i>
Med.	Euripides, <i>Medea</i>
Mis.	Molière, <i>Le misanthrope</i>
Nib.	<i>Nibelungenlied</i>
Od.	Homer, <i>Odyssey</i>
OR	Sophocles, <i>Oedipus Rex</i> (also called <i>Oedipus Tyrannus</i> [OT])
Or.	Aeschylus, <i>Oresteia</i>
OT	Sophocles, <i>Oedipus Tyrannus</i> (also called <i>Oedipus Rex</i> [OR])
Par.	Dante, <i>Paradiso</i>
PL	Milton, <i>Paradise Lost</i>
Prel.	Wordsworth, <i>The Prelude</i>
Purg.	Dante, <i>Purgatorio</i>
Rep.	Plato, <i>Republic</i>
SA	Milton, <i>Samson Agonistes</i>
SGGK	<i>Sir Gawain and the Green Knight</i>
Sym.	Plato, <i>Symposium</i>
Tar.	Molière, <i>Tartuffe</i>

## Appendix A: Guides to Writing

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### A.1. Introduction

### A.2. Dictionaries of Usage

### A.3. Guides to Nondiscriminatory Language

### A.4. Books on Style