

Windy City

A Chicago Style for `biblatex`

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1. Introduction

Windy City is a style for [bibtex](#) that formats notes, bibliographies, parenthetical citations, and reference lists according to the 17th edition of *The Chicago Manual of Style* (*CMOS*).¹ It accurately handles a wide range of citations in different formats and includes a set of options and commands to support special circumstances. It also has extensive support for citing and arranging different kinds of editors and translators within a single citation. These features make Windy City especially suitable for academic work.

The following sections assume familiarity with *CMOS* and [bibtex](#). Section 2 gives a brief overview of the style’s features. Section 3 discusses the assignment and placement of editors, translators, and the like. Section 4 discusses several issues with collections, including options for formatting citations of individual volumes. Sections 5 and 6 reproduce examples from *CMOS* chapters 14 and 15, respectively, with occasional commentary and references to other sections.

Windy City requires [bibtex](#) version 3.13 or later.

2. Overview

This section covers basic information about Windy City. If you’re completely new to [bibtex](#), you should probably glance at its documentation. For the impatient, examples in sections 2.2, 2.3, 5, and 6 might be of more immediate interest.

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1. University of Chicago Press, *The Chicago Manual of Style*, 17th ed. (Chicago: University of Chicago Press, 2017). Hereafter, *CMOS*.

2.1 Getting Started

If you already know how to use [biblatex](#), getting started with Windy City is easy. The first task is to confirm that [biblatex](#) and Windy City are installed properly on your system. Since both are included in some distributions of \LaTeX , you might be able to skip this step.

Either way, please consider downloading the most recent release of Windy City from [its home on CTAN](#). More recent but potentially less reliable updates are available from Windy City’s [repository on GitHub](#).

Windy City consists of four files:

- *windycity.bbx*
- *windycity.cbx*
- *windycity.dbx*
- *american-windycity.lbx*

If you need to install Windy City on your system, you have several options. For a one-off compilation, say, to give Windy City a trial run on a single document, you could copy Windy City’s files to the document’s root directory. Beyond that, your best option is to install it in your local `texmf`. Copy the files to a directory of your choosing, then update your `texmf` file name database.

To compile a document with Windy City, tell [biblatex](#) to load it with the load-time option *style*:

```
\usepackage[style=windycity]{biblatex}
```

Typically, this goes in a document’s preamble or in one of its style files.

The localization file *american-windycity.lbx* is responsible for Windy City’s American-style punctuation and dates and many of the bibliography strings that print in citations, such as *edited by*. Windy City loads this file if [biblatex](#) determines that your document’s language is English—either due to settings in [babel](#) or [polyglossia](#) or because neither [babel](#) nor [polyglossia](#) has been loaded. You can prevent Windy City from loading *american-windycity.lbx* by commenting the following line in *windycity.bbx*:

```
\DeclareLanguageMapping{english}{american-windycity}
```

If you wish to use Windy City with a language other than English, set it accordingly with [babel](#) or [polyglossia](#) before loading [biblatex](#). Windy City will then try to load `<language>-windycity.lbx` and, if it’s available, use it to override any other localization files that were loaded. This allows you to make your own localization files for Windy City without needing to edit other files. For example, if you load

`babel` with option `german`, Windy City will try to load `german-windycity.lbx`. If it's available, it will override any other localization files that were loaded, including `biblatex`'s own `german.lbx`.

For some entries in your bibliography database, you may need to add fields or make other adjustments to get the right output. But since Windy City relies as much as possible on standard `BIBTEX` fields, and secondarily on `biblatex` fields, you may not need to make major changes. The examples in this document and its accompanying bibliography database, `windycity.bib`, should serve as a guide for how to manage your input for nearly every circumstance that the style is meant to handle.

2.2 Standard Citations

For a first set of examples, consider this passage from *CMOS* 14.30:

1. Samuel A. Morley, *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery* (Baltimore: Johns Hopkins University Press, 1995), 24–25.
2. Regina M. Schwartz, "Nationals and Nationalism: Adultery in the House of David," *Critical Inquiry* 19, no. 1 (1992): 131–32.
3. Ernest Kaiser, "The Literature of Harlem," in *Harlem: A Community in Transition*, ed. J. H. Clarke (New York: Citadel Press, 1964).
4. Morley, *Poverty and Inequality*, 43.
5. Schwartz, "Nationals and Nationalism," 138.
6. Kaiser, "Literature of Harlem," 189–90.

A work's first citation is similar to its entry in the bibliography. It includes all or most of its bibliographic information. Subsequent citations are shorter, usually consisting of a short form of the author's name and a short form of the work's title.

Windy City supports variations on this format. For information on short citations, including the use of *ibid.*, see section 2.3. For options to skip parts of citations, change the order of editors and translators, and more, see sections 2.4 and 2.5. For parenthetical citations, see section 6.

The block below shows Windy City's default bibliography for the previously cited works:

- Kaiser, Ernest. "The Literature of Harlem." In *Harlem: A Community in Transition*, edited by J. H. Clarke. New York: Citadel Press, 1964.
- Morley, Samuel A. *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery*. Baltimore: Johns Hopkins University Press, 1995.
- Schwartz, Regina M. "Nationals and Nationalism: Adultery in the House of David." *Critical Inquiry* 19, no. 1 (1992): 131–32.

You may also print a bibliography in the author-date format (what *CMOS* calls a reference list). The key difference is the placement of the publication date after the author's name:

- Kaiser, Ernest. 1964. “The Literature of Harlem.” In *Harlem: A Community in Transition*, edited by J. H. Clarke. New York: Citadel Press.
- Morley, Samuel A. 1995. *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery*. Baltimore: Johns Hopkins University Press.
- Schwartz, Regina M. 1992. “Nationals and Nationalism: Adultery in the House of David.” *Critical Inquiry* 19 (1): 131–32.

To make `\printbibliography` use the author-date format, load `biblatex` with Windy City’s preamble option `reflist`:

```
\usepackage[reflist,style=windycity]{biblatex}
```

Alternatively:

```
\usepackage[reflist=true,style=windycity]{biblatex}
```

To use the author-date format on a case-by-case basis, run `\printbibliography` with an appropriate *env* option. With Windy City, a so-called “bib environment” must set the style’s internal *reflist* toggle to *true*. Windy City’s own such environment is called *reflist*. Use it as follows:

```
\printbibliography[env=reflist]
```

Unfortunately, while the *env* option allows for differently formatted bibliographies within the same document, the reference lists may have problems with sorting. (You’ll notice some in [References](#), at the end of this document.) For best results, use the *reflist* preamble option.

As you proceed through the this guide, note that all examples of citations and bibliographies are outputs of the style from commands that you can inspect in the document’s source, *windycity.tex*, and in its style file, *windycity.sty*. Almost all citations are from `\cite` or `\parencite`. A few are from more specialized commands, such as `\cite*` or `\cites`. All example bibliographies are outputs of the style from `\printbibliography`. All bibliographic data reside in *windycity.bib*.

2.3 Short Citations

Standard citations may take a variety of shorter forms. Windy City offers several preamble options and other means for reproducing them.

Let’s start with another passage of default output:

1. Toni Morrison, *Beloved* (New York: Vintage International, 2004), 3.
2. Morrison, *Beloved*, 18.
3. Morrison, *Beloved*, 18.

4. Morrison, *Beloved*, 24–26.
5. Toni Morrison, *Song of Solomon* (New York: Vintage International, 2004), 401–2.
6. Morrison, *Song of Solomon*, 433.
7. Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (New York: Riverhead Books, 2007), 37–38.
8. Morrison, *Song of Solomon*, 403.
9. Díaz, *Oscar Wao*, 152.
10. Díaz, *Oscar Wao*, 201–2.
11. Morrison, *Song of Solomon*, 240; Morrison, *Beloved*, 32.
12. Morrison, *Beloved*, 33.

A shorter form of this passage appears in *CMOS* 14.34:²

1. Morrison, *Beloved*, 3.
2. Morrison, 18.
3. Morrison, 18.
4. Morrison, 24–26.
5. Morrison, *Song of Solomon*, 401–2.
6. Morrison, 433.
7. Díaz, *Oscar Wao*, 37–38.
8. Morrison, *Song of Solomon*, 403.
9. Díaz, *Oscar Wao*, 152.
10. Díaz, 201–2.
11. Morrison, *Song of Solomon*, 240; *Beloved*, 32.
12. Morrison, *Beloved*, 33.

In this version, a work’s first citation gives short names and titles and omits all other publication information. Consecutive citations of a work may omit the title or, as in the eleventh note, the author’s name. For citations in this form, use the preamble option *short*. See section 2.4 for more information.

CMOS 14.34 also shows how to render the passage with *ibid*. Unlike previous editions of *CMOS*, the 17th edition discourages its use. Windy City makes it available with the preamble option *ibid* (see section 2.4). Options *short* and *ibid* together give the following:³

1. Morrison, *Beloved*, 3.
2. *Ibid.*, 18.
3. *Ibid.*
4. *Ibid.*, 24–26.

2. Switching forms within a document isn’t a feature of the style. For demonstration purposes, though, it’s possible.

3. As explained in section 2.4, Windy City won’t print *ibid.* in reference to a citation on a previous page. A page break here may affect the output.

5. Morrison, *Song of Solomon*, 401-2.
6. Ibid., 433.
7. Díaz, *Oscar Wao*, 37-38.
8. Morrison, *Song of Solomon*, 403.
9. Díaz, *Oscar Wao*, 152.
10. Ibid., 201-2.
11. Morrison, *Song of Solomon*, 240; *Beloved*, 32.
12. Morrison, *Beloved*, 33.

Other ways to make citations more concise: For a compromise between standard and short forms, try the preamble option *firstshort*. It swaps long first citations for short ones but otherwise follows the standard (see section 2.4). Also with standard citations, the preamble option *idemtracker* shortens the author's name of a work's first citation if the previous citation is of the same author (see section 2.4). The entry option *noauth* omits the author's name altogether (see section 2.5). And the *shorthand* field allows you to set an abbreviation to stand in place of the author's name, the work's title, and other elements of a citation (see sections 8.2 and 14.59).

2.4 Preamble Options

A preamble option is an argument for the `\usepackage` macro that loads `biblatex`. Preamble options affect the format of notes, bibliographies, and reference lists. Some features of the style require them.

All options described below are *false* by default. Set them to *true* by passing the name of the option to `biblatex`, with or without an additional `=true`. In other words, using *annotate* as an example, the following are equivalent:

```
\usepackage[annotate,style=windycity]{biblatex}
\usepackage[annotate=true,style=windycity]{biblatex}
```

Bear in mind that Windy City uses many preamble options native to `biblatex`, a few of which you may want to change. These options are set in *windycity.bbx*. In particular, the style sets *idemtracker* to *false*. If you set it to *true* (or to some value that implies *true*), Windy City will detect when the first citation of a work follows another citation of a work by the same author and shorten the author's name. Recall from the previous section the citation of Toni Morrison's *Song of Solomon* immediately after a citation of her *Beloved*. In a context like that, do you really need to remind readers of the author's full name? If you think not, change *idemtracker* to an appropriate value (see section 3.1.2.3 of `biblatex`'s user guide).⁴

4. *CMOS* seems to have no policy on this point. In the 16th edition, however, Figure 14.3 shows consecutive citations of works by the same author, both of which give the author's full name.

annotate=*true, false*default: *false*

This option is for printing annotated bibliographies. Annotations print in block paragraphs below entries. To change the spacing between entries and annotations, change the value of `\bibitemsep`. Save an annotation in the *annotation* field of a work's bibliography database entry.

collsonly=*true, false*default: *false*

Citing individual works of a collection adds entries for those works to the bibliography. To exclude them and print only an entry for the whole collection, use *collsonly*. It has no effect on many *incollection* entries, such as articles in books, but it does filter out chapters of books, books in books, and volumes of collections. For discussion of multivolume works, see section 4.2.

firstshort=*true, false*default: *false*

Use this option to shorten a work's first citation. The resulting output consists mainly of the author's name and the work's title. According to *CMOS*, this approach is optional for documents with complete bibliographies. (See *CMOS* 14.23, also 14.29–14.36.) You may use *firstshort* in conjunction with *ibid*. However, it adds nothing to *short*, which has the same effect on first citations.

ibid=*true, false*default: *false*

This option controls whether consecutive citations of a work on the same page receive an *ibid*. The qualification “on the same page” means that *ibid*. always refers to a work cited on the current page without an *ibid*. The latter isn't a requirement of *CMOS* but seems reasonable, since it prevents readers from having to look at another page to find the referent of an *ibid*. For examples of its output, see section 2.3 and 14.34. As of the 17th edition, *CMOS* discourages the use of *ibid*. (see 14.34).

isbn=*true, false*default: *false*

Use this option to print ISBNs in bibliographies. A work's ISBN goes in the *isbn* field of its bibliography database entry. With this option, the style prints ISBNs at the end of every entry in the bibliography, before annotations. To print the ISBN of a particular work, use the *isbn* entry option.

issn=*true, false*default: *false*

Similar to *isbn* but for ISSN.

library=*true, false*default: *false*

Like *isbn* and *issn*, this option prints the *library* field of every work in the bibliography. Use it to print information about libraries, call numbers, and the like. If you use it with the *isbn* and *annotation* options, it prints after the former but before the latter. To print this information for selected works, use the *library* entry option.

nolos=*true, false*default: `false`

By default, every work with a *shorthand* receives an entry in the bibliography. If you wish to exclude them, say, to avoid duplication with the output of `\printshorthands`, use *nolos*. Since *collsonly* also excludes works from the bibliography, their results may overlap.

nopages=*true, false*default: `false`

On the first citation of *article* or *review* entries (and their aliases), Windy City prints the *pages* field if the *postnote* field is blank. This lets you cite the entirety of a work without having to duplicate the content of the *pages* field in the *postnote*. To override this feature, use the *nopages* option.

reflist=*true, false*default: `false`

Use this option to print a bibliography in the author-date format (what *CMOS* calls a reference list). If you use parenthetical citations, consider using *reflist* to maintain consistency with *CMOS*. Again, another way to print a reference list is to pass *env=reflist* to `\printbibliography`. See section 2 for more information.

short=*true, false*default: `false`

As shown in section 2.3, this option prints short citations (see *CMOS* 14.34). The use of *short* has one feature in common with *ibid*: Just as *ibid* appears only for consecutive citations of a work on the same page, and so never refers to a citation on a previous page, *short* affects consecutive citations of a work on the same page, never in reference to a citation on a previous page. As with *ibid*., this feature isn't required by *CMOS*, but it prevents readers from having to look at another page to find the title of a citation.

In contexts where *short* would drop a title from a citation, but where no name occupies the author's position, it prints the work's *labeltitle*. This can be a short form of the title, either the title minus the subtitle or the content of the *shorttitle* field, if available.

As noted earlier, *short* has the same effect on first citations as *firstshort*. But recall from section 2.3 that you can combine *short* and *ibid* for more concise output.

swapvol=*true, false*default: `false`

In bibliographies and long citations, works in collections may place publication information for the volume before that of the collection or *vice versa*. Windy City gives priority to the volume. To reverse this for all relevant citations, use *swapvol*. For more information, see section 4.1.

2.5 Entry Options

An entry option is a value for the *options* field of a work's database entry. It affects the format of that particular work. For options that affect the format of every work, see section 2.4.

isbn=true, false default: false

Use this option to print the ISBN of a particular work in a bibliography. The ISBN appears at the end of the work's entry (if applicable, before an annotation). To print ISBNs of every work in the bibliography, see the *isbn* preamble option.

issn=true, false default: false

Similar to *isbn* but for ISSN.

library=true, false default: false

This option prints the *library* field of a work's bibliography database entry. This information prints at the end of the work's entry (if applicable, after an ISBN and before an annotation). To print the *library* field of every work in the bibliography, use the *library* preamble option.

listvols=true, false default: false

CMOS offers some flexibility over whether a long citation gives a work's total number of volumes (see *CMOS* 14.118). Windy City replicates this in a roundabout way: By default, it prints the *volumes* field in certain long citations only if the *postnote* field is empty. This does a better job of matching examples in *CMOS* than a simpler policy would. For the rest, use *listvols*. It prints the *volumes* field in those citations no matter what the *postnote* contains. For more information, see section 4.1.

noauth=true, false default: false

This option tells the style to bypass the author's position of a work in notes and bibliographies. Citations will begin with the title's position. Below is an example from *CMOS* 14.105:

1. *Chaucer Life-Records*, ed. Martin M. Crow and Clair C. Olson from materials compiled by John M. Manly and Edith Richert, with the assistance of Lilian J. Redstone et al. (London: Oxford University Press, 1966).

Chaucer Life-Records. Edited by Martin M. Crow and Clair C. Olson from materials compiled by John M. Manly and Edith Richert, with the assistance of Lilian J. Redstone et al. London: Oxford University Press, 1966.

To bypass the author's position in a single note, without affecting the bibliography, use starred versions of citation commands, such as `\cite*`, `\footcite*`, and `\parencite*`.

skipdate=*true, false* default: false

On rare occasions, you may need an entry in a reference list to skip the *date*. See section 2.7 for examples.

swapauth=*true, false* default: false

To swap the places of a book's author with an editor or translator, use *swapauth*. This option works for *book*, *bookinbook*, *collection*, *inbook*, and *incollection* entry types. For more information, see section 3.2.

swaptrans=*true, false* default: false

According to *CMOS*, if a work has an editor and a translator, their names should appear in citations in the order in which they appear on the work's title page (see *CMOS* 14.104). By default, the style lists editors first. Entries with the option *swaptrans* reverse this order: Their translators print first. If a work's translators and editors are the same, *swaptrans* reverses the order of their roles, say, from *edited and translated by* to *translated and edited by*. The same goes for compilers, revisers, and updaters, which the style treats as specialized editors. For more information, see section 3.2.

swapvol=*true, false* default: false

As an entry option, *swapvol* does on a case-by-case basis what the *swapvol* preamble option does globally: When set to true, it changes the format of a work in a collection so that, in bibliographies and long citations, publication information for the collection precedes that of the volume. For more information, see section 4.1.

2.6 Citation Commands

Windy City supports most of the citation commands familiar from *biblatex*, plus a small set of custom commands for tricky situations.

2.6.1 Standard Citation Commands

The following list, though not exhaustive, shows the most important citation commands from *biblatex* that Windy City supports:

```

\autocite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\autocites(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\cite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\cite*[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\cites(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\cites*(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\footcite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\footcite*[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\footcites(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\footcites*(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\footfullcite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\footfullcite*[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\fullcite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\fullcite*[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\nocite{⟨key⟩}
\nocite{*}
\parencite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\parencite*[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\parencites(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\smartcite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\smartcite*[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\smartcites(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\smartcites*(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\textcite[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\textcites(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}
\textcites*(⟨multiprenote⟩)(⟨multipostnote⟩)[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}...[⟨prenote⟩][⟨postnote⟩]{⟨key⟩}

```

New users should get comfortable with `\cite` and `\footcite` (for notes) and `\parencite` (for parenthetical citations). Their multicite forms—`\cites`, `\footcites`, and `\parencites`—take comma-separated lists of entry keys, while allowing you to specify distinct *prenote* and *postnote* fields for each work.

Use `\nocite` to add works to bibliographies even if you haven't cited them in the text with citations commands. Use it with an asterisk to add every work in every *bib* file that your document loaded with `\addbibresource` or `\bibliography`.

Windy City sets the *autocite* preamble option to *footnote*, which makes `\autocite` equivalent to `\smartcite`. The latter runs different citation commands in different contexts. In Windy City, `\smartcite` is equivalent to `\footcite` in a document's body

and `\cite` in footnotes and endnotes.⁵ If you set the *autocite* preamble option to *inline*, `\autocite` is equivalent to `\parencite`. If you set it to *plain*, `\autocite` is equivalent to `\cite`.

`\cite*[\langle prenote \rangle][\langle postnote \rangle]{\langle key \rangle}`

Use this command to cite a work without printing anything in the author’s position. It comes in handy when the context makes the author’s name clear. From *CMOS* 14.78:

1. *Autobiography of Benjamin Franklin*, ed. John Bigelow (Philadelphia: J. B. Lippincott, 1868), 233.
2. *Autobiography of Benjamin Franklin*, 234.

Franklin, Benjamin. *Autobiography of Benjamin Franklin*. Edited by John Bigelow. Philadelphia: J. B. Lippincott, 1868.

`\parencite*[\langle prenote \rangle][\langle postnote \rangle]{\langle key \rangle}`

Like `\parencite` but suppresses the author’s position—useful in passages where the author receives explicit mention. Here’s an example from *CMOS* 15.25:

Fiorina et al. (2005) and Fischer and Hout (2006) reach more or less the same conclusions. In contrast, Abramowitz and Saunders (2005) suggest that the mass public is deeply divided between red states and blue states and between churchgoers and secular voters.

The source for the passage above contains:

```
\begin{quote} Fiorina et al. \parencite*{fiorina2005}... Fischer
and Hout \parencite*{fischer2006}... Abramowitz and Saunders
\parencite*{abramowitz2005}... \end{quote}
```

`\textcite[\langle prenote \rangle][\langle postnote \rangle]{\langle key \rangle}`

Use `\textcite` for in-text citations. Here’s an example from *CMOS* 13.65:

“If an astronaut falls into a black hole, its mass will increase, but eventually the energy equivalent of that extra mass will be returned to the universe in the form of radiation. Thus, in a sense, the astronaut will be ‘recycled’” (Stephen W. Hawking, *A Brief History of Time: From the Big Bang to Black Holes* [New York: Bantam Books, 1988], 112).

5. In a *minipage* environment, `\smartcite` is equivalent to `\cite`. To use `\smartcite` with endnotes, use the *endnotes* package.

The source for the passage above contains:

```
\begin{quote} ‘‘If an astronaut falls into a black hole...’’
\mkbibparens{\textcite[112]{hawking1988}}. \end{quote}
```

Note that `\textcite` doesn’t enclose citations in parentheses but does drop the final period that standard citations usually end with. The parentheses above come from `\mkbibparens`, which switches the note’s internal parentheses to brackets.

```
\textcite*[\prenote][\postnote]{\key}
```

Like `\textcite` but suppresses the author’s position. From *CMOS* 13.65:

In their introduction to *Democracy in America* (Chicago: University of Chicago Press, 1999), translators Harvey Mansfield and Delba Winthrop write that Tocqueville “shows that the people are sovereign, whether through the Constitution or despite it, and he warns of the tyranny of the majority” (xvii).

The source for the passage above contains:

```
\begin{quote} In their introduction to \textcite*{tocqueville1999}
...\parencite[xvii]{tocqueville1999}. \end{quote}
```

2.6.2 Other Citation Commands

Windy City’s custom citation commands are convenient but not strictly necessary. They make certain citations simpler than they would be with standard commands.

```
\idemcite[\prenote][\postnote]{\key}
\idemcites(\multiprenote)(\multiptnote)[\prenote][\postnote]{\key}...[\prenote][\postnote]{\key}
\footidemcite[\prenote][\postnote]{\key}
\footidemcites(\multiprenote)(\multiptnote)[\prenote][\postnote]{\key}...[\prenote][\postnote]{\key}
```

Perhaps the best use case for these commands is the example in *CMOS* 14.57. The sources mentioned in a passage receive long citations with shortened names:

Only when we gather the work of several scholars—Walter Sutton’s explications of some of Whitman’s shorter poems; Paul Fussell’s careful study of structure in “Cradle”; S. K. Coffman’s close readings of “Crossing Brooklyn Ferry” and “Passage to India”; and the attempts of Thomas I. Rountree and John Lovell, dealing with “Song of Myself” and “Passage to India,” respectively, to elucidate the strategy in “indirection”—do we begin to get a sense of both the extent and the specificity of Whitman’s forms.¹

1. Sutton, “The Analysis of Free Verse Form, Illustrated by a Reading of Whitman,” *Journal of Aesthetics and Art Criticism* 18, no. 2 (December 1959); Fussell, “Whitman’s Curious Warble: Reminiscence and Reconciliation,” in *The Presence of Walt Whitman*, ed. R. W. B. Lewis (New York: Columbia University Press, 1962); Coffman, “‘Crossing Brooklyn Ferry’: A Note on the Catalog Technique in Whitman’s Poetry,” *Modern Philology* 51, no. 4 (May 1954); Coffman, “Form and Meaning in Whitman’s ‘Passage to India’,” *PMLA* 70, no. 3 (June 1955); Rountree, “Whitman’s Indirect Expression and Its Application to ‘Song of Myself’,” *PMLA* 73, no. 5 (December 1958): 549–55; and Lovell, “Appreciating Whitman: ‘Passage to India’,” *Modern Language Quarterly* 21, no. 2 (June 1960): 131–41

Without commands like `\idemcite`, there’s often no easy way to tell Windy City to shorten names. The preamble option `idemtracker` helps with consecutive citations of the same author, but that’s no use when you want to shorten names because you’ve mentioned them in the text.

Nevertheless, standard commands can reproduce the example in at least three ways:

```
\footnote{\cites*[Sutton,] []{sutton1959}[Fussell,] []{fussell1962}}...
\footcites*[Sutton,] []{sutton1959}[Fussell,] []{fussell1962}}...
\footnote{Sutton, \cite*{sutton1959}; Fussell, \cite*{fussell1962}}...
```

They’re ugly workarounds, exploiting starred citations commands to suppress the author’s position while you add names manually—but they do work.

With `\idemcites` and `\footidemcites`, on the other hand, you have simpler alternatives that make your intentions clearer and your file easier to read:

```
\footnote{\idemcites{sutton1959,fussell1962,...}[and] []{lovell1960}}
\footidemcites{sutton1959,fussell1962,...}[and] []{lovell1960}
\footnote{\idemcite{sutton1959}; ... and \idemcite{lovell1960}}
```

Notice that the only reason to use `\footidemcites` rather than `\footidemcite` is to insert *and* before the last citation.

2.7 Entry Types

Windy City recognizes every entry type from BibTeX, as well as some that are specific to [biblatex](#).

article Alias: *periodical*

book Aliases: *booklet*, *collection*, *manual*, *mvbook*, *mvcollection*, *proceedings*, *report*, *techreport*

incollection	Aliases: <i>bookinbook</i> , <i>conference</i> , <i>inproceedings</i> , <i>inbook</i> , <i>letter</i> , <i>suppbook</i> , <i>supp-collection</i>
letter	No aliases
misc	No aliases
online	No aliases
patent	No aliases
reference	Alias: <i>inreference</i>
review	No aliases
thesis	Aliases: <i>mastersthesis</i> , <i>phdthesis</i> , <i>unpublished</i>

For the most part, you may assign every work to the basic entry types listed above. A PhD thesis, for example, may have a *thesis* or *phdthesis* entry type. The output is the same. If an entry has a type other than the ones listed above, Windy City processes it as a book.

One comment about *reference* and *inreference* entries: You may cross-reference *inreference* entries to *reference* entries, as with articles in books, but you can get the same output with one or the other alone. Take an example from CMOS 14.232:

1. *Encyclopaedia Britannica*, 15th ed. (1980), s.v. “salvation.”

A bibliography database could have an *inreference* entry for the article cross-referenced to a *reference* entry for *Encyclopaedia Britannica*:

```
@InReference{salvation1980,
  title = {salvation},
  crossref = {britannica1980}
}
@Reference{britannica1980,
  organization = {{\emph{Encyclopaedia Britannica}}},
  edition = {15},
  year = {1980}
}
```

This approach makes sense if you plan to cite more than one article from the source.⁶ But you could also have a single entry of either type with the same data:

6. Incidentally, reference works don’t always have titles in italics. As a result, you need to set italics in your bibliography database.


```
@Reference{salvation1980,
  organization = {\emph{Encyclopaedia Britannica}},
  edition = {15},
  title = {salvation},
  year = {1980}
}
```

For unusually complicated citations, or those just not supported by the style, consider using the *misc* entry type. The style handles these entries in way that makes it a fallback for almost anything. The example below is from *CMOS* 14.264:

1. Eleanor Roosevelt, “Is America Facing World Leadership?,” convocation speech, Ball State Teacher’s College, May 6, 1959, radio broadcast, reel-to-reel tape, MPEG copy, 1:12:49, <http://libx.bsu.edu/cdm4/singleitem/collection/ElRoos/id/1>.

Roosevelt, Eleanor. “Is America Facing World Leadership?” Convocation Speech. Ball State Teacher’s College. May 6, 1959. Radio broadcast. Reel-to-reel tape. MPEG copy. 1:12:49. <http://libx.bsu.edu/cdm4/singleitem/collection/ElRoos/id/1>.

This work’s database entry contains most of its information in *usera* (for notes) and *userb* (for bibliographies). The *title* field needs manual formatting, since works of this type may have titles in italics or quotation marks.

```
@Misc{rooseveltt1959,
  author = {Roosevelt, Eleanor},
  title = {\mkbibquote{Is America Facing World Leadership?}},
  usera = {convocation speech, Ball State Teacher’s College, May 6,
    \thefield{year}, radio broadcast, reel-to-reel tape,
    MPEG copy, 1:12:49},
  userb = {Convocation Speech. Ball State Teacher’s College. May 6,
    \thefield{year}. Radio broadcast. Reel-to-reel tape.
    MPEG copy. 1:12:49},
  url = {http://libx.bsu.edu/cdm4/singleitem/collection/ElRoos/id
    /1},
  year = {1959}
}
```

You may also use the *misc* entry type to cross-reference entries in a bibliography, as in *CMOS* 14.81 and 14.82.

Ashe, Gordon. *See* Creasey, John.

Creasey, John [Gordon Ashe, pseud.]. *A Blast of Trumpets*. New York: Rinehart and Winston, 1976.

——— [Anthony Morton, pseud.]. *Hide the Baron*. New York: Walker, 1978.

Creasey, John [Jeremy York, pseud.]. *Death to My Killer*. New York: Macmillan, 1966.
 Morton, Anthony. *See* Creasey, John.
 York, Jeremy. *See* Creasey, John.

Here's the *misc* entry for one of the cross-references above:

```
@Misc{ashe,
  options = {skipdate},
  author = {Ashe, Gordon},
  userb = {\emph{See} Creasey, John}
}
```

The option *skipdate* is necessary only if you plan to format your bibliography as a reference list. It prevents Windy City from printing *n.d.* (no date) after the name to indicate a missing publication date. After adding the *misc* entries, use *\nocite* with their entry keys to add them to your bibliography, and cite the remaining entries as usual. For examples of automatic cross-referencing in notes and bibliographies see section 5 (14.108), section 6 (15.42), and section 4.

For more discussion of entry types, see section 2.8.

2.8 Data Fields

Windy City relies on a small number of data fields that aren't recognized by `BIBTEX` or `biblatex`. It also uses some standard ones in perhaps unexpected ways.

2.8.1 Standard Data Fields

Examples in this document don't always make it clear how Windy City uses standard data fields. The section discusses some of them.

authtype This field takes three values: *anon* (to print an anonymous author's name in brackets), *anon?* (to add a question mark inside the brackets), and *pseudo* (to print *pseud.* in brackets after the name of a pseudonymous author). From *CMOS* 14.79:

1. [Samuel Horsley], *On the Prosodies of the Greek and Latin Languages* (London, 1796).
2. [James Hawkes?], *A Retrospect of the Boston Tea-Party, with a Memoir of George R. T. Hewes*, by a Citizen of New-York (New-York, 1834).

[Hawkes, James?]. *A Retrospect of the Boston Tea-Party, with a Memoir of George R. T. Hewes*. By a Citizen of New-York. New-York, 1834.

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

With respect to pseudonymous authors, another solution is to use the *nameaddn* field. Unlike with *authtype*, *nameaddn* allows you to include an author's given name in the brackets. For examples, see *CMOS* 14.81.

edition To indicate a numbered edition of a work, put the edition's number in this field—for example, 2 for a second edition. To indicate a revised edition, enter either *revised* or *rev. ed.* Both options give the same output. For expanded and updated editions, you may use *expanded* or *updated*. Add additional data as necessary. For the following example from *CMOS* bibliography 2.4, *edition* contains *updated edition by Arlene O'Sean and Antoinette Schleyer*:

Swanson, Ellen. *Mathematics into Type*. Updated edition by Arlene O'Sean and Antoinette Schleyer. Providence, RI: American Mathematical Society, 1999.

You may also use the field to indicate a newspaper's edition, such as *Sunday Book Review* (see *CMOS* 14.202).

issue Windy City uses this field with the *article*, *online*, and *review* entry types to record a work's season of publication (spring, summer, autumn/fall, winter). The *date* field also records seasons—but the value 23, for the third season, returns *Autumn*. To print *Fall*, use the *issue* field. In other words, for *Fall 2013*, a work's bibliography database entry should contain:

```
issue = {Fall},
date = {2013},
```

Whereas for *Autumn 2013*, use either:

```
date = {2013-23},
```

Or:

```
issue = {Autumn},
date = {2013},
```

Remember that when *date* contains just a year of publication, you may use the classic *year* field.

pages See comments on the *nopages* bibliography option in section 2.4.

series See comments on *seriesaddn* in section 2.8.

titleaddn Like *nameaddn*, this field encloses its content in brackets. This is especially useful for translated titles. From *CMOS* 14.99:

1. Henryk Wereszycki, *Koniec sojuszu trzech cesarzy* [The end of the Three Emperors' League] (Warsaw: PWN, 1977); includes a summary in German.

2. N. M. Pirumova, *The Zemstvo Liberal Movement: Its Social Roots and Evolution to the Beginning of the Twentieth Century* [in Russian] (Moscow: Izdatel'stvo "Nauka," 1977).

Pirumova, N. M. *The Zemstvo Liberal Movement: Its Social Roots and Evolution to the Beginning of the Twentieth Century* [in Russian]. Moscow: Izdatel'stvo "Nauka," 1977.

Wereszycki, Henryk. *Koniec sojuszu trzech cesarzy* [The end of the Three Emperors' League]. Warsaw: PWN, 1977.

type With the *thesis* entry type, Windy City uses *type* to distinguish a Master's thesis from a PhD dissertation. For the latter, *type* should have the value *phdthesis* or *PhD diss.* For the former, use *mathesis* or *master's thesis*. No *type* field is needed for the *mathesis* and *phdthesis* entry types.

In rare cases, *type* is necessary for the *article* and *review* entry types when a work's bibliographic information doesn't allow Windy City to distinguish a journal article from a magazine or newspaper article. This happens when a magazine or newspaper article has an issue number. Normally, Windy City would respond by printing the issue number before the date and enclosing the date in parentheses. But the issue number needs to go first, and the date shouldn't be in parentheses. The workaround is to include a *type* field with the value *newsmag*. For an example, see *CMOS* 14.204 and compare it with the citation of Beattie in 14.171.

2.8.2 Other Data Fields

Some of Windy City's nonstandard data fields are for its internal handling of cross-referencing. Those fields aren't listed below, as they're not meant for use in a bibliography database. The rest store information that's crucial for correct formatting. Without them, quite a few citations in this document wouldn't match their counterparts in *CMOS*.

blogtitle The name of a blog goes in *blogtitle* and *blogsubtitle*. Keep in mind that blog posts
blogsubtitle take the usual *title* and *subtitle* fields.

editoraddon Use this field to include additional editorial information about a book. It's available for *book*, *incollecion*, and *review* entry types and their aliases. (For information on aliases in Windy City, see section 2.7.) When applicable, its content appears after a book's editors and translators without intervening punctuation. For an example, see section 2.5, where the citation of *Chaucer Life-Records* prints: "from materials compiled by John M. Manly and Edith Richert, with the assistance of Lilian J. Redstone et al."

seriesaddon This field is for additional information about a book's series. That includes information about the run of a series, such as *2nd ser.* and *n.s.* For examples, see *CMOS*

[14.123](#) and [14.126](#). Keep in mind that, for journals, which occasionally have a series but no series name, information like *2nd ser.* and *n.s.* go in the *series* field.

shorthand Windy City doesn't automatically italicize a *shorthand*. Per *CMOS* 14.60, a shorthand should be italicized if the title that it abbreviates is italicized. Set it the bibliography database with `\emph` or `\mkbibemph`. For examples of a *shorthand*, see section [14.59](#) and the first citation of *CMOS* in this document's introduction.

shorthandintro You may override the default announcement of a *shorthand* by adding your preferred content to *shorthandintro*. For an example, see the first citation of *CMOS* in this document's introduction, where the announcement is a separate sentence, rather than in parentheses.

shortmaintitle This field contains the short form of a *maintitle*. It should only be necessary for certain works in collections. See the citation of *The Complete Tales of Henry James* in section [4.2](#).

3. Editors, Translators, and Friends

Windy City offers significant control over the handling of editors, translators, and the like. Taking advantage of it, however, may not seem intuitive at first. This section covers all the relevant features and options.

3.1 Types of Editors and Translators

For the most part, Windy City associates the *editor* and *translator* fields with the lowest level title within the scope of an entry. In most cases, then, you can assign editors and translators simply by adding the *editor* and *translator* fields to a database entry. The entry below is an example from *CMOS* [14.104](#):

```
@Collection{adorno1999,
  author = {Adorno, Theodor W. and Benjamin, Walter},
  title = {The Complete Correspondence, 1928-1940},
  editor = {Lonitz, Henri},
  translator = {Walker, Nicholas},
  address = {Cambridge, MA},
  publisher = {Harvard University Press},
  year = {1999}
}
```

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

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

When the style processes this entry, it identifies the editor and translator of the work with the names in the *editor* and *translator* fields. Since the entry doesn't use the *swaptrans* entry option (see section 3.2), the resulting output lists the editor and translator, in that order, after the authors and title.

Cross-referencing introduces a bit more complexity, but the principle is the same: Within the scope of an entry, the style associates *editor* and *translator* with the lowest level title. In this example from *CMOS* 14.30, an essay is cross-referenced to a collection:

```
@InCollection{kaiser1964,
  author = {Kaiser, Ernest},
  title = {The Literature of Harlem},
  shorttitle = {Literature of Harlem},
  crossref = {clarke1964}
}
@Collection{clarke1964,
  editor = {Clarke, J. H.},
  title = {Harlem},
  subtitle = {A Community in Transition},
  address = {New York},
  publisher = {Citadel Press},
  year = {1964}
}
```

1. Ernest Kaiser, “The Literature of Harlem,” in *Harlem: A Community in Transition*, ed. J. H. Clarke (New York: Citadel Press, 1964).

Kaiser, Ernest. “The Literature of Harlem.” In *Harlem: A Community in Transition*, edited by J. H. Clarke. New York: Citadel Press, 1964.

Since *editor* appears within the *collection* entry, Windy City associates the editor's name with *Harlem*. If you moved *editor* from *collection* to *incollection*, the association would change to *The Literature of Harlem*.

Consider another example:

1. Francesco Petrarca, “The Ascent of Mont Ventoux,” trans. Hans Nachod, in *The Renaissance Philosophy of Man*, ed. Ernst Cassirer, Paul Oskar Kristeller, and John Herman Randall Jr. (Chicago: University of Chicago Press, 1948).

Petrarca, Francesco. “The Ascent of Mont Ventoux.” Translated by Hans Nachod. In *The Renaissance Philosophy of Man*, edited by Ernst Cassirer, Paul Oskar Kristeller, and John Herman Randall Jr., 36–46. Chicago: University of Chicago Press, 1948.

Hans Nachod translated “The Ascent of Mont Ventoux,” among other works in the collection, but not *every* work in the collection. Thus, the *translator* field must fall within the scope of the *incollection* entry:

```
@InCollection{petrarca1948,
  author = {Petrarca, Francesco},
  title = {The Ascent of Mont Ventoux},
  translator = {Nachod, Hans},
  pages = {36-46},
  crossref = {cassirer1948}
}
@Collection{cassirer1948,
  editor = {Cassirer, Ernst and Kristeller, Paul Oskar and Randall,
           Jr., John Herman},
  title = {The Renaissance Philosophy of Man},
  address = {Chicago},
  publisher = {University of Chicago Press},
  year = {1948}
}
```

By the same token, since *editor* falls within the scope of *collection*, the style associates it with *The Renaissance Philosophy of Man*.

The style supports three more basic editorial roles: compiler, reviser, and updater. To assign them, you need to use the *editortype* field. It may help to see the bibliography database entries for examples in CMOS [14.103](#) and [14.142](#):

```
@Book{schechter2011,
  editor = {Schechter, Harold, and Kurt Brown},
  editortype = {compiler},
  title = {Killer Verse},
  subtitle = {Poems of Murder and Mayhem},
  address = {London},
  publisher = {Everyman Paperback Classics},
  year = {2011}
}
@Book{turabian2013,
  author = {Turabian, Kate L.},
  title = {A Manual for Writers of Term Papers, Theses, and
           Dissertations},
  edition = {8},
```

```

editor = {Booth, Wayne C. and Colomb, Gregory G. and
          Williams, Joseph M. and {the University of Chicago
          Press Staff}},
editortype = {reviser},
address = {Chicago},
publisher = {University of Chicago Press},
year = {2013}
}

```

1. Harold Schechter and Kurt Brown, comps., *Killer Verse: Poems of Murder and Mayhem* (London: Everyman Paperback Classics, 2011).
2. Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8th ed., rev. Wayne C. Booth et al. (Chicago: University of Chicago Press, 2013).

Schechter, Harold, and Kurt Brown, comps. *Killer Verse: Poems of Murder and Mayhem*. London: Everyman Paperback Classics, 2011.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 8th ed. Revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and the University of Chicago Press Staff. Chicago: University of Chicago Press, 2013.

In addition to the five basic roles (editor, translator, compiler, reviser, and updater), you may assign names to any pair of them. A work's editor, for example, can also be its translator, compiler, reviser, or updater—but no more than one of these. And just as you can swap the order of the editor and translator roles (again, see section 3.2), you can swap all other combinations, say, to identify a work as *compiled and edited* by Jane Doe rather than *edited and compiled* by her. Simply change the value of *editortype*. A summary of these values appears in Table 1.

<i>editortype</i>	Assignment	<i>editortype</i>	Assignment
compiler	compiler	reviser	reviser
comped	compiler and editor	revcomp	reviser and compiler
comprev	compiler and reviser	reved	reviser and editor
comptrans	compiler and translator	revtrans	reviser and translator
compup	compiler and updater	revup	reviser and updater
edcomp	editor and compiler	edrev	editor and reviser
transcomp	translator and compiler	transrev	translator and reviser
updater	updater	uptrans	updater and translator
upcomp	updater and compiler	edup	editor and updater
uped	updater and editor	transup	translator and updater
upprev	updater and reviser		

Table 1

For examples in *CMOS*, we need to turn to the bibliography. The first one below shows the output of *reved* in the *editortype* field, the second of *revup*.

1. H. W. Fowler, *A Dictionary of Modern English Usage*, 2nd ed., rev. and ed. Sir Ernest Gowers (Oxford: Oxford University Press, 1965).
2. Ernest Gowers, *Plain Words: A Guide to the Use of English*, rev. and up. Rebecca Gowers (London: Penguin Books, 2015).

Fowler, H. W. *A Dictionary of Modern English Usage*. 2nd ed. Revised and edited by Sir Ernest Gowers. Oxford: Oxford University Press, 1965.
Gowers, Ernest. *Plain Words: A Guide to the Use of English*. Revised and updated by Rebecca Gowers. London: Penguin Books, 2015.

Missing from Table 1 are *editor*, *translator*, *edtrans*, and *transed*. Windy City has bibliography strings for them, too, but they're meant for the style's internal use. It determines which of them applies, if any, based on the contents of the *editor* and *translator* fields and the option *swaptrans*. You never need to use them in a bibliography database.

Three more values of *editortype* allow you to assign editors to higher level titles: *maintitle*, *series*, and *issuetitle*. Here's an example from *CMOS* 14.123:

```
@Book{allen2009,
  author = {Allen, Judith A.},
  title = {The Feminism of Charlotte Perkins Gilman},
  subtitle = {Sexualities, Histories, Progressivism},
  series = {Women in Culture and Society},
  editor = {Stimpson, Catharine R.},
  editortype = {series},
  address = {Chicago},
  publisher = {University of Chicago Press},
  year = {2009}
}
```

1. Judith A. Allen, *The Feminism of Charlotte Perkins Gilman: Sexualities, Histories, Progressivism*, Women in Culture and Society, ed. Catharine R. Stimpson (Chicago: University of Chicago Press, 2009).

Allen, Judith A. *The Feminism of Charlotte Perkins Gilman: Sexualities, Histories, Progressivism*. Women in Culture and Society, edited by Catharine R. Stimpson. Chicago: University of Chicago Press, 2009.

If there were no *editortype* assigning the editor to the series, the output would list a book's editor. In short, for a title's compilers, revisers, and updaters and for any

title at a higher level than *title*, you need to use *editortype*. Combined with Windy City’s support for citing articles, chapters, books, and other works within books, this scheme allows for several sets of editors per work, although it does limit you to just one set of compilers, revisers, and updaters.

What about translators? Unless a work’s bibliography database entry has a *translator* field with the value *maintitle*, Windy City associates the names in *translator* with the entry’s lowest level title. (Recall “The Ascent of Mont Ventoux” above.) You should rarely, and perhaps never, need more than one set of translators per work. But if you do, Windy City lets you assign as many as three—as long as you cross-reference a work with one set of translators to another with two.

The style has three other name lists for editors: *editora*, *editorb*, and *editorc*. If a work has more than one set of editors, list editors of the lowest level title in *editor*. Usually, those are editors of a *title*. The next level up, as it were, is for *editora*, followed by *editorb*, then *editorc*. Remember to include the appropriate *type* field to indicate an editor’s role. These fields are *editortype* (for *editor*), *editoratype* (for *editora*), *editorbtype* (for *editorb*), and *editorctype* (for *editorc*).

As it happens, Windy City puts a lot of effort into sorting out where to print the names of editors and translators, so it’s a bit more clever than the previous paragraph suggests. In particular, if you use *editortype* to assign an *editor* to a *maintitle* or some other higher level title, and have an *editora* with no corresponding *editoratype*, Windy City will assume that *editora* is the editor of the *title*. Regardless, the best practice is to follow the rule of thumb described above, reserving *editor* for *title* and working up from there.

3.2 Switching Places and Roles

Normally, Windy City lists editors first. But if translators are listed first on a work’s title page, you should reverse the order (see *CMOS* 14.104). For that, use the entry option *swaptrans*. Compare:

1. Jane Doe, *A Book’s Title*, ed. John Smith, trans. Jane Doe (Chicago: University of Chicago Press, 2010).

Doe, Jane. *A Book’s Title*. Edited by John Smith. Translated by Jane Doe. Chicago: University of Chicago Press, 2010.

1. Jane Doe, *A Book’s Title*, trans. Jane Doe, ed. John Smith (Chicago: University of Chicago Press, 2010).

Doe, Jane. *A Book’s Title*. Translated by Jane Doe. Edited by John Smith. Chicago: University of Chicago Press, 2010.

If a work has no author, but has an editor, the style will print the editor's name in the author's position. The same happens if a work has no author but does have a translator. The following are examples from *CMOS* 14.103:

1. Jennifer Egan, ed., *The Best American Short Stories*, 2014 (Boston: Houghton Mifflin Harcourt, 2014), 100.
2. Theodore Silverstein, trans., *Sir Gawain and the Green Knight* (Chicago: University of Chicago Press, 1974), 34.

Egan, Jennifer, ed. *The Best American Short Stories*, 2014. Boston: Houghton Mifflin Harcourt, 2014.

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

What if a work has no author but has editors and translators? Since Windy City gives priority to editors, it defaults to listing editors in the author's position:

1. John Smith, ed., *A Book's Title*, trans. Jane Doe (Chicago: University of Chicago Press, 2002).

Smith, John, ed. *A Book's Title*. Translated by Jane Doe. Chicago: University of Chicago Press, 2002.

Use *swaptrans* to reverse them:

1. Jane Doe, trans., *A Book's Title*, ed. John Smith (Chicago: University of Chicago Press, 2002).

Doe, Jane, trans. *A Book's Title*. Edited by John Smith. Chicago: University of Chicago Press, 2002.

Similarly, if a work's editors and translators are the same, the style will print the editors' role first, as in *edited and translated by*. Reverse them with *swaptrans*. From *CMOS* 14.104:

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

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

To make switching roles easier in these cases, you may also use the relevant *editortype* field with a bibliography string from Table 1. After all, for compilers, revisers, and updaters, you need to put a value in *editortype* anyway. So, if you pick one that begins with *trans* (*transcomp*, *transed*, *transrev*, or *transup*), Windy City will assume that the translator's role goes first.

On rare occasions, you may want to swap the position of an author and an editor or translator. *CMOS* 14.104 gives an example:

1. T. S. Eliot, ed., *Literary Essays*, by Ezra Pound (New York: New Directions, 1953).

Eliot, T. S., ed. *Literary Essays*. By Ezra Pound. New York: New Directions, 1953.

You can get this effect with the entry option *swapauth*, which works for *book*, *book-inbook*, *collection*, *inbook*, *incollection*, *mvbook*, and *mvcollection* entry types. But beware: Windy City doesn't look ahead to see if there's really an editor or translator to take the author's place. If it doesn't find one, it will still print the author's name after the title, leaving the author's position empty. Also, if it finds both an editor and a translator, and they're not the same person, it will print the editor's name in the author's position—again, giving priority to editors. If you want the translator's name in the author's position, use *swapauth* with *swaptrans*.

For correct sorting in a bibliography, a work that uses *swapauth* needs a field like *sortname* to sort it by the name of the editor or translator whose name will occupy the author's position. It would be nice if Windy City could do this for you, but at present no feature of [bibtex](#) seems to allow the kind of on-the-fly changes to sorting that *swapauth* requires. Below is the entry for the previous example:

```
@Book{pound1953,
  options = {swapauth},
  author = {Pound, Ezra},
  title = {Literary Essays},
  editor = {Eliot, T. S.},
  sortname = {Eliot, T. S.},
  address = {New York},
  publisher = {New Directions},
  year = {1953}
}
```

4. Collections

Before you cite a collection or one of its volumes, you need to consider how you want the citation to look (*CMOS* gives you options) and whether the collection should count as a single work or as a composite. These issues have implications for how you structure entries in your bibliography database and how you use citation commands.

4.1 Structuring Citations

A work in a collection usually has a title and perhaps other publication information that differs from the collection's. When preparing your bibliography database, the

most basic choice to make about a work in a collection is which publication information has priority, the collection's or the volume's. Consider an example from *CMOS* 14.119:

1. Tenisha Armstrong, ed., *To Save the Soul of America, January 1961–August 1962*, vol. 7 of *The Papers of Martin Luther King, Jr.*, ed. Clayborne Carson (Berkeley: University of California Press, 1992–).

Armstrong, Tenisha, ed. *To Save the Soul of America, January 1961–August 1962*. Vol. 7 of *The Papers of Martin Luther King, Jr.*, edited by Clayborne Carson. Berkeley: University of California Press, 1992–.

The editor and title of the volume precede the editor and title of the collection. In standard notes and bibliographies, *CMOS* gives you the option of reversing this order. (See especially *CMOS* 14.119, 14.121, and 14.122, and compare 14.144 and 15.41.) Windy City does as well, with the entry or preamble option *swapvol*.

1. Clayborne Carson, ed., *The Papers of Martin Luther King, Jr.*, vol. 7, *To Save the Soul of America, January 1961–August 1962*, ed. Tenisha Armstrong (Berkeley: University of California Press, 2014).

Carson, Clayborne, ed. *The Papers of Martin Luther King, Jr.* Vol. 7, *To Save the Soul of America, January 1961–August 1962*, edited by Tenisha Armstrong. Berkeley: University of California Press, 2014.

In contexts where information for just one title appears (certain short citations), the one with priority determines which one identifies the work. By default, as you can see in the second note below, the volume has priority:

1. Tenisha Armstrong, ed., *To Save the Soul of America, January 1961–August 1962*, vol. 7 of *The Papers of Martin Luther King, Jr.*, ed. Clayborne Carson (Berkeley: University of California Press, 1992–).
2. Armstrong, *To Save the Soul of America*, 45.

Whereas with *swapvol*:

1. Clayborne Carson, ed., *The Papers of Martin Luther King, Jr.*, vol. 7, *To Save the Soul of America, January 1961–August 1962*, ed. Tenisha Armstrong (Berkeley: University of California Press, 2014).
2. Carson, *The Papers of Martin Luther King, Jr.*, 7:45.

Notice the volume number in the second note above, separated from the page by a colon. When the collection has priority, the volume number should appear in the citation. There are enough examples in *CMOS* to make that clear. But when the

volume has priority, the volume number is at best optional but probably incorrect. (It could cause confusion, since the collection is what comes in volumes, not the volumes themselves.) In any event, Windy City prints the volume number only when the collection has priority, that is, when *swapvol* is *true*.

If you want collections to have priority in every case, use the *swapvol* preamble option, which acts globally. More likely, though, you'll want to give priority to the collection when citing some works but not others. In those cases, use the *swapvol* entry option. A good candidate for the latter is this example from CMOS 14.118:

1. *The Complete Tales of Henry James*, ed. Leon Edel, vol. 5, 1883–1884 (London: Rupert Hart-Davis, 1963).

James, Henry. *The Complete Tales of Henry James*. Edited by Leon Edel. Vol. 5, 1883–1884. London: Rupert Hart-Davis, 1963.

The volume's title (1883–1884) merely indicates a portion of the collection, somewhat like the volume of an encyclopedia with the title *D–F*. There's nothing wrong with putting it first. But putting it second seems more intuitive.

For other works, *swapvol* may seem like a poor choice, even if the output is formally correct:

1. Gordon N. Ray, ed., *An Introduction to Literature*, vol. 1, *Reading the Short Story*, by Herbert Barrows (Boston: Houghton Mifflin, 1959).

Ray, Gordon N., ed. *An Introduction to Literature*. Vol. 1, *Reading the Short Story*, by Herbert Barrows. Boston: Houghton Mifflin, 1959.

Having the editor's name first and the author's name after the volume's title looks odd. But it's not wrong. The volume's author didn't write every volume of the collection. In giving priority to the collection, then, the first position, where an author's name normally goes, should go to the collection's editor, not to the volume's author. By contrast, the default output looks more familiar:

1. Herbert Barrows, *Reading the Short Story*, vol. 1 of *An Introduction to Literature*, ed. Gordon N. Ray (Boston: Houghton Mifflin, 1959).

Barrows, Herbert. *Reading the Short Story*. Vol. 1 of *An Introduction to Literature*, edited by Gordon N. Ray. Boston: Houghton Mifflin, 1959.

One drawback of *swapvol* is that some works changed by it won't sort correctly in a bibliography without help. The affected works include those without listed authors and those in which the volume has an author but the collection as a whole

doesn't—and possibly others. You can fix them by adding a *sortname* field to their bibliography database entries.

This drawback shouldn't affect *bookinbook*, *inbook*, *incollection*, or *letter* entries when they're cross-referenced to works that are changed by *swapvol*. They should have their own authors or titles that Windy City can use for proper sorting. It seems that *CMOS* gives exactly one such example in [14.120](#):

1. Unpublished letter to the editor of the *Afro-American* (Washington, DC), in *To Save the Soul of America, January 1961–August 1962*, ed. Tenisha Armstrong, vol. 7 of *The Papers of Martin Luther King, Jr.*, ed. Clayborne Carson (Berkeley: University of California Press, 1992–), 169–71.
2. King, Letter to the *Afro-American*, 170.

King, Martin Luther, Jr. Unpublished letter to the editor of the *Afro-American* (Washington, DC). In *To Save the Soul of America, January 1961–August 1962*, edited by Tenisha Armstrong. Vol. 7 of *The Papers of Martin Luther King, Jr.*, edited by Clayborne Carson. Berkeley: University of California Press, 1992–.

Here's the output with the preamble or entry option *swapvol*:

1. Unpublished letter to the editor of the *Afro-American* (Washington, DC), in *The Papers of Martin Luther King, Jr.*, ed. Clayborne Carson, vol. 7, *To Save the Soul of America, January 1961–August 1962*, ed. Tenisha Armstrong (Berkeley: University of California Press, 2014), 169–71.
2. King, Letter to the *Afro-American*, 170.

King, Martin Luther, Jr. Unpublished letter to the editor of the *Afro-American* (Washington, DC). In *The Papers of Martin Luther King, Jr.*, edited by Clayborne Carson. Vol. 7, *To Save the Soul of America, January 1961–August 1962*, edited by Tenisha Armstrong. Berkeley: University of California Press, 2014.

In neither case does Windy City print the volume number before the page reference. That's because, with or without *swapvol*, the citation is directly to the work's title, not to the collection. The same goes for articles, chapters, books, and other works of this type. Further, consistent with *CMOS* [14.108](#) and [15.42](#), Windy City cross-references previously cited volumes.

1. Jane Doe, "A Poem," trans. John Smith, in *A Volume of Poems*, ed. David Jones, vol. 2 of *A Collection of Poems*, ed. Amy White (Chicago: University of Chicago Press, 2016–18), 56.
2. Mary Adams, "Another Poem," in Jones, *A Volume of Poems*, 128.

Adams, Mary. "Another Poem." In Jones, *A Volume of Poems*, 128–32.
Doe, Jane. "A Poem." Translated by John Smith. In Jones, *A Volume of Poems*, 56–57.

Jones, David, ed. *A Volume of Poems*. Vol. 2 of *A Collection of Poems*, edited by Amy White. Chicago: University of Chicago Press, 2016–18.

Now with *swapvol*:

1. Jane Doe, “A Poem,” trans. John Smith, in *A Collection of Poems*, ed. Amy White, vol. 2, *A Volume of Poems*, ed. David Jones (Chicago: University of Chicago Press, 2018), 56.
2. Mary Adams, “Another Poem,” in White, *A Collection of Poems*, 128.

Adams, Mary. “Another Poem.” In White, *A Collection of Poems*, 128–32.

Doe, Jane. “A Poem.” Translated by John Smith. In White, *A Collection of Poems*, 56–57.

White, Amy, ed. *A Collection of Poems*. Vol. 2, *A Volume of Poems*, edited by David Jones. Chicago: University of Chicago Press, 2018.

How does Windy City determine which entries in a bibliography database work with *swapvol*? To keep things simple, let’s focus on individual volumes of a collection, rather than works collected in them, like articles and chapters. Below are entries for an earlier example:

```
@InBook{armstrong2014,
  editor = {Armstrong, Tenisha},
  title = {To Save the Soul of America, January 1961–August
    1962},
  shorttitle = {To Save the Soul of America},
  volume = {7},
  year = {2014},
  crossref = {carson1992}
}
@Collection{carson1992,
  editor = {Carson, Clayborne},
  title = {The Papers of Martin Luther King, Jr.},
  volumes = {14},
  address = {Berkeley},
  publisher = {University of California Press},
  year = {1992-}
}
```

A *bookinbook* or *inbook* entry for a volume works with *swapvol* if it has a *title*, a *volume*, and another *title* inherited from a cross-referenced entry, and if it lacks certain fields that it shouldn’t have, such as a *maintitle* field or a *volume* field inherited from the cross-referenced entry. You can find the exact details in *windycity.bbx*. Just remember that entries like these should always be cross-referenced to a *collection*

or one of its aliases. Since Windy City treats them the same, it makes no difference whether you designate entries for volumes as *bookinbook* or *inbook*.

With one exception, you can get the same output with a *book*, *collection*, *mvbook*, or *mvcollection* entry. As before, the choice of entry type is arbitrary. All four are equivalent. Here's a counterpart to the previous example using *collection*:

```
@Collection{carson2014,
  editor = {Armstrong, Tenisha},
  title = {To Save the Soul of America, January 1961-August
    1962},
  volume = {7},
  maintitle = {The Papers of Martin Luther King, Jr.},
  editora = {Carson, Clayborne},
  editoratype = {maintitle},
  volumes = {14},
  address = {Berkeley},
  publisher = {University of California Press},
  year = {2014}
}
```

These entries work with *swapvol* if they have *volume* and *maintitle* fields, among other conditions. You may prefer them over *bookinbook* or *inbook* entries if you only intend to cite one volume of the collection and have no need to cite the collection as a whole. You risk trouble, though, if the volumes of the collection have different publication dates, as they do for *The Papers of Martin Luther King, Jr.* If the publication information for this volume goes last, the bibliography and long citation should list the publication date as *2014*. If the publication information for the collection goes last, that date is *1992*–. A *book* or *collection* entry, however, has just one field for a publication date, so using *swapvol* on *carson2014* would print *2014*, not *1992*–. Otherwise, the entry types are interchangeable. You can find examples of both approaches in *windycity.bib*.

Certain entries cross-referenced to entries that work with *swapvol* also work with it. Those entry types are limited to *bookinbook*, *inbook*, *incollection*, or *letter*. For the letter cited above:

```
@Letter{king2014,
  author = {King, Jr., Martin Luther},
  title = {Unpublished letter to the editor of the
    \emph{Afro-American} (Washington, DC)},
  crossref = {armstrong2014}
}
```

You may cross-reference this entry to *armstrong2014* or *carson2014*. The only difference is that, with *swapvol*, cross-referencing to *carson2014* once more gives the

wrong publication date for the collection. With many collections, this wouldn't be an issue. Convenience, then, is perhaps the only consideration in choosing how you do it. If you plan to cite more than one volume of a collection, and different works in those volumes or the collection as a whole, cross-referencing to *bookinbook* or *inbook* entries is probably simpler. The other way is simpler if you plan to cite just one work in one volume.

As mentioned in CMOS 15.41, reference lists should give priority to the volume, not to the collection. Nevertheless, Windy City doesn't prevent you from using *swapvol* with *reflist*. Either way, remember that when a volume and a collection have different publication dates, a reference list entry prints both dates, which in turn requires you to use the *bookinbook* or *inbook* approach.

Armstrong, Tenisha, ed. 2014. *To Save the Soul of America, January 1961–August 1962*. Vol. 7 of *The Papers of Martin Luther King, Jr.*, edited by Clayborne Carson. Berkeley: University of California Press, 1992–.

A final issue concerns whether you want long citations to give a work's total number of volumes. Whereas entries in a bibliography almost always give that number (the exceptions are those that work with *swapvol*), doing so in notes is optional (per CMOS 14.118).

Here's what Windy City does: Apart from entries that work with *swapvol*, it prints the *volumes* field in long citations only if the *postnote* field is empty. That's not a requirement of CMOS. But there are several reasons for preferring this approach. If the *postnote* is empty, printing the total preserves the correspondence between the long citation and its entry in the bibliography. This prevents the appearance that something has gone wrong when an element in one is missing from the other. If the *postnote* isn't empty, it likely contains information that, as with page references, should also include a volume number (see section 4.2). Including a volume number makes it less important, arguably, to include the total number of volumes. The main benefit, anyway, is that Windy City's approach is consistent with citations of *The Lisle Letters* in CMOS 14.117 and 14.118. No simpler rule would be.

Confused? All you need to know is that, barring exceptions for *swapvol*, if you want to print a work's total number of volumes without regard to the *postnote*, use the entry option *listvols*. Windy City uses it to match some examples in CMOS, such as in 14.59:

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

4.2 Collections as Single Works

Although its discussion is a bit obscure, *CMOS* treats some multivolume collections as single works—but only, it seems, if every volume of the collection has the same title and publication date. To illustrate the distinction between a collection that counts as a single work and one that doesn't, *CMOS* gives the following examples in 14.118:

1. Muriel St. Clare Byrne, ed., *The Lisle Letters* (Chicago: University of Chicago Press, 1981), 4:243.
2. *The Complete Tales of Henry James*, ed. Leon Edel, vol. 5, 1883–1884 (London: Rupert Hart-Davis, 1963), 32–33.
3. Byrne, *Lisle Letters*, 4:245.
4. *Complete Tales of Henry James*, 5:34.

In citations of *The Lisle Letters*, volume numbers and pages are separated by a colon. With *The Complete Tales of Henry James*, only the second citation follows this pattern. In the first, the volume number appears earlier, after the editor's name. Why? Apparently, *The Lisle Letters* count as a single, multivolume work because every volume has the same title and publication date. Not so *The Complete Tales of Henry James*. Its volumes have different titles and publication dates.

To get the right output, your bibliography database and citations need to reflect this distinction. Think of it this way: If a multivolume collection meets the criteria of a single work (all volumes have the same title and publication date), your bibliography database should have just one entry to which all citations of the collection refer, regardless of whether they cite particular volumes or the collection as a whole. Here's the entry for *The Lisle Letters*:

```
@Collection{byrne1981,
  editor = {Byrne, Muriel St. Clare},
  title = {The Lisle Letters},
  volumes = {6},
  address = {Chicago},
  publisher = {University of Chicago Press},
  year = {1981}
}
```

To cite a particular volume of the collection, include the volume number in the citation's *postnote*. For citations of pages, remember the format from *CMOS* 14.118: Volume numbers and pages are separated with a colon. Here's the source for the first citation of *The Lisle Letters*:

```
\cite[4:243]{byrne1981}
```

To cite a volume by itself, without a page reference, or to cite chapters, sections, and other parts of the work, remember to use the appropriate abbreviations (for some examples, see *CMOS* 14.120, 15.23, and 15.41):

```
\cite[vol. 3, chap. 9]{byrne1981}
```

What if the *postnote* is empty? Windy City assumes that you mean to cite the collection as a whole. As such, the first, long citation of the work prints the collection's total number of volumes. Subsequent entries indicate the collection in whatever short form corresponds to the preamble options. The following shows the default output for two such citations of the collection:

1. Muriel St. Clare Byrne, ed., *The Lisle Letters*, 6 vols. (Chicago: University of Chicago Press, 1981).
2. Byrne, *Lisle Letters*.

For collections like *The Complete Tales of Henry James*, which don't count as single works, every volume needs to have its own entry in the bibliography database. Here's the entry for the volume cited in *CMOS* 14.118:

```
@Collection{james1963.5,
  options = {swapvol},
  author = {James, Henry},
  title = {1883-1884},
  volume = {5},
  maintitle = {The Complete Tales of Henry James},
  shortmaintitle = {Complete Tales of Henry James},
  editor = {Edel, Leon},
  editortype = {maintitle},
  volumes = {12},
  address = {London},
  publisher = {Rupert Hart-Davis},
  year = {1963}
}
```

Since the volume number is part of the entry and needs to print in different places depending on the context, don't include it in the *postnote*. Let Windy City handle it. Below is the source for the first and second citations of *The Complete Tales Henry James*:

```
\item \cite*[32--33]{james1963.5}
...
\item \cite*[34]{james1963.5}
```

The first citation prints the volume number after the editor's name, long before the *postnote*. The second prints it just before the *postnote*, separated from the page by a colon:

2. *The Complete Tales of Henry James*, ed. Leon Edel, vol. 5, 1883–1884 (London: Rupert Hart-Davis, 1963), 32–33.

...

4. *Complete Tales of Henry James*, 5:34.

Neither type of collection uses cross-referencing in the bibliography database. For *The Lisle Letters*, cross-referencing would introduce needless complexity. A single work should have a single entry, not multiple, cross-referenced entries. For *The Complete Tales Henry James*, cross-referencing would result in errors because, with different titles and publication dates, not all publication data for the collection is true of each volume. To cite the collection as a whole, as in *CMOS* 14.117, add a separate entry:

```
@Collection{james1962,
  author = {James, Henry},
  title = {The Complete Tales of Henry James},
  shorttitle = {Complete Tales of Henry James},
  editor = {Edel, Leon},
  volumes = {12},
  address = {London},
  publisher = {Rupert Hart-Davis},
  year = {1962-64}
}
```

4.3 Works *in* Volumes or *as* Volumes

Many examples so far show the use of the *volume* field. What they don't quite show is that, as with editors and translators, Windy City associates *volume* with an entry's lowest level title. Usually, this doesn't require any thought when preparing a bibliography database. The *volume* field goes where you'd expect it to. But if you're not careful, you could end up with errors, especially when citing books in collections.

```
@InBook{spinoza1900.1.1,
  title = {A Theological-Political Treatise},
  crossref = {spinoza1900.1}
}
@Collection{spinoza1900.1,
  author = {Spinoza, Benedict de},
  title = {The Chief Works of Benedict de Spinoza},
```

```

edition = {revised},
translator = {Elwes, R. H. M.},
volume = {1},
address = {London},
publisher = {George Bell {and} Sons},
year = {1900}
}

```

In the entries above, Windy City associates *volume* with *The Chief Works of Benedict de Spinoza*, not with *A Theological-Political Treatise*. The latter, it assumes, isn’t volume one of the collection but a work contained *in* volume one, presumably with other works. Windy City formats the citation accordingly:

1. Benedict de Spinoza, *A Theological-Political Treatise*, in *The Chief Works of Benedict de Spinoza*, rev. ed., trans. R. H. M. Elwes, vol. 1 (London: George Bell and Sons, 1900).

Spinoza, Benedict de. *A Theological-Political Treatise*. In *The Chief Works of Benedict de Spinoza*, rev. ed. Translated by R. H. M. Elwes. Vol. 1. London: George Bell and Sons, 1900.

If *volume* were within the scope of *spinoza1900.1.1*, Windy City would assume that *A Theological-Political Treatise* is volume one of *The Chief Works of Benedict de Spinoza*. The same error would occur if you put all the data for the citation into a *collection* entry. Windy City would associate *volume* with *title*, not with *main-title*. The upshot is that correctly citing a work like this requires cross-referencing an *inbook* or *bookinbook* entry to a *collection*, *book*, *mvbook*, or *mvcollection* entry. (Again, the alternatives give the same output.) Only then would Windy City associate *volume* with the right *title*.

5. Examples from CMOS Chap. 14, “Notes and Bibliography”

Examples in this section reproduce those in CMOS chapter 14. To help with cross-checking, subsection numbers and headings are from CMOS.

5.1 Basic Format, with Examples and Variations

14.23 Notes and bibliography—examples and variations

1. Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (New York: Alfred A. Knopf, 2012), 87-88.
2. Strayed, *Wild*, 261, 265.
3. Meghan Daum, ed., *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids* (New York: Picador, 2015), 32.

4. Daum, *Selfish, Shallow, and Self-Absorbed*, 134–35.
5. Brian Grazer and Charles Fishman, *A Curious Mind: The Secret to a Bigger Life* (New York: Simon & Schuster, 2015), 188.
6. Grazer and Fishman, *A Curious Mind*, 190.
7. Gabriel García Márquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242–55.
8. García Márquez, *Love in the Time of Cholera*, 33.
9. Glenn Gould, “Streisand as Schwarzkopf,” in *The Glenn Gould Reader*, ed. Tim Page (New York: Vintage Books, 1984), 310.
10. Gould, “Streisand as Schwarzkopf,” 309.
11. Benjamin Bagley, “Loving Someone in Particular,” *Ethics* 125, no. 2 (January 2015): 484–85.
12. Bagley, “Loving Someone in Particular,” 501.
13. Jui-Ch’i Liu, “Beholding the Feminine Sublime: Lee Miller’s War Photography,” *Signs* 40, no. 2 (Winter 2015): 311, <https://doi.org/10.1086/678242>.
14. Liu, “Beholding the Feminine Sublime,” 312.

Bagley, Benjamin. “Loving Someone in Particular.” *Ethics* 125, no. 2 (January 2015): 477–507.

Daum, Meghan, ed. *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids*. New York: Picador, 2015.

García Márquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

Gould, Glenn. “Streisand as Schwarzkopf.” In *The Glenn Gould Reader*, edited by Tim Page, 308–11. New York: Vintage Books, 1984.

Grazer, Brian, and Charles Fishman. *A Curious Mind: The Secret to a Bigger Life*. New York: Simon & Schuster, 2015.

Liu, Jui-Ch’i. “Beholding the Feminine Sublime: Lee Miller’s War Photography.” *Signs* 40, no. 2 (Winter 2015): 308–19. <https://doi.org/10.1086/678242>.

Strayed, Cheryl. *Wild: From Lost to Found on the Pacific Crest Trail*. New York: Alfred A. Knopf, 2012.

5.2 Notes

14.30 Basic structure of the short form

1. Samuel A. Morley, *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery* (Baltimore: Johns Hopkins University Press, 1995), 24–25.
2. Regina M. Schwartz, “Nationals and Nationalism: Adultery in the House of David,” *Critical Inquiry* 19, no. 1 (1992): 131–32.
3. Ernest Kaiser, “The Literature of Harlem,” in *Harlem: A Community in Transition*, ed. J. H. Clarke (New York: Citadel Press, 1964).
4. Morley, *Poverty and Inequality*, 43.
5. Schwartz, “Nationals and Nationalism,” 138.
6. Kaiser, “Literature of Harlem,” 189–90.

- Kaiser, Ernest. "The Literature of Harlem." In *Harlem: A Community in Transition*, edited by J. H. Clarke. New York: Citadel Press, 1964.
- Morley, Samuel A. *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery*. Baltimore: Johns Hopkins University Press, 1995.
- Schwartz, Regina M. "Nationals and Nationalism: Adultery in the House of David." *Critical Inquiry* 19, no. 1 (1992): 131–32.

14.34 Shortened citations versus "ibid"

On short citations and the *short* and *ibid* preamble options, see sections 2.3 and 2.4.

1. Morrison, *Beloved*, 3.
2. Morrison, 18.
3. Morrison, 18.
4. Morrison, 24–26.
5. Morrison, *Song of Solomon*, 401–2.
6. Morrison, 433.
7. Díaz, *Oscar Wao*, 37–38.
8. Morrison, *Song of Solomon*, 403.
9. Díaz, *Oscar Wao*, 152.
10. Díaz, 201–2.
11. Morrison, *Song of Solomon*, 240; *Beloved*, 32.
12. Morrison, *Beloved*, 33.

With options *short* and *ibid*:

1. Morrison, *Beloved*, 3.
2. *Ibid.*, 18.
3. *Ibid.*
4. *Ibid.*, 24–26.
5. Morrison, *Song of Solomon*, 401–2.
6. *Ibid.*, 433.
7. Díaz, *Oscar Wao*, 37–38.
8. Morrison, *Song of Solomon*, 403.
9. Díaz, *Oscar Wao*, 152.
10. *Ibid.*, 201–2.
11. Morrison, *Song of Solomon*, 240; *Beloved*, 32.
12. Morrison, *Beloved*, 33.

14.54 Source notes for previously published material

1. Reprinted with permission from Steven Shapin, *The Scientific Revolution* (Chicago: University of Chicago Press, 1996), 15–64.

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

Fried, Michael. “Manet in His Generation: The Face of Painting in the 1860s.” *Critical Inquiry* 19, no. 1 (1992): 22–69.
 Shapin, Steven. *The Scientific Revolution*. Chicago: University of Chicago Press, 1996.

14.57 Several citations in one note

See 6.2 for information on how to reproduce this example.

Only when we gather the work of several scholars—Walter Sutton’s explications of some of Whitman’s shorter poems; Paul Fussell’s careful study of structure in “Cradle”; S. K. Coffman’s close readings of “Crossing Brooklyn Ferry” and “Passage to India”; and the attempts of Thomas I. Rountree and John Lovell, dealing with “Song of Myself” and “Passage to India,” respectively, to elucidate the strategy in “indirection”—do we begin to get a sense of both the extent and the specificity of Whitman’s forms.¹

1. Sutton, “The Analysis of Free Verse Form, Illustrated by a Reading of Whitman,” *Journal of Aesthetics and Art Criticism* 18, no. 2 (December 1959); Fussell, “Whitman’s Curious Warble: Reminiscence and Reconciliation,” in *The Presence of Walt Whitman*, ed. R. W. B. Lewis (New York: Columbia University Press, 1962); Coffman, “‘Crossing Brooklyn Ferry’: A Note on the Catalog Technique in Whitman’s Poetry,” *Modern Philology* 51, no. 4 (May 1954); Coffman, “Form and Meaning in Whitman’s ‘Passage to India,’” *PMLA* 70, no. 3 (June 1955); Rountree, “Whitman’s Indirect Expression and Its Application to ‘Song of Myself,’” *PMLA* 73, no. 5 (December 1958): 549–55; and Lovell, “Appreciating Whitman: ‘Passage to India,’” *Modern Language Quarterly* 21, no. 2 (June 1960): 131–41.

14.59 Abbreviations for frequently cited works

For information on shorthands, see section 8.2.

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

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

Shurtleff, Nathaniel B., ed. *Records of the Governor and Company of the Massachusetts Bay in New England (1628–86)*. 5 vols. Boston, 1853–54.

14.68 The 3-em dash for one repeated name

A 3-em dash replaces names in the author's position of a citation in consecutive citations on the same page. Thus, whether the example below exactly reproduces that in *CMOS* 14.68 depends in part on whether a page break falls somewhere within the list.

- Judt, Tony. *A Grand Illusion? An Essay on Europe*. New York: Hill and Wang, 1996.
 ———. *Reappraisals: Reflections on the Forgotten Twentieth Century*. New York: Penguin Press, 2008.
 ———, ed. *Resistance and Revolution in Mediterranean Europe, 1939–1948*. New York: Routledge, 1989.
 Squire, Larry R. "The Hippocampus and the Neuropsychology of Memory." In *Neurobiology of the Hippocampus*, edited by W. Seifert, 491–511. New York: Oxford University Press, 1983.
 ———. *Memory and Brain*. New York: Oxford University Press, 1987.

5.3 Author's Name

14.75 One author

1. David Shields, *How Literature Saved My Life* (New York: Alfred A. Knopf, 2013), 33.
2. Wendy Hui Kyong Chun, "On Hypo-real Models or Global Climate Change: A Challenge for the Humanities," *Critical Inquiry* 41, no. 3 (Spring 2015): 677.
3. Jeffrey Q. McCune Jr., *Sexual Discretion: Black Masculinity and the Politics of Passing* (Chicago: University of Chicago Press, 2014), 5.
4. Shields, *Literature*, 100–101.
5. Chun, "Hypo-real Models," 681.
6. McCune, *Sexual Discretion*, 105–11.

Chun, Wendy Hui Kyong. "On Hypo-real Models or Global Climate Change: A Challenge for the Humanities." *Critical Inquiry* 41, no. 3 (Spring 2015): 675–703.
 McCune, Jeffrey Q., Jr. *Sexual Discretion: Black Masculinity and the Politics of Passing*. Chicago: University of Chicago Press, 2014.
 Shields, David. *How Literature Saved My Life*. New York: Alfred A. Knopf, 2013.

14.76 Two or more authors (or editors)

1. Kathryn Sorrells and Sachi Sekimoto, eds., *Globalizing Intercultural Communication: A Reader* (Thousand Oaks, CA: SAGE, 2015), xvi.
2. Steven D. Levitt and Stephen J. Dubner, *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything* (New York: William Morrow, 2005), 20–21.

3. Kate D. L. Umbers, Matthew R. E. Symonds, and Hanna Kokko, "The Mathematics of Female Pheromone Signaling: Strategies for Aging Virgins," *American Naturalist* 185, no. 3 (March 2015): 422.
4. Sorrells and Sekimoto, *Globalizing Intercultural Communication*, xx-xxi.
5. Natalia V. Gmuca et al., "The Fat and the Furriest: Morphological Changes in Harp Seal Fur with Ontogeny," *Physiological and Biochemical Zoology* 88, no. 2 (March/April 2015): 158.
6. Gmuca et al., "Harp Seal Fur," 160.

Gmuca, Natalia V., Linnea E. Pearson, Jennifer M. Burns, and Heather E. M. Liwanag. "The Fat and the Furriest: Morphological Changes in Harp Seal Fur with Ontogeny." *Physiological and Biochemical Zoology* 88, no. 2 (March/April 2015): 158–66.

Levitt, Steven D., and Stephen J. Dubner. *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*. New York: William Morrow, 2005.

Sorrells, Kathryn, and Sachi Sekimoto, eds. *Globalizing Intercultural Communication: A Reader*. Thousand Oaks, CA: SAGE, 2015.

Umbers, Kate D. L., Matthew R. E. Symonds, and Hanna Kokko. "The Mathematics of Female Pheromone Signaling: Strategies for Aging Virgins." *American Naturalist* 185, no. 3 (March 2015): 417–32.

14.77 Two or more authors (or editors) with same family name

1. Christopher Kendris and Theodore Kendris, *501 Spanish Verbs*, 7th ed. (Hauppauge, NY: Barron's Educational Series, 2010), 14.
2. Kendris and Kendris, *501 Spanish Verbs*, 27–28.

Kendris, Christopher, and Theodore Kendris. *501 Spanish Verbs*. 7th ed. Hauppauge, NY: Barron's Educational Series, 2010.

14.78 Author's name in title

On the use of starred citation commands, see section [6.1](#).

1. *Autobiography of Benjamin Franklin*, ed. John Bigelow (Philadelphia: J. B. Lippincott, 1868), 233.
2. *Autobiography of Benjamin Franklin*, 234.

Franklin, Benjamin. *Autobiography of Benjamin Franklin*. Edited by John Bigelow. Philadelphia: J. B. Lippincott, 1868.

14.79 No listed author (anonymous works)

See section [8.1](#) on the use of the *authtype* field for anonymous works.

1. *A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced* (London, 1610).
2. *Stanze in lode della donna brutta* (Florence, 1547).
3. [Samuel Horsley], *On the Prosodies of the Greek and Latin Languages* (London, 1796).
4. [James Hawkes?], *A Retrospect of the Boston Tea-Party, with a Memoir of George R. T. Hewes, by a Citizen of New-York* (New-York, 1834).

[Hawkes, James?]. *A Retrospect of the Boston Tea-Party, with a Memoir of George R. T. Hewes*. By a Citizen of New-York. New-York, 1834.

[Horsley, Samuel]. *On the Prosodies of the Greek and Latin Languages*. London, 1796. *Stanze in lode della donna brutta*. Florence, 1547.

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

14.80 Pseudonyms

1. AK Muckraker [pseud.], "Palin Is Back at Work," *Mudflats: Tiptoeing through the Muck of Alaskan Politics* (blog), December 5, 2008, <https://mudflats.wordpress.com/2008/12/05/palin-is-back-at-work/>.
2. John Le Carré [David John Moore Cornwell], *The Quest for Karla* (New York: Knopf, 1982).
3. Stendhal [Marie-Henri Beyle], *The Charterhouse of Parma*, trans. C. K. Scott-Moncrieff (New York: Boni and Liveright, 1925).

AK Muckraker [pseud.]. "Palin Is Back at Work." *Mudflats: Tiptoeing through the Muck of Alaskan Politics* (blog), December 5, 2008. <https://mudflats.wordpress.com/2008/12/05/palin-is-back-at-work/>.

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

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

14.81 Cross-references for pseudonyms

For information on how to add entries that cross-reference others, see section 2.7. For examples of automatic cross-referencing in a bibliography, see 14.108 and 15.42.

Ashe, Gordon. *See* Creasey, John.

Creasey, John [Gordon Ashe, pseud.]. *A Blast of Trumpets*. New York: Rinehart and Winston, 1976.

——— [Anthony Morton, pseud.]. *Hide the Baron*. New York: Walker, 1978.

Creasey, John [Jeremy York, pseud.]. *Death to My Killer*. New York: Macmillan, 1966.
 Morton, Anthony. *See* Creasey, John.
 York, Jeremy. *See* Creasey, John.

14.82 *Alternative real names*

For information on how to get the last entry below, see section 2.7.

Doniger, Wendy. *The Bedtrick: Tales of Sex and Masquerade*. Chicago: University of Chicago Press, 2000.
 ———. *See also* O’Flaherty, Wendy Doniger.

14.83 *Authors known by a given name*

1. Elizabeth I. *Collected Works*, ed. Leah S. Marcus, Janel Mueller, and Mary Beth Rose (Chicago: University of Chicago Press, 2000).

Elizabeth I. *Collected Works*. Edited by Leah S. Marcus, Janel Mueller, and Mary Beth Rose. Chicago: University of Chicago Press, 2000.

14.84 *Organization as author*

If an organization is the work’s author, remember to add an extra pair of brackets around the name of the organization in your bibliography database.

1. International Organization for Standardization, *Information and Documentation — Rules for the Abbreviation of Title Words and Titles of Publications*, ISO 4 (Paris: ISO, 1997).

2. University of Chicago Press, *The Chicago Manual of Style*, 17th ed. (Chicago: University of Chicago Press, 2017).

International Organization for Standardization. *Information and Documentation — Rules for the Abbreviation of Title Words and Titles of Publications*. ISO 4. Paris: ISO, 1997.
 University of Chicago Press. *The Chicago Manual of Style*. 17th ed. Chicago: University of Chicago Press, 2017.

5.4 Title of Work

14.89 *Subtitles in cited works and the use of the colon*

1. Malcolm Gladwell, *David and Goliath: Underdogs, Misfits, and the Art of Battling Giants* (New York: Little, Brown, 2013).

Gladwell, Malcolm. *David and Goliath: Underdogs, Misfits, and the Art of Battling Giants*. New York: Little, Brown, 2013.

14.90 *Two subtitles in a cited work*

1. Gitta Sereny, *Cries Unheard: Why Children Kill; The Story of Mary Bell* (New York: Metropolitan Books / Henry Holt, 1999).

Sereny, Gitta. *Cries Unheard: Why Children Kill; The Story of Mary Bell*. New York: Metropolitan Books / Henry Holt, 1999.

14.92 *“And other stories” and such*

1. Norman Maclean, *A River Runs through It, and Other Stories* (Chicago: University of Chicago Press, 1976), 104.

Maclean, Norman. *A River Runs through It, and Other Stories*. Chicago: University of Chicago Press, 1976.

14.93 *Dates in titles of cited works*

1. Frederick C. Beiser, *After Hegel: German Philosophy, 1840–1900* (Princeton, NJ: Princeton University Press, 2014).

Beiser, Frederick C. *After Hegel: German Philosophy, 1840–1900*. Princeton, NJ: Princeton University Press, 2014.

14.94 *Quoted titles and other terms within cited titles of works*

1. Steven D. Levitt and Stephen J. Dubner, *Think Like a Freak: The Authors of “Freakonomics” Offer to Retrain Your Brain* (New York: William Morrow, 2014).
2. Roland McHugh, *Annotations to “Finnegan’s Wake”* (Baltimore: Johns Hopkins University Press, 1980).

Levitt, Steven D., and Stephen J. Dubner. *Think Like a Freak: The Authors of “Freakonomics” Offer to Retrain Your Brain*. New York: William Morrow, 2014.

McHugh, Roland. *Annotations to “Finnegan’s Wake.”* Baltimore: Johns Hopkins University Press, 1980.

14.95 *Italicized titles and other terms within cited titles of works*

1. Gertrude Van Wagenen and Miriam E. Simpson, *Postnatal Development of the Ovary in Homo sapiens and Macaca mulatta and Induction of Ovulation in the Macaque* (New Haven, CT: Yale University Press, 1973).

Van Wagenen, Gertrude, and Miriam E. Simpson. *Postnatal Development of the Ovary in Homo sapiens and Macaca mulatta and Induction of Ovulation in the Macaque*. New Haven, CT: Yale University Press, 1973.

14.96 *Question marks or exclamation points in titles of cited works*

1. Yogi Berra, *What Time Is It? You Mean Now? Advice for Life from the Zennest Master of Them All*, with Dave Kaplan (New York: Simon & Schuster, 2002), 63.
2. Alison Oram, *Her Husband Was a Woman! Women's Gender-Crossing and British Popular Culture* (London: Routledge, 2007), 183.
3. Michael Tessler et al., "Diversity and Distribution of Stream Bryophytes: Does pH Matter?," *Freshwater Science* 33, no. 3 (September 2014): 778.
4. C. Daniel Batson, "How Social Is the Animal? The Human Capacity for Caring," *American Psychologist* 45 (March 1990): 336.
5. Berra, *What Time Is It?*, 55–56.
6. Oram, *Her Husband Was a Woman!*, 184.
7. Tessler et al., "Diversity and Distribution of Stream Bryophytes," 780.
8. Batson, "How Social Is the Animal?," 337.

Batson, C. Daniel. "How Social Is the Animal? The Human Capacity for Caring." *American Psychologist* 45 (March 1990): 336–46.

Berra, Yogi. *What Time Is It? You Mean Now? Advice for Life from the Zennest Master of Them All*. With Dave Kaplan. New York: Simon & Schuster, 2002.

Oram, Alison. *Her Husband Was a Woman! Women's Gender-Crossing and British Popular Culture*. London: Routledge, 2007.

Tessler, Michael, Kam M. Truhn, Meghan Bliss-Moreau, and John D. Wehr. "Diversity and Distribution of Stream Bryophytes: Does pH Matter?" *Freshwater Science* 33, no. 3 (September 2014): 778–87.

14.99 *Translated titles of cited works*

1. Henryk Wereszycki, *Koniec sojuszu trzech cesarzy* [The end of the Three Emperors' League] (Warsaw: PWN, 1977); includes a summary in German.
2. W. Kern, "Waar verzamelde Pigafetta zijn Maleise woorden?" [Where did Pigafetta collect his Malaysian words?], *Tijdschrift voor Indische taal-, land- en volkenkunde* 78 (1938): 272.
3. N. M. Pirumova, *The Zemstvo Liberal Movement: Its Social Roots and Evolution to the Beginning of the Twentieth Century* [in Russian] (Moscow: Izdatel'stvo "Nauka," 1977).
4. François Furet, *The Passing of an Illusion*, trans. Deborah Furet, Chicago: University of Chicago Press, 1999, orig. published as *Le passé d'une illusion* (Paris: Éditions Robert Laffont, 1995).

Furet, François. *The Passing of an Illusion*. Translated by Deborah Furet. Chicago: University of Chicago Press, 1999. Originally published as *Le passé d'une illusion* (Paris: Éditions Robert Laffont, 1995).

Kern, W. "Waar verzamelde Pigafetta zijn Maleise woorden?" [Where did Pigafetta collect his Malaysian words?]. *Tijdschrift voor Indische taal-, land- en volkenkunde* 78 (1938): 271–73.

- Pirumova, N. M. *The Zemstvo Liberal Movement: Its Social Roots and Evolution to the Beginning of the Twentieth Century* [in Russian]. Moscow: Izdatel'stvo "Nauka," 1977.
- Wereszycki, Henryk. *Koniec sojuszu trzech cesarzy* [The end of the Three Emperors' League]. Warsaw: PWN, 1977.

5.5 Books

14.101 Form of author's name and title of book in source citations

1. Atul Gawande, *Being Mortal: Medicine and What Matters in the End* (London: Profile Books, 2014), 79–80.
2. Gawande, *Being Mortal*, 191.

Gawande, Atul. *Being Mortal: Medicine and What Matters in the End*. London: Profile Books, 2014.

14.103 Editor in place of author

1. Jennifer Egan, ed., *The Best American Short Stories, 2014* (Boston: Houghton Mifflin Harcourt, 2014), 100.
2. Harold Schechter and Kurt Brown, comps., *Killer Verse: Poems of Murder and Mayhem* (London: Everyman Paperback Classics, 2011), 33.
3. Theodore Silverstein, trans., *Sir Gawain and the Green Knight* (Chicago: University of Chicago Press, 1974), 34.
4. Egan, *Best American Short Stories*, 301–2.
5. Schechter and Brown, *Killer Verse*, 54–56.
6. Silverstein, *Sir Gawain*, 38.

Egan, Jennifer, ed. *The Best American Short Stories, 2014*. Boston: Houghton Mifflin Harcourt, 2014.

Schechter, Harold, and Kurt Brown, comps. *Killer Verse: Poems of Murder and Mayhem*. London: Everyman Paperback Classics, 2011.

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

14.104 Editor or translator in addition to author

On how to make an author and editor swap places, see section [3.2](#).

1. Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995).
2. Rigoberta Menchú, *Crossing Borders*, trans. and ed. Ann Wright (New York: Verso, 1999).

3. Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999).
4. T. S. Eliot, ed., *Literary Essays*, by Ezra Pound (New York: New Directions, 1953).

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

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

Eliot, T. S., ed. *Literary Essays*. By Ezra Pound. New York: New Directions, 1953.

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

14.105 Other contributors listed on the title page

1. *Chaucer Life-Records*, ed. Martin M. Crow and Clair C. Olson from materials compiled by John M. Manly and Edith Richert, with the assistance of Lilian J. Redstone et al. (London: Oxford University Press, 1966).
2. John B. Cullen, *Old Times in the Faulkner Country*, in collaboration with Floyd C. Watkins (Chapel Hill: University of North Carolina Press, 1961).
3. F. A. Hayek, *The Road to Serfdom*, with a new introduction by Milton Friedman (Chicago: University of Chicago Press, 1994).
4. Marla Prather, *Alexander Calder, 1898–1976*, with contributions by Arnauld Pierre and Alexander S. C. Rower (New Haven, CT: Yale University Press, 1998).
5. Joseph M. Williams, *Style: Toward Clarity and Grace*, with two chapters coauthored by Gregory G. Colomb (Chicago: University of Chicago Press, 1995).

Chaucer Life-Records. Edited by Martin M. Crow and Clair C. Olson from materials compiled by John M. Manly and Edith Richert, with the assistance of Lilian J. Redstone et al. London: Oxford University Press, 1966.

Cullen, John B. *Old Times in the Faulkner Country*. In collaboration with Floyd C. Watkins. Chapel Hill: University of North Carolina Press, 1961.

Hayek, F. A. *The Road to Serfdom*. With a new introduction by Milton Friedman. Chicago: University of Chicago Press, 1994.

Prather, Marla. *Alexander Calder, 1898–1976*. With contributions by Arnauld Pierre and Alexander S. C. Rower. New Haven, CT: Yale University Press, 1998.

Williams, Joseph M. *Style: Toward Clarity and Grace*. With two chapters coauthored by Gregory G. Colomb. Chicago: University of Chicago Press, 1995.

14.106 Chapter in a single-author book

1. Kate Andersen Brower, “Backstairs Gossip and Mischief,” in *The Residence: Inside the Private World of the White House* (New York: Harper, 2015), 211.

2. John Samples, "The Origins of Modern Campaign Finance Law," chap. 7 in *The Fallacy of Campaign Finance Reform* (Chicago: University of Chicago Press, 2006).
3. Samples, "Campaign Finance Law," 30–31.

Brower, Kate Andersen. "Backstairs Gossip and Mischief." In *The Residence: Inside the Private World of the White House*, 207–22. New York: Harper, 2015.

Samples, John. "The Origins of Modern Campaign Finance Law." Chap. 7 in *The Fallacy of Campaign Finance Reform*. Chicago: University of Chicago Press, 2006.

14.107 Contribution to a multiauthor book

1. Ruth A. Miller, "Posthuman," in *Critical Terms for the Study of Gender*, ed. Catharine R. Stimpson and Gilbert Herdt (Chicago: University of Chicago Press, 2014), 325.

2. Elizabeth F. L. Ellet, "By Rail and Stage to Galena," in *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, ed. Paul M. Angle (Chicago: University of Chicago Press, 1968).

Ellet, Elizabeth F. L. "By Rail and Stage to Galena." In *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, edited by Paul M. Angle, 271–79. Chicago: University of Chicago Press, 1968.

Miller, Ruth A. "Posthuman." In *Critical Terms for the Study of Gender*, edited by Catharine R. Stimpson and Gilbert Herdt. Chicago: University of Chicago Press, 2014.

14.108 Several contributions to the same multiauthor book

1. William H. Keating, "Fort Dearborn and Chicago," in *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, ed. Paul M. Angle (Chicago: University of Chicago Press, 1968), 84–87.

2. Sara Clarke Lippincott, "Chicago," in Angle, *Prairie State*, 362–70.

3. Joan E. Draper, "Paris by the Lake: Sources of Burnham's Plan of Chicago," in *Chicago Architecture, 1872–1922: Birth of a Metropolis*, ed. John Zukowsky (Chicago: Prestel-Verlag in association with the Art Institute of Chicago, 1987), 107–19.

4. Elaine Harrington, "International Influences on Henry Hobson Richardson's Glessner House," in Zukowsky, *Chicago Architecture*, 189–207.

Angle, Paul M., ed. *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*. Chicago: University of Chicago Press, 1968.

Draper, Joan E. "Paris by the Lake: Sources of Burnham's Plan of Chicago." In Zukowsky, *Chicago Architecture*, 107–19.

Harrington, Elaine. "International Influences on Henry Hobson Richardson's Glessner House." In Zukowsky, *Chicago Architecture*, 189–207.

Keating, William H. "Fort Dearborn and Chicago." In Angle, *Prairie State*, 84–87.

Lippincott, Sara Clarke. "Chicago." In Angle, *Prairie State*, 362–70.

Zukowsky, John, ed. *Chicago Architecture, 1872–1922: Birth of a Metropolis*. Chicago: Prestel-Verlag in association with the Art Institute of Chicago, 1987.

14.109 *Book-length work within a book*

1. Thomas Bernard, *A Party for Boris*, in *Histrionics: Three Plays*, trans. Peter K. Jansen and Kenneth Northcott (Chicago: University of Chicago Press, 1990).
2. John Updike, *Rabbit, Run*, in *Rabbit Angstrom: A Tetralogy* (New York: Everyman's Library, 1995).

Bernard, Thomas. *A Party for Boris*. In *Histrionics: Three Plays*, translated by Peter K. Jansen and Kenneth Northcott. Chicago: University of Chicago Press, 1990.

Updike, John. *Rabbit, Run*. In *Rabbit Angstrom: A Tetralogy*. New York: Everyman's Library, 1995.

14.110 *Introductions, prefaces, afterwords, and the like*

1. Toni Morrison, foreword to *Song of Solomon* (New York: Vintage International, 2004).
2. Harvey Mansfield and Delba Winthrop, introduction to *Democracy in America*, by Alexis de Tocqueville, trans. and ed. Harvey Mansfield and Delba Winthrop (Chicago: University of Chicago Press, 2000).

Mansfield, Harvey, and Delba Winthrop. Introduction to *Democracy in America*, by Alexis de Tocqueville, xvii–lxxxvi. Translated and edited by Harvey Mansfield and Delba Winthrop. Chicago: University of Chicago Press, 2000.

Morrison, Toni. Foreword to *Song of Solomon*. New York: Vintage International, 2004.

14.111 *Letters in published collections*

1. Adams to Charles Milnes Gaskell, Baden, September 22, 1867, in *Letters of Henry Adams, 1858–1891*, ed. Worthington Chauncey Ford (Boston: Houghton Mifflin, 1930), 133–34.
2. Paulina Jackson to John Pepys Junior, October 3, 1676, in *The Letters of Samuel Pepys and His Family Circle*, ed. Helen Truesdell Heath (Oxford: Clarendon Press, 1955).

Adams, Henry. Adams to Charles Milnes Gaskell, Baden, September 22, 1867. In *Letters of Henry Adams, 1858–1891*, edited by Worthington Chauncey Ford. Boston: Houghton Mifflin, 1930.

Jackson, Paulina. Paulina Jackson to John Pepys Junior, October 3, 1676. In *The Letters of Samuel Pepys and His Family Circle*, edited by Helen Truesdell Heath, no. 42. Oxford: Clarendon Press, 1955.

14.113 *Editions other than the first*

1. Amy Einsohn, *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications, with Exercises and Answer Keys*, 3rd ed. (Berkeley: University of California Press, 2011), 401–2.

2. Kathryn Parker Boudett, Elizabeth A. City, and Richard J. Murnane, eds., *Data Wise: A Step-by-Step Guide to Using Assessment Results to Improve Teaching and Learning*, rev. ed. (Cambridge, MA: Harvard Education Press, 2013), 101.
3. William Strunk Jr. and E. B. White, *The Elements of Style*, 4th ed. (New York: Allyn and Bacon, 2000).

Boudett, Kathryn Parker, Elizabeth A. City, and Richard J. Murnane, eds. *Data Wise: A Step-by-Step Guide to Using Assessment Results to Improve Teaching and Learning*. Rev. ed. Cambridge, MA: Harvard Education Press, 2013.

Einsohn, Amy. *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications, with Exercises and Answer Keys*. 3rd ed. Berkeley: University of California Press, 2011.

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

14.114 Reprint editions and modern editions

1. Jacques Barzun, *Simple and Direct: A Rhetoric for Writers*, rev. ed. (1985; repr., Chicago: University of Chicago Press, 1994), 152–53.
2. Gaiutra Bahadur, *Coolie Woman: The Odyssey of Indenture* (Chicago: University of Chicago Press, 2014), first published 2013 by C. Hurst (London).
3. Albert Schweitzer, *J. S. Bach*, trans. Ernest Newman, 2 vols. (1911; repr., New York: Dover, 1966).

Bahadur, Gaiutra. *Coolie Woman: The Odyssey of Indenture*. Chicago: University of Chicago Press, 2014. First published 2013 by C. Hurst (London).

Barzun, Jacques. *Simple and Direct: A Rhetoric for Writers*. Rev. ed. 1985. Reprint, Chicago: University of Chicago Press, 1994.

Schweitzer, Albert. *J. S. Bach*. Translated by Ernest Newman. 2 vols. 1911. Reprint, New York: Dover, 1966.

14.115 Microform editions

Farwell's citation fails to match *CMOS* because the *howpublished* field, which seems like the best choice to contain *microfiche*, follows the *postnote* field, which contains *p. 67, 3C12*. This order is necessary elsewhere, such as in *CMOS* 14.163.

1. Beatrice Farwell, *Lithography in Art and Commerce*, vol. 12 of *French Popular Lithographic Imagery, 1815–1870* (Chicago: University of Chicago Press, 1997), p. 67, 3C12, microfiche.
2. Abraham Tauber, "Spelling Reform in the United States" (PhD diss., Columbia University, 1958), microfilm.

Farwell, Beatrice. *Lithography in Art and Commerce*. Vol. 12 of *French Popular Lithographic Imagery, 1815–1870*. Chicago: University of Chicago Press, 1997. Microfiche.

Tauber, Abraham. "Spelling Reform in the United States." PhD diss., Columbia University, 1958. Microfilm.

Citing Farwell with the preamble or entry option *swapvol*:

1. Beatrice Farwell, *French Popular Lithographic Imagery, 1815–1870*, vol. 12, *Lithography in Art and Commerce* (Chicago: University of Chicago Press, 1997), p. 67, 3C12, microfiche.

Farwell, Beatrice. *French Popular Lithographic Imagery, 1815–1870*. Vol. 12, *Lithography in Art and Commerce*. Chicago: University of Chicago Press, 1997. Microfiche.

14.117 Citing a multivolume work as a whole

1. Aristotle, *Complete Works of Aristotle: The Revised Oxford Translation*, ed. J. Barnes, 2 vols., Bollingen Series (Princeton, NJ: Princeton University Press, 1983).
2. Muriel St. Clare Byrne, ed., *The Lisle Letters*, 6 vols. (Chicago: University of Chicago Press, 1981).
3. Henry James, *The Complete Tales of Henry James*, ed. Leon Edel, 12 vols. (London: Rupert Hart-Davis, 1962–64).

Aristotle. *Complete Works of Aristotle: The Revised Oxford Translation*. Edited by J. Barnes. 2 vols. Bollingen Series. Princeton, NJ: Princeton University Press, 1983.

Byrne, Muriel St. Clare, ed. *The Lisle Letters*. 6 vols. Chicago: University of Chicago Press, 1981.

James, Henry. *The Complete Tales of Henry James*. Edited by Leon Edel. 12 vols. London: Rupert Hart-Davis, 1962–64.

14.118 Citing a particular volume in a note

For a discussion of how to handle these types of works, see section 4.2.

1. Muriel St. Clare Byrne, ed., *The Lisle Letters* (Chicago: University of Chicago Press, 1981), 4:243.
2. *The Complete Tales of Henry James*, ed. Leon Edel, vol. 5, 1883–1884 (London: Rupert Hart-Davis, 1963), 32–33.
3. Byrne, *Lisle Letters*, 4:245.
4. *Complete Tales of Henry James*, 5:34.

Byrne, Muriel St. Clare, ed. *The Lisle Letters*. 6 vols. Chicago: University of Chicago Press, 1981.

James, Henry. *The Complete Tales of Henry James*. Edited by Leon Edel. Vol. 5, 1883–1884. London: Rupert Hart-Davis, 1963.

14.119 Citing a particular volume in a bibliography

1. Tenisha Armstrong, ed., *To Save the Soul of America, January 1961–August 1962*, vol. 7 of *The Papers of Martin Luther King, Jr.*, ed. Clayborne Carson (Berkeley: University of California Press, 1992–).

Armstrong, Tenisha, ed. *To Save the Soul of America, January 1961–August 1962*. Vol. 7 of *The Papers of Martin Luther King, Jr.*, edited by Clayborne Carson. Berkeley: University of California Press, 1992–.

With preamble or entry option *swapvol*:

1. Clayborne Carson, ed., *The Papers of Martin Luther King, Jr.*, vol. 7, *To Save the Soul of America, January 1961–August 1962*, ed. Tenisha Armstrong (Berkeley: University of California Press, 2014).

Carson, Clayborne, ed. *The Papers of Martin Luther King, Jr.* Vol. 7, *To Save the Soul of America, January 1961–August 1962*, edited by Tenisha Armstrong. Berkeley: University of California Press, 2014.

14.120 Chapters and other parts of individual volumes

There are some peculiarities with the first example. In the printed edition, but not online, *CMOS* errs in having *.ed* rather than *edited by* in the bibliography and neglects to invert the author's name. More worrisome are the striking differences between the note and bibliography. They may represent alternative ways of formatting the data, as other examples do. But the note seems inconsistent with *CMOS* 14.118, and so doesn't make much sense as an alternative. Windy City ignores it and in both cases follows the example of the bibliography.

1. Chen Jian, "China and the Cold War after Mao," in *Endings*, ed. Melvyn P. Leffler and Odd Arne Westad, vol. 3 of *The Cambridge History of the Cold War* (Cambridge: Cambridge University Press, 2010), 180.
2. Unpublished letter to the editor of the *Afro-American* (Washington, DC), in *To Save the Soul of America, January 1961–August 1962*, ed. Tenisha Armstrong, vol. 7 of *The Papers of Martin Luther King, Jr.*, ed. Clayborne Carson (Berkeley: University of California Press, 1992–), 169–71.

Jian, Chen. "China and the Cold War after Mao." In *Endings*, edited by Melvyn P. Leffler and Odd Arne Westad, 181–200. Vol. 3 of *The Cambridge History of the Cold War*. Cambridge: Cambridge University Press, 2010.

King, Martin Luther, Jr. Unpublished letter to the editor of the *Afro-American* (Washington, DC). In *To Save the Soul of America, January 1961–August 1962*, edited by Tenisha Armstrong. Vol. 7 of *The Papers of Martin Luther King, Jr.*, edited by Clayborne Carson. Berkeley: University of California Press, 1992–.

Citing King with the preamble or entry option *swapvol*:

1. Unpublished letter to the editor of the *Afro-American* (Washington, DC), in *The Papers of Martin Luther King, Jr.*, ed. Clayborne Carson, vol. 7, *To Save the Soul of America, January 1961–August 1962*, ed. Tenisha Armstrong (Berkeley: University of California Press, 2014), 169–71.

King, Martin Luther, Jr. Unpublished letter to the editor of the *Afro-American* (Washington, DC). In *The Papers of Martin Luther King, Jr.*, edited by Clayborne Carson. Vol. 7, *To Save the Soul of America, January 1961–August 1962*, edited by Tenisha Armstrong. Berkeley: University of California Press, 2014.

14.121 One volume in two or more books

1. Donald Lach, *The Scholarly Disciplines*, vol. 2, bk. 3, of *Asia in the Making of Europe* (Chicago: University of Chicago Press, 1977), 351.
2. J. B. Harley and David Woodward, eds., *Cartography in the Traditional East and Southeast Asian Societies*, vol. 2, bk. 2, of *The History of Cartography* (Chicago: University of Chicago Press, 1987–).

Harley, J. B., and David Woodward, eds. *Cartography in the Traditional East and Southeast Asian Societies*. Vol. 2, bk. 2, of *The History of Cartography*. Chicago: University of Chicago Press, 1987–.

Lach, Donald. *The Scholarly Disciplines*. Vol. 2, bk. 3, of *Asia in the Making of Europe*. Chicago: University of Chicago Press, 1977.

With preamble or entry option *swapvol*:

1. Donald Lach, *Asia in the Making of Europe*, vol. 2, bk. 3, *The Scholarly Disciplines* (Chicago: University of Chicago Press, 1977), 351.
2. J. B. Harley and David Woodward, eds., *The History of Cartography*, vol. 2, bk. 2, *Cartography in the Traditional East and Southeast Asian Societies* (Chicago: University of Chicago Press, 1994).

Harley, J. B., and David Woodward, eds. *The History of Cartography*. Vol. 2, bk. 2, *Cartography in the Traditional East and Southeast Asian Societies*. Chicago: University of Chicago Press, 1994.

Lach, Donald. *Asia in the Making of Europe*. Vol. 2, bk. 3, *The Scholarly Disciplines*. Chicago: University of Chicago Press, 1977.

14.122 Authors and editors of multivolume works

For issues surrounding the first example below, see section 4.1.

1. Herbert Barrows, *Reading the Short Story*, vol. 1 of *An Introduction to Literature*, ed. Gordon N. Ray (Boston: Houghton Mifflin, 1959).

2. John Donne, *The “Anniversaries” and the “Epicedes and Obsequies,”* ed. Gary A. Stringer and Ted-Larry Pebworth, vol. 6 of *The Variorum Edition of the Poetry of John Donne*, ed. Gary A. Stringer (Bloomington: Indiana University Press, 1995).

Barrows, Herbert. *Reading the Short Story*. Vol. 1 of *An Introduction to Literature*, edited by Gordon N. Ray. Boston: Houghton Mifflin, 1959.

Donne, John. *The “Anniversaries” and the “Epicedes and Obsequies.”* Edited by Gary A. Stringer and Ted-Larry Pebworth. Vol. 6 of *The Variorum Edition of the Poetry of John Donne*, edited by Gary A. Stringer. Bloomington: Indiana University Press, 1995.

With preamble or entry option *swapvol*:

1. Gordon N. Ray, ed., *An Introduction to Literature*, vol. 1, *Reading the Short Story*, by Herbert Barrows (Boston: Houghton Mifflin, 1959).

2. *The Variorum Edition of the Poetry of John Donne*, ed. Gary A. Stringer, vol. 6, *The “Anniversaries” and the “Epicedes and Obsequies,”* ed. Gary A. Stringer and Ted-Larry Pebworth (Bloomington: Indiana University Press, 1995).

Donne, John. *The Variorum Edition of the Poetry of John Donne*. Edited by Gary A. Stringer. Vol. 6, *The “Anniversaries” and the “Epicedes and Obsequies,”* edited by Gary A. Stringer and Ted-Larry Pebworth. Bloomington: Indiana University Press, 1995.

Ray, Gordon N., ed. *An Introduction to Literature*. Vol. 1, *Reading the Short Story*, by Herbert Barrows. Boston: Houghton Mifflin, 1959.

14.123 Series titles, numbers, and editors

1. Sean Hsiang-lin Lei, *Neither Donkey nor Horse: Medicine in the Struggle over China’s Modernity*, Studies of the Weatherhead East Asian Institute (Chicago: University of Chicago Press, 2014).

2. Robert F. Mazrim, *At Home in the Illinois Country: French Colonial Domestic Site Archaeology in the Midwest, 1730–1800*, Studies in Illinois Archaeology 9 (Urbana: Illinois State Archaeological Survey, 2011).

3. Robert Wauchope, *A Tentative Sequence of Pre-Classic Ceramics in Middle America*, Middle American Research Records, vol. 1, no. 14 (New Orleans: Tulane University, 1950).

4. Judith A. Allen, *The Feminism of Charlotte Perkins Gilman: Sexualities, Histories, Progressivism*, Women in Culture and Society, ed. Catharine R. Stimpson (Chicago: University of Chicago Press, 2009).

Allen, Judith A. *The Feminism of Charlotte Perkins Gilman: Sexualities, Histories, Progressivism*. Women in Culture and Society, edited by Catharine R. Stimpson. Chicago: University of Chicago Press, 2009.

- Lei, Sean Hsiang-lin. *Neither Donkey nor Horse: Medicine in the Struggle over China's Modernity*. Studies of the Weatherhead East Asian Institute. Chicago: University of Chicago Press, 2014.
- Mazrim, Robert F. *At Home in the Illinois Country: French Colonial Domestic Site Archaeology in the Midwest, 1730–1800*. Studies in Illinois Archaeology 9. Urbana: Illinois State Archaeological Survey, 2011.
- Wauchope, Robert. *A Tentative Sequence of Pre-Classic Ceramics in Middle America*. Middle American Research Records, vol. 1, no. 14. New Orleans: Tulane University, 1950.

14.124 Series or multivolume work?

In the second example, *vol. 6* refers to the book's series, *Readings in Western Civilization*. Usually, the number of a series isn't recorded as a volume, so Windy City doesn't use the *volume* field for them. Instead, it uses the *number* field, which it prints with no preceding abbreviation. Add one to the field as necessary. The *number* field for the second example below contains *vol. 6*.

1. John W. Boyer and Julius Kirshner, eds., *Readings in Western Civilization*, 9 vols. (Chicago: University of Chicago Press, 1986–87).
2. Eric W. Cochrane, Charles K. Gray, and Mark Kishlansky, *Early Modern Europe: Crisis of Authority*, *Readings in Western Civilization*, ed. John W. Boyer and Julius Kirshner, vol. 6 (Chicago: University of Chicago Press, 1987).

Boyer, John W., and Julius Kirshner, eds. *Readings in Western Civilization*. 9 vols. Chicago: University of Chicago Press, 1986–87.

Cochrane, Eric W., Charles K. Gray, and Mark Kishlansky. *Early Modern Europe: Crisis of Authority*. *Readings in Western Civilization*, edited by John W. Boyer and Julius Kirshner, vol. 6. Chicago: University of Chicago Press, 1987.

14.126 “Old series” and “new series”

1. Charles R. Boxer, ed., *South China in the Sixteenth Century*, Hakluyt Society Publications, 2nd ser., vol. 106 (London: Hakluyt, 1953).
2. Helen C. Palmatary, *The Pottery of Marajó Island, Brazil*, Transactions of the American Philosophical Society, n.s., 39, pt. 3 (Philadelphia: American Philosophical Society, 1950).

Boxer, Charles R., ed. *South China in the Sixteenth Century*. Hakluyt Society Publications, 2nd ser., vol. 106. London: Hakluyt, 1953.

Palmatary, Helen C. *The Pottery of Marajó Island, Brazil*. Transactions of the American Philosophical Society, n.s., 39, pt. 3. Philadelphia: American Philosophical Society, 1950.

14.127 *Place, publisher, and date*

1. Virginia Woolf, *To the Lighthouse* (London: Hogarth Press, 1927).

Woolf, Virginia. *To the Lighthouse*. London: Hogarth Press, 1927.

14.128 *Place and date only, for books published before 1900*

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

Cervantes Saavedra, Miguel de. *El ingenioso hidalgo Don Quixote de la Mancha*. 2 vols. Madrid, 1605–15.

Goldsmith, Oliver. *The Vicar of Wakefield*. Salisbury, 1766.

14.132 *No place of publication*

1. (n.p.: Windsor, 1910).
2. ([Lake Bluff, IL?]: Vliet & Edwards, 1890).

14.137 *Self-published or privately published books*

1. Vasilii Karavaev, *GOA: Confession of the Psychedelic Oyster* (self-pub., 2015), iBooks.
2. O. W. Shumaker, *Anna's Bear: 5 Days of Moral Conflict and Pursuit, Nazi Germany, 1939* (self-pub., Amazon Digital Services, 2014), Kindle.

Karavaev, Vasilii. *GOA: Confession of the Psychedelic Oyster*: Self-published, 2015. i-Books.

Shumaker, O. W. *Anna's Bear: 5 Days of Moral Conflict and Pursuit, Nazi Germany, 1939*: Self-published, Amazon Digital Services, 2014. Kindle.

14.140 *Copublication*

1. Claude Lévi-Strauss, *The Savage Mind* (Chicago: University of Chicago Press; London: Weidenfeld and Nicolson, 1962).

Lévi-Strauss, Claude. *The Savage Mind*. Chicago: University of Chicago Press; London: Weidenfeld and Nicolson, 1962.

14.141 *Distributed books*

1. Helmut Willke, *Smart Governance: Governing the Global Knowledge Society* (Frankfurt am Main: Campus Verlag, 2007), Distributed by University of Chicago Press.

Willke, Helmut. *Smart Governance: Governing the Global Knowledge Society*. Frankfurt am Main: Campus Verlag, 2007. Distributed by University of Chicago Press.

14.142 *Publication Date—General*

1. *The Chicago Manual of Style*, 17th ed. (Chicago: University of Chicago Press, 2017), 6.56; cf. 16th ed. (2010), 6.54.
2. Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8th ed., rev. Wayne C. Booth et al. (Chicago: University of Chicago Press, 2013).

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 8th ed. Revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and the University of Chicago Press Staff. Chicago: University of Chicago Press, 2013. University of Chicago Press. *The Chicago Manual of Style*. 16th ed. Chicago: University of Chicago Press, 2010.

———. *The Chicago Manual of Style*. 17th ed. Chicago: University of Chicago Press, 2017.

14.144 *Multivolume works published over more than one year*

1. F. A. Hayek, *The Constitution of Liberty: The Definitive Edition*, ed. Ronald Hamowy, vol. 17 of *The Collected Works of F. A. Hayek*, ed. Bruce Caldwell (Chicago: University of Chicago Press, 1988–), 329.
2. Paul Tillich, *Systematic Theology*, 3 vols. (Chicago: University of Chicago Press, 1951–63).

Hayek, F. A. *The Constitution of Liberty: The Definitive Edition*. Edited by Ronald Hamowy. Vol. 17 of *The Collected Works of F. A. Hayek*, edited by Bruce Caldwell. Chicago: University of Chicago Press, 1988–.

Tillich, Paul. *Systematic Theology*. 3 vols. Chicago: University of Chicago Press, 1951–63.

Citing Hayek with the preamble or entry option *swapvol*:

1. *The Collected Works of F. A. Hayek*, ed. Bruce Caldwell, vol. 17, *The Constitution of Liberty: The Definitive Edition*, ed. Ronald Hamowy (Chicago: University of Chicago Press, 2011), 329.

Hayek, F. A. *The Collected Works of F. A. Hayek*. Edited by Bruce Caldwell. Vol. 17, *The Constitution of Liberty: The Definitive Edition*, edited by Ronald Hamowy. Chicago: University of Chicago Press, 2011.

14.145 *No date of publication*

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

14.146 *Forthcoming publications*

1. Jane Q. Author, *Book Title* (Place: Publisher, forthcoming).
2. John J. Writer, *Another Book Title* (Place: Publisher, forthcoming), 345–46.
3. Anna Contributor, “Contribution,” in *Edited Volume*, ed. Ellen Editor (Place: Publisher, forthcoming).

Author, Jane Q. *Book Title*. Place: Publisher, forthcoming.
 Contributor, Anna. “Contribution.” In *Edited Volume*, edited by Ellen Editor. Place: Publisher, forthcoming.
 Writer, John J. *Another Book Title*. Place: Publisher, forthcoming.

14.159 *Books requiring a specific application or device (e-books)*

1. Brooke Borel, *Infested: How the Bed Bug Infiltrated Our Bedrooms and Took Over the World* (Chicago: University of Chicago Press, 2015), Adobe Digital Editions EPUB.

Borel, Brooke. *Infested: How the Bed Bug Infiltrated Our Bedrooms and Took Over the World*. Chicago: University of Chicago Press, 2015. Adobe Digital Editions EPUB.

14.161 *Books consulted online*

The first and third notes below present a challenge: If a bibliography database entry contains an address for a work, such as a DOI, Windy City prints it in the work’s first, long citation. Such is the case with the second note below. To cite an address for just part of a work, but print one for the whole work in the bibliography, you need to override the style’s default behavior. The first and third notes do this with a command that temporarily clears the work’s DOI from its bibliography database entry. Here’s an example from the source:

```
\AtNextCitekey{\clearfield{doi}}
\item \cite[chap. 3, \url{https://doi.org/10.1093/acprof:oso/
9780199343638.003.0004}]{bonds2014}
```

1. Mark Evan Bonds, *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), chap. 3, <https://doi.org/10.1093/acprof:oso/9780199343638.003.0004>.

2. Karen Lystra, *Dangerous Intimacy: The Untold Story of Mark Twain's Final Years* (Berkeley: University of California Press, 2004), 59, <http://ark.cdlib.org/ark:/13030/kt8779q6kr/>.
3. Bonds, *Absolute Music*, chap. 11, <https://doi.org/10.1093/acprof:oso/9780199343638.003.0012>.
4. Lystra, *Dangerous Intimacy*, 60–61.

Bonds, Mark Evan. *Absolute Music: The History of an Idea*. New York: Oxford University Press, 2014. <https://doi.org/10.1093/acprof:oso/9780199343638.001.0001>.

Lystra, Karen. *Dangerous Intimacy: The Untold Story of Mark Twain's Final Years*. Berkeley: University of California Press, 2004. <http://ark.cdlib.org/ark:/13030/kt8779q6kr/>.

14.162 *Freely available electronic editions of older works*

The first example comes close to *CMOS*, except that, consistent with 14.114 and 15.40, it lists the edition by Project Gutenberg as a reprint.

1. Henry James, *The Ambassadors* (New York, 1909; repr., Project Gutenberg, 2008), bk. 6, chap. 1, <http://www.gutenberg.org/ebooks/432>.
2. Henry James, *The Ambassadors*, 2 vols. (New York: Charles Scribner's Sons, 1909), 1:243, <https://books.google.com/books?id=WYIUAAAYAAJ>.

James, Henry. *The Ambassadors*. 2 vols. New York: Charles Scribner's Sons, 1909. <https://books.google.com/books?id=WYIUAAAYAAJ>.

———. *The Ambassadors*. New York, 1909. Reprint, Project Gutenberg, 2008. <http://www.gutenberg.org/ebooks/432>.

14.163 *Books on CD-ROM and other fixed media*

1. *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003), 1.4, CD-ROM.

University of Chicago Press. *The Chicago Manual of Style*. 15th ed. Chicago: University of Chicago Press, 2003. CD-ROM.

5.6 Periodicals

14.171 *Journal volume, issue, and date*

The note for Harper includes the month of publication. Windy City includes it in the bibliography as well, even though *CMOS* omits it. As for Lock's entry, *CMOS* clearly errs in printing the surname twice. Also, for Wilder's article, Windy City prints *nos.* before 1/2, not *no.*, as *CMOS* has it. To print the correct season, Wilder's

entry in the bibliography database includes *Fall* in the *issue* field. Using the *date* field with 2013-23 would print *Autumn 2013*.

1. Margaret Lock, "Comprehending the Body in the Era of the Epigenome," *Current Anthropology* 56, no. 2 (April 2015): 155, <https://doi.org/10.1086/680350>.
2. Sharon R. Wesoky, "Bringing the *Jia* Back into *Guojia*: Engendering Chinese Intellectual Politics," *Signs* 40, no. 3 (Spring 2015): 651, <https://doi.org/10.1086/679524>.
3. David G. Harper, "Bringing Accommodation into Focus: The Several Discoveries of the Ciliary Muscle," *JAMA Ophthalmology* 132, no. 5 (May 2014): 645, <https://doi.org/10.1001/jamaophthalmol.2013.5525>.
4. Lina Perkins Wilder, "'My Exion Is Entered': Anatomy, Costume, and Theatrical Knowledge in 2 Henry IV," *Renaissance Drama* 41, nos. 1/2 (Fall 2013): 60, <https://doi.org/10.1086/673907>.
5. J. M. Beattie, "The Pattern of Crime in England, 1660–1800," *Past and Present*, no. 62 (February 1974): 52, <http://www.jstor.org/stable/650463>.

Beattie, J. M. "The Pattern of Crime in England, 1660–1800." *Past and Present*, no. 62 (February 1974): 47–95. <http://www.jstor.org/stable/650463>.

Harper, David G. "Bringing Accommodation into Focus: The Several Discoveries of the Ciliary Muscle." *JAMA Ophthalmology* 132, no. 5 (May 2014): 645–48. <https://doi.org/10.1001/jamaophthalmol.2013.5525>.

Lock, Margaret. "Comprehending the Body in the Era of the Epigenome." *Current Anthropology* 56, no. 2 (April 2015): 151–77. <https://doi.org/10.1086/680350>.

Wesoky, Sharon R. "Bringing the *Jia* Back into *Guojia*: Engendering Chinese Intellectual Politics." *Signs* 40, no. 3 (Spring 2015): 647–66. <https://doi.org/10.1086/679524>.

Wilder, Lina Perkins. "'My Exion Is Entered': Anatomy, Costume, and Theatrical Knowledge in 2 Henry IV." *Renaissance Drama* 41, nos. 1/2 (Fall 2013): 60. <https://doi.org/10.1086/673907>.

14.172 *Forthcoming journal articles*

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

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

14.174 *Journal page references*

1. Ann Grodzins Gold, "Grains of Truth: Shifting Hierarchies of Food and Grace in Three Rajasthani Tales," *History of Religions* 38, no. 2 (1998): 150–71.

2. Priyamvada Paudyal et al., "Obtaining Self-Samples to Diagnose Curable Sexually Transmitted Infections: A Systematic Review of Patients' Experiences," *PLoS ONE* 10, no. 4 (2015): 2–3, e0124310, <https://doi.org/10.1371/journal.pone.0124310>.

Gold, Ann Grodzins. "Grains of Truth: Shifting Hierarchies of Food and Grace in Three Rajasthani Tales." *History of Religions* 38, no. 2 (1998): 150–71.

Paudyal, Priyamvada, Carrie Llewellyn, Jason Lau, Mohammad Mahmud, and Helen Smith. "Obtaining Self-Samples to Diagnose Curable Sexually Transmitted Infections: A Systematic Review of Patients' Experiences." *PLoS ONE* 10, no. 4 (2015): e0124310. <https://doi.org/10.1371/journal.pone.0124310>.

14.175 *Journal articles consulted online*

1. Frank P. Whitney, "The Six-Year High School in Cleveland," *School Review* 37, no. 4 (April 1929): 268, <http://www.jstor.org/stable/1078814>.
2. Miriam Schoenfield, "Moral Vagueness Is Ontic Vagueness," *Ethics* 126, no. 2 (2016): 260–61, <https://doi.org/10.1086/683541>.

Schoenfield, Miriam. "Moral Vagueness Is Ontic Vagueness." *Ethics* 126, no. 2 (2016): 260–61. <https://doi.org/10.1086/683541>.

Whitney, Frank P. "The Six-Year High School in Cleveland." *School Review* 37, no. 4 (April 1929): 267–71. <http://www.jstor.org/stable/1078814>.

14.176 *Access dates for journal articles*

1. Charlotte F. Narr and Amy C. Krist, "Host Diet Alters Trematode Replication and Elemental Composition," *Freshwater Science* 34, no. 1 (March 2015): 81, accessed August 1, 2017, <https://doi.org/10.1086/679411>.
2. Narr and Krist, "Host Diet," 88–89.

Narr, Charlotte F., and Amy C. Krist. "Host Diet Alters Trematode Replication and Elemental Composition." *Freshwater Science* 34, no. 1 (March 2015): 81–91. Accessed August 1, 2017. <https://doi.org/10.1086/679411>.

14.178 *Journal special issues*

1. Miwako Tezuka, "Jikken Kōbō and Takiguchi Shūzō: The New Deal Collectivism of 1950s Japan," in "Collectivism in Twentieth-Century Japanese Art," ed. Reiko Tomii and Midori Yoshimoto, special issue, *Positions: Asia Critique* 21, no. 2 (Spring 2013): 351–81, <https://doi.org/10.1215/10679847-2018283>.

Tezuka, Miwako. "Jikken Kōbō and Takiguchi Shūzō: The New Deal Collectivism of 1950s Japan." In "Collectivism in Twentieth-Century Japanese Art," edited by Reiko Tomii and Midori Yoshimoto. Special issue, *Positions: Asia Critique* 21, no. 2 (Spring 2013): 351–81. <https://doi.org/10.1215/10679847-2018283>.

14.180 *Articles published in installments*

By default, Windy City prints each installment as a separate entry. To get the format for the series, you'd need to use the *misc* entry type.

1. George C. Brown, ed., "A Swedish Traveler in Early Wisconsin: The Observations of Fredrika Bremer," pt. 1, *Wisconsin Magazine of History* 61 (Summer 1978): 312.

Brown, George C., ed. "A Swedish Traveler in Early Wisconsin: The Observations of Fredrika Bremer," pt. 1, *Wisconsin Magazine of History* 61 (Summer 1978): 300–318.

14.182 *Place where journal is published*

1. Diane-Dinh Kim Luu, "Diethylstilbestrol and Media Coverage of the 'Morning After' Pill," *Lost in Thought: Undergraduate Research Journal* (Indiana University South Bend) 2 (1999): 65–70.
2. Marvin P. Garrett, "Language and Design in *Pippa Passes*," *Victorian Poetry* (West Virginia University) 13, no. 1 (1975): 47–60.

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

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

14.183 *Translated or edited article*

1. Arthur Q. Author, "Article Title," trans. Tim Z. Translator, *Journal Title...*
2. Arthur Q. Author, "Article Title," ed. Edward A. Editor, *Journal Title...*

Author, Arthur Q. "Article Title." Translated by Tim Z. Translator. *Journal Title...*
 ———. "Article Title." Edited by Edward A. Editor. *Journal Title...*

14.184 *New series for journal volumes*

1. "Letter of Jonathan Sewall," *Proceedings of the Massachusetts Historical Society*, 2nd ser., 10 (January 1896): 414.
2. G. M. Moraes, "St. Francis Xavier, Apostolic Nuncio, 1542–52," *Journal of the Bombay Branch of the Royal Asiatic Society*, n.s., 26 (1950): 279–313.

Moraes, G. M. "St. Francis Xavier, Apostolic Nuncio, 1542–52." *Journal of the Bombay Branch of the Royal Asiatic Society*, n.s., 26 (1950): 279–313.
Proceedings of the Massachusetts Historical Society. "Letter of Jonathan Sewall," 2nd ser., 10 (January 1896): 414.

14.185 *Short titles for articles*

1. Daniel Rosenblum, "Unintended Consequences of Women's Inheritance Rights on Female Mortality in India," *Economic Development and Cultural Change* 63, no. 2 (January 2015): 223, <https://doi.org/10.1086/679059>.
2. Rosenblum, "Female Mortality in India," 225.

Rosenblum, Daniel. "Unintended Consequences of Women's Inheritance Rights on Female Mortality in India." *Economic Development and Cultural Change* 63, no. 2 (January 2015): 223–48. <https://doi.org/10.1086/679059>.

14.186 *Abstracts*

1. Daniel R. Matute, "Noisy Neighbors Can Hamper the Evolution of Reproductive Isolation by Reinforcing Selection," abstract, *American Naturalist* 185, no. 2 (February 2015): 253–69, <https://doi.org/10.1086/679504>.

Matute, Daniel R. "Noisy Neighbors Can Hamper the Evolution of Reproductive Isolation by Reinforcing Selection." Abstract. *American Naturalist* 185, no. 2 (February 2015): 253–69. <https://doi.org/10.1086/679504>.

14.188 *Basic citation format for magazine articles*

1. Beth Saulnier, "From Vine to Wine," *Cornell Alumni Magazine*, September/October 2008, 48.
2. Jill Lepore, "The Man Who Broke the Music Business," *New Yorker*, April 27, 2015, 59.

Lepore, Jill. "The Man Who Broke the Music Business." *New Yorker*, April 27, 2015.
Saulnier, Beth. "From Vine to Wine." *Cornell Alumni Magazine*, September/October 2008.

14.189 *Magazine articles consulted online*

1. Karl Vick, "Cuba on the Cusp," *Time*, March 26, 2015, <http://time.com/3759629/cuba-us-policy/>.
2. Henry William Hanemann, "French as She Is Now Spoken," *Life*, August 26, 1926, 5, ProQuest.

Hanemann, Henry William. "French as She Is Now Spoken." *Life*, August 26, 1926. ProQuest.
Vick, Karl. "Cuba on the Cusp." *Time*, March 26, 2015. <http://time.com/3759629/cuba-us-policy/>.

14.190 *Magazine departments*

1. Patricia Marx, "Big Skyline," Talk of the Town, *New Yorker*, April 27, 2015, <http://www.newyorker.com/magazine/2015/04/27/big-skyline>.
2. Barbara Wallraff, Word Fugitives, *Atlantic Monthly*, July/August 2008.
3. Kitchen Notebook, *Gourmet*, May 2000.

Gourmet. Kitchen Notebook. May 2000.

Marx, Patricia. "Big Skyline." Talk of the Town. *New Yorker*, April 27, 2015. <http://www.newyorker.com/magazine/2015/04/27/big-skyline>.

Wallraff, Barbara. Word Fugitives. *Atlantic Monthly*, July/August 2008.

14.191 *Basic citation format for newspaper articles*

1. Editorial, *Philadelphia Inquirer*, July 30, 1990.
2. Mike Royko, "Next Time, Dan, Take Aim at Arnold," *Chicago Tribune*, September 23, 1992.
3. "Pushcarts Evolve to Trendy Kiosks," *Lake Forester* (Lake Forest, IL), March 23, 2000.
4. Jason Samenow, "Blizzard Warning: High Winds, About Two Feet of Snow Forecast for D.C. Area," *Washington Post*, January 21, 2016, 3:55 p.m. EST, <https://www.washingtonpost.com/news/capital-weather-gang/wp/2016/01/21/blizzard-warning-high-winds-around-two-feet-of-snow-forecast-for-d-c-area/>.

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

Philadelphia Inquirer. Editorial. July 30, 1990.

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

Samenow, Jason. "Blizzard Warning: High Winds, About Two Feet of Snow Forecast for D.C. Area." *Washington Post*, January 21, 2016, 3:55 p.m. EST. <https://www.washingtonpost.com/news/capital-weather-gang/wp/2016/01/21/blizzard-warning-high-winds-around-two-feet-of-snow-forecast-for-d-c-area/>.

14.195 *Regular columns or features*

1. Marc Jaffe, "Finding Love in Seesawing Libidos," Modern Love, *New York Times*, March 6, 2015, <http://www.nytimes.com/2015/03/08/style/finding-equilibrium-in-seesawing-libidos.html>.
2. "Junk Science at the F.B.I.," editorial, *New York Times*, April 27, 2015, <http://www.nytimes.com/2015/04/27/opinion/junk-science-at-the-fbi.html>.

Jaffe, Marc. "Finding Love in Seesawing Libidos." Modern Love. *New York Times*, March 6, 2015. <http://www.nytimes.com/2015/03/08/style/finding-equilibrium-in-seesawing-libidos.html>.

New York Times. "Junk Science at the F.B.I." Editorial. April 27, 2015. <http://www.nytimes.com/2015/04/27/opinion/junk-science-at-the-fbi.html>.

14.197 *Weekend supplements, magazines, and the like*

1. Rachel Kaadzi Ghansah, "What Toni Morrison Saw," *New York Times Magazine*, April 12, 2015, 48.

Ghansah, Rachel Kaadzi. "What Toni Morrison Saw." *New York Times Magazine*, April 12, 2015, 48.

14.199 *Unsigned newspaper articles*

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

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

14.200 *News services and news releases*

1. Associated Press, "Texas A&M Galveston Professor Fails Entire Class, Quits Course," *Dallas Morning News*, April 28, 2015, <http://www.dallasnews.com/news/education/headlines/20150428-texas-am-galveston-professor-fails-entire-class-quits-course.ece>.

Associated Press. "Texas A&M Galveston Professor Fails Entire Class, Quits Course." *Dallas Morning News*, April 28, 2015. <http://www.dallasnews.com/news/education/headlines/20150428-texas-am-galveston-professor-fails-entire-class-quits-course.ece>.

14.202 *Book reviews*

1. Ben Ratliff, review of *The Mystery of Samba: Popular Music and National Identity in Brazil*, by Hermano Vianna, ed. and trans. John Charles Chasteen, *Lingua Franca* 9 (April 1999): B13–B14.
2. David Kamp, "Deconstructing Dinner," review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, April 23, 2006, Sunday Book Review, <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.
3. William C Brehm, review of *Strike for America: Chicago Teachers against Austerity*, by Micah Uetricht, *Comparative Education Review* 59, no. 1 (February 2015): 177–79, <https://doi.org/10.1086/679296>.

Brehm, William C. Review of *Strike for America: Chicago Teachers against Austerity*, by Micah Uetricht. *Comparative Education Review* 59, no. 1 (February 2015): 177–79. <https://doi.org/10.1086/679296>.

Kamp, David. "Deconstructing Dinner." Review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan. *New York Times*, April 23, 2006, Sunday Book Review. <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

Ratliff, Ben. Review of *The Mystery of Samba: Popular Music and National Identity in Brazil*, by Hermano Vianna, edited and translated by John Charles Chasteen. *Lingua Franca* 9 (April 1999): B13–B14.

14.204 Unsigned reviews

On the use of the *type* field to format this example correctly, see section 8.1.

1. Unsigned review of *Geschichten der romanischen und germanischen Völker*, by Leopold von Ranke, *Ergänzungsblätter zur Allgemeinen Literatur-Zeitung*, nos. 23–24 (February 1828).

Ergänzungsblätter zur Allgemeinen Literatur-Zeitung. Unsigned review of *Geschichten der romanischen und germanischen Völker*, by Leopold von Ranke, nos. 23–24 (February 1828).

5.7 Websites, Blogs, and Social Media

14.208 Citing blog posts and blogs

In CMOS, one citation refers to *The Chronicle of Higher Education* and another to *Chronicle of Higher Education*. The latter also appears in 15.51, so it's probably correct.

1. Deb Amlen, "One Who Gives a Hoot," *Wordplay* (blog), *New York Times*, January 26, 2015, <http://wordplay.blogs.nytimes.com/2015/01/26/one-who-gives-a-hoot/>.

2. William Germano, "Futurist Shock," *Lingua Franca* (blog), *Chronicle of Higher Education*, February 15, 2017, <http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/>.

3. Deb Amlen, ed., *Wordplay* (blog), *New York Times*, <http://wordplay.blogs.nytimes.com/>.

4. *Lingua Franca* (blog), *Chronicle of Higher Education*, <http://www.chronicle.com/blogs/linguafranca/>.

5. Jim, February 16, 2017, comment on Germano, "Futurist Shock," <http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/#comment-3158909472>.

Amlen, Deb. "One Who Gives a Hoot." *Wordplay* (blog). *New York Times*, January 26, 2015. <http://wordplay.blogs.nytimes.com/2015/01/26/one-who-gives-a-hoot/>.

———, ed. *Wordplay* (blog). *New York Times*. <http://wordplay.blogs.nytimes.com/>.

Germano, William. "Futurist Shock." *Lingua Franca* (blog). *Chronicle of Higher Education*, February 15, 2017. <http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/>.

Jim. February 16, 2017. Comment on Germano, "Futurist Shock." <http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/#comment-3158909472>.

Lingua Franca (blog). *Chronicle of Higher Education*. <http://www.chronicle.com/blogs/linguafranca/>.

14.209 *Citing social media content*

1. Junot Díaz, “Always surprises my students when I tell them that the ‘real’ medieval was more diverse than the fake ones most of us consume,” Facebook, February 24, 2016, <https://www.facebook.com/junotdiaz.writer/posts/972495572815454>.
2. Conan O’Brien (@ConanOBrien), “In honor of Earth Day, I’m recycling my tweets,” Twitter, April 22, 2015, 11:10 a.m., <https://twitter.com/ConanOBrien/status/590940792967016448>.
3. Chicago Manual of Style, “Is the world ready for singular they? We thought so back in 1993,” Facebook, April 17, 2015, <https://www.facebook.com/ChicagoManual/posts/10152906193679151>.
4. Kristaps Līcis, “But what is the surprise here?,” February 24, 2016, comment on Díaz, “Always surprises,” https://www.facebook.com/junotdiaz.writer/posts/972495572815454?comment_id=972558569475821.

Chicago Manual of Style. “Is the world ready for singular they? We thought so back in 1993.” Facebook, April 17, 2015. <https://www.facebook.com/ChicagoManual/posts/10152906193679151>.

Díaz, Junot. “Always surprises my students when I tell them that the ‘real’ medieval was more diverse than the fake ones most of us consume.” Facebook, February 24, 2016. <https://www.facebook.com/junotdiaz.writer/posts/972495572815454>.

Līcis, Kristaps. “But what is the surprise here?” February 24, 2016. Comment on Díaz, “Always surprises.” https://www.facebook.com/junotdiaz.writer/posts/972495572815454?comment_id=972558569475821.

O’Brien, Conan (@ConanOBrien). “In honor of Earth Day, I’m recycling my tweets.” Twitter, April 22, 2015, 11:10 a.m. <https://twitter.com/ConanOBrien/status/590940792967016448>.

5.8 Papers, Contracts, and Reports

14.215 *Theses and dissertations*

1. Ilya Vedrashko, “Advertising in Computer Games” (master’s thesis, MIT, 2006), 59, <http://hdl.handle.net/1721.1/39144>.
2. Mihwa Choi, “Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty” (PhD diss., University of Chicago, 2008), ProQuest (AAT 3300426).

Choi, Mihwa. “Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty.” PhD diss., University of Chicago, 2008. ProQuest (AAT 3300426).

Vedrashko, Ilya. “Advertising in Computer Games.” Master’s thesis, MIT, 2006. <http://hdl.handle.net/1721.1/39144>.

14.217 *Lectures and papers or posters presented at meetings*

1. Viviana Hong, “Censorship in Children’s Literature during Argentina’s Dirty War (1976–1983)” (lecture, University of Chicago, Chicago, IL, April 30, 2015).

Hong, Viviana. “Censorship in Children’s Literature during Argentina’s Dirty War (1976–1983).” Lecture, University of Chicago, Chicago, IL, April 30, 2015.

14.218 *Working papers and the like*

1. Deborah D. Lucki and Richard W. Pollay, “Content Analyses of Advertising: A Review of the Literature” (working paper, History of Advertising Archives, Faculty of Commerce, University of British Columbia, Vancouver, 1980).

Lucki, Deborah D., and Richard W. Pollay. “Content Analyses of Advertising: A Review of the Literature.” Working paper, History of Advertising Archives, Faculty of Commerce, University of British Columbia, Vancouver, 1980.

14.220 *Pamphlets, reports, and the like*

1. *Lifestyles in Retirement*, Library Series (New York: TIAA-CREF, 1996).
2. McDonald’s Corporation, *2014 Annual Report*, March 2015, http://www.aboutmcdonalds.com/mcd/investors/annual_reports.html.
3. *Standard Federal Tax Reporter*, 1996 ed., vol. 4 (Chicago: Commerce Clearing House, 1996), ¶2,620.

Lifestyles in Retirement. Library Series. New York: TIAA-CREF, 1996.

McDonald’s Corporation. *2014 Annual Report*. March 2015. http://www.aboutmcdonalds.com/mcd/investors/annual_reports.html.

Standard Federal Tax Reporter. 1996 ed. Vol. 4. Chicago: Commerce Clearing House, 1996.

5.9 Special Types of References

14.232 *Reference works consulted in physical formats*

Some reference works show full publication information in the same way as books. Use the *book* entry type for them. The first three citations below are different. They need the *reference* or *inreference* entry type. See section 2.7 for more information. Following the suggestion in CMOS 14.232, *reference* and *inreference* works don’t appear in bibliographies or reference lists.

1. *Encyclopaedia Britannica*, 15th ed. (1980), s.v. “salvation.”
2. *Oxford English Dictionary*, 2nd ed. (CD-ROM, version 4.0, 2009), s.v. “hoot(e)-nanny, hootananny.”
3. *Dictionary of American Biography* (1937), s.v. “Wadsworth, Jeremiah.”
4. *The Times Style and Usage Guide*, comp. Tim Austin (London: Times Books, 2003), s.vv. “police ranks,” “postal addresses.”

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

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

The Times Style and Usage Guide. Compiled by Tim Austin. London: Times Books, 2003.

14.233 *Reference works consulted online*

Like some of the reference works in the previous section, the ones below need the *reference* or *inreference* entry type. As odd as it may seem, but consistent with CMOS, they, too, aren't included in bibliographies and reference lists. See section 2.7 for more information.

1. *Encyclopaedia Britannica Online*, Academic ed., s.v. "Arturo Toscanini," accessed April 6, 2016, <http://academic.eb.com/EBchecked/topic/600338/Arturo-Toscanini>.

2. Grove Music Online, s.v. "Toscanini, Arturo," by David Cairns, accessed April 6, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28197>.

3. Wikipedia, s.v. "Stevie Nicks," last modified April 2, 2016, 18:30, http://en.wikipedia.org/wiki/Stevie_Nicks.

4. *Merriam-Webster*, s.v. "app (n.)," accessed April 6, 2016, <http://www.merriam-webster.com/dictionary/app>.

14.234 *Citing individual reference entries by author*

1. Melissa Isaacson, "Bulls," in *Encyclopedia of Chicago*, ed. Janice L. Reiff, Ann Durkin Keating, and James R. Grossman (Chicago Historical Society, 2005), <http://www.encyclopedia.chicagohistory.org/pages/184.html>.

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

14.246 *Citing specific editions of classical references*

1. Epictetus, *Dissertationes*, ed. Heinrich Schenkl (Stuttgart: Teubner, 1916).

Epictetus. *Dissertationes*. Edited by Heinrich Schenkl. Stuttgart: Teubner, 1916.

14.251 *Modern editions of the classics*

1. Aristotle, *Complete Works of Aristotle: The Revised Oxford Translation*, ed. J. Barnes, 2 vols., Bollingen Series (Princeton, NJ: Princeton University Press, 1983).
2. Maimonides, *The Code of Maimonides, Book 5: The Book of Holiness*, ed. Leon Nemoy, trans. Louis I. Rabinowitz and Philip Grossman (New Haven, CT: Yale University Press, 1965).

Aristotle. *Complete Works of Aristotle: The Revised Oxford Translation*. Edited by J. Barnes. 2 vols. Bollingen Series. Princeton, NJ: Princeton University Press, 1983.

Maimonides. *The Code of Maimonides, Book 5: The Book of Holiness*. Edited by Leon Nemoy. Translated by Louis I. Rabinowitz and Philip Grossman. New Haven, CT: Yale University Press, 1965.

14.258 *Patents*

1. Masanori Iizuka and Hideki Tanaka, Cement admixture, US Patent 4,586,960, filed June 26, 1984, and issued May 6, 1986.

Iizuka, Masanori, and Hideki Tanaka. Cement admixture. US Patent 4,586,960, filed June 26, 1984, and issued May 6, 1986.

14.260 *Citations taken from secondary sources*

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

Costello, Bonnie. *Marianne Moore: Imaginary Possessions*. Cambridge, MA: Harvard University Press, 1981.

Zukofsky, Louis. “Sincerity and Objectification.” *Poetry* 37 (February 1931): 272–285.

6. Examples from *CMOS* Chap. 15, “Author-Date References”

Examples in this section reproduce those in *CMOS* chapter 15. To help with cross-checking, subsection numbers and headings are from *CMOS*. Since parenthetical citations are relatively simple, and since the format of references lists is derivative of the default, the examples below are more selective than those in the previous section.

6.1 Basic Format, with Examples and Variations

15.9 Author-date references—examples and variations

(Strayed 2012, 87–88), (Daum 2015, 32), (Grazer and Fishman 2015, 188), (García Márquez 1988, 242–55), (Gould 1984, 310), (Bagley 2015, 484–85), (Liu 2015, 312)

- Bagley, Benjamin. 2015. “Loving Someone in Particular.” *Ethics* 125, no. 2 (January): 477–507.
- Daum, Meghan, ed. 2015. *Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids*. New York: Picador.
- García Márquez, Gabriel. 1988. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape.
- Gould, Glenn. 1984. “Streisand as Schwarzkopf.” In *The Glenn Gould Reader*, edited by Tim Page, 308–11. New York: Vintage Books.
- Grazer, Brian, and Charles Fishman. 2015. *A Curious Mind: The Secret to a Bigger Life*. New York: Simon & Schuster.
- Liu, Jui-Ch’i. 2015. “Beholding the Feminine Sublime: Lee Miller’s War Photography.” *Signs* 40, no. 2 (Winter): 308–19. <https://doi.org/10.1086/678242>.
- Strayed, Cheryl. 2012. *Wild: From Lost to Found on the Pacific Crest Trail*. New York: Alfred A. Knopf.

6.2 Reference Lists and Text Citations

15.14 Placement of dates in reference list entries

(Pager and Pedulla 2015), (Unger and Smolin 2014)

- Pager, Devah, and David S. Pedulla. 2015. “Race, Self-Selection, and the Job Search Process.” *American Journal of Sociology* 120, no. 4 (January): 1005–54. <https://doi.org/10.1086/681072>.
- Unger, Roberto Mangabeira, and Lee Smolin. 2014. *The Singular Universe and the Reality of Time: A Proposal in Natural Philosophy*. Cambridge: Cambridge University Press.

15.20 Reference list entries with same author(s), same year

(Fogel 2004b, 218), (Fogel 2004a, 45–46)

- Fogel, Robert William. 2004a. *The Escape from Hunger and Premature Death, 1700–2100: Europe, America, and the Third World*. New York: Cambridge University Press.
- . 2004b. “Technophysio Evolution and the Measurement of Economic Growth.” *Journal of Evolutionary Economics* 14, no. 2 (June): 217–21. <https://doi.org/10.1007/s00191-004-0188-x>.

15.22 *Text citations—basic form*

Ignore the error in *CMOS*: In reference lists, a title goes after the year, not before.

(Hetherington and Rudolph 2015), (Grove 2015), (Hetherington and Rudolph 2015; Grove 2015)

Grove, John. 2015. "Calhoun and Conservative Reform." *American Political Thought* 4, no. 2 (March): 203–27. <https://doi.org/10.1086/680389>.

Hetherington, Marc J., and Thomas J. Rudolph. 2015. *Why Washington Won't Work: Polarization, Political Trust, and the Governing Crisis*. Chicago: University of Chicago Press.

(C. Doershuk 2017), (J. Doershuk 2016)

Doershuk, Carl. 2017. . . .

Doershuk, John. 2016. . . .

15.24 *Additional material in text citations*

(Mandolan 2017; t-tests are used here)

15.25 *Text citations in relation to surrounding text and punctuation*

Fiorina et al. (2005) and Fischer and Hout (2006) reach more or less the same conclusions. In contrast, Abramowitz and Saunders (2005) suggest that the mass public is deeply divided between red states and blue states and between churchgoers and secular voters.

15.27 *Several references to the same source*

Complexion figures prominently in Morgan's descriptions. When Jasper compliments his mother's choice of car (a twelve-cylinder Mediterranean roadster with leather and wood-grained interior), "his cheeks blotch indignantly, painted by jealousy and rage" (Chaston 2000, 47). On the other hand, his mother's mask never changes, her "even-tanned good looks" (56), "burnished visage" (101), and "air-brushed confidence" (211) providing the foil to the drama in her midst.

15.29 *Text citations of works with more than three authors*

(Schonen, Baker, et al. 2017), (Schonen, Brooks, et al. 2017)

15.30 *Multiple text references*

(Armstrong and Malacinski 1989; Beigl 1989; Pickett and White 1985), (Whittaker 1967, 1975; Wiens 1989a, 1989b), (Wong 1999, 328; 2000, 475; Garcia 1989, 67), (Guest et al. 2006; see also Stolle et al. 2008; Rahn et al. 2009)

6.3 Author-Date References: Special Cases15.34 *Author-date format for anonymous works (no listed author)*

See section 8.1 on the use of the *authtype* field for anonymous works.

(*True and Sincere Declaration* 1610), (*Stanze* 1547), ([Horsley] 1796), ([Hawkes?] 1834)

[Hawkes, James?]. 1834. *A Retrospect of the Boston Tea-Party, with a Memoir of George R. T. Hewes*. By a Citizen of New-York. New-York.

[Horsley, Samuel]. 1796. *On the Prosodies of the Greek and Latin Languages*. London. *Stanze in lode della donna brutta*. 1547. Florence.

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

15.35 *Pseudonyms in author-date references*

(Stendhal 1925)

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

15.36 *Editor in place of author in text citations*

(Silverstein 1974), (Soltes 1999)

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

Soltes, Ori Z., ed. 1999. *Georgia: Art and Civilization through the Ages*. London: Philip Wilson.

15.37 *Organization as author in author-date references*

In the reference list, *CMOS* errs in printing :1997 after *ISO 4*. Compare it with the nearly identical example in 14.84.

(ISO 1997)

ISO (International Organization for Standardization). 1997. *Information and Documentation — Rules for the Abbreviation of Title Words and Titles of Publications*. ISO 4. Paris: ISO.

15.40 *Reprint editions and modern editions—more than one date*

(Austen [1813] 2003), (Maitland [1898] 1998)

Austen, Jane. (1813) 2003. *Pride and Prejudice*. London: T. Egerton. Reprint, New York: Penguin Classics. Citations refer to the Penguin edition.

Maitland, Frederic W. (1898) 1998. *Roman Canon Law in the Church of England*. Reprint, Union, NJ: Lawbook Exchange.

15.41 *Multivolume works published over more than one year*

(Tillich 1951–63, 1:133), (Hayek 2011, 329)

Hayek, F. A. 2011. *The Constitution of Liberty: The Definitive Edition*. Edited by Ronald Hamowy. Vol. 17 of *The Collected Works of F. A. Hayek*, edited by Bruce Caldwell. Chicago: University of Chicago Press, 1988–.

Tillich, Paul. 1951–63. *Systematic Theology*. 3 vols. Chicago: University of Chicago Press.

15.42 *Cross-references to multiauthor books in reference lists*

(Draper 1987), (Harrington 1987), (Zukowsky 1987)

Draper, Joan E. 1987. “Paris by the Lake: Sources of Burnham’s Plan of Chicago.” In Zukowsky 1987, 107–19.

Harrington, Elaine. 1987. “International Influences on Henry Hobson Richardson’s Glessner House.” In Zukowsky 1987, 189–207.

Zukowsky, John, ed. 1987. *Chicago Architecture, 1872–1922: Birth of a Metropolis*. Chicago: Prestel-Verlag in association with the Art Institute of Chicago.

15.44 *No date of publication in author-date references*

(Nano [1750?]), (Nano, n.d.)

Nano, Jasmine L. [1750?]. *Title of Work...*

———. n.d. *Title of Another Work...*

15.45 “Forthcoming” in author-date references

(Faraday, forthcoming)

Faraday, Carry. Forthcoming. “Protean Photography.” In *Seven Trips beyond the Asteroid Belt*, edited by James Oring. Cape Canaveral, FL: Launch Press.

15.47 Parentheses or comma with issue number

In the second reference list entry below, Windy City prints a colon after the journal number. *CMOS* prints a comma there—likely an error.

(Glass and Levchak 2014), (Meyerovitch 1959)

Glass, Jennifer, and Philip Levchak. 2014. “Red States, Blue States, and Divorce: Understanding the Impact of Conservative Protestantism on Regional Variation in Divorce Rates.” *American Journal of Sociology* 119 (4): 1002–46. <https://doi.org/10.1086/674703>.

Meyerovitch, Eva. 1959. “The Gnostic Manuscripts of Upper Egypt.” *Diogenes*, no. 25: 84–117.

15.48 Colon with volume number

The example below shows the output when an article’s publication month isn’t included in the bibliography database and so doesn’t come between a volume number and a page reference.

(Gunderson and Leal 2015)

Gunderson, Alex R., and Manuel Leal. 2015. “Patterns of Thermal Constraint on Ectotherm Activity.” *American Naturalist* 185:653–64. <https://doi.org/10.1086/680849>.

15.49 Newspapers and magazines in reference lists

(*New York Times* 2002)

New York Times. 2002. “In Texas, Ad Heats Up Race for Governor.” July 30, 2002.

15.51 Citing blogs in author-date format

CMOS seems mistaken in printing a period after *Chronicle of Higher Education* instead of a comma. Compare with 14.208 and 15.42.

(Germano 2017)

Germano, William. 2017. "Futurist Shock." *Lingua Franca* (blog). *Chronicle of Higher Education*, February 15, 2017. <http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/>.

15.52 *Citing social media content in author-date format*

(Díaz 2016), (O'Brien 2015), (Chicago Manual of Style 2015)

Chicago Manual of Style. 2015. "Is the world ready for singular they? We thought so back in 1993." Facebook, April 17, 2015. <https://www.facebook.com/ChicagoManual/posts/10152906193679151>.

Díaz, Junot. 2016. "Always surprises my students when I tell them that the 'real' medieval was more diverse than the fake ones most of us consume." Facebook, February 24, 2016. <https://www.facebook.com/junotdiaz.writer/posts/972495572815454>.

O'Brien, Conan (@ConanOBrien). 2015. "In honor of Earth Day, I'm recycling my tweets." Twitter, April 22, 2015, 11:10 a.m. <https://twitter.com/ConanOBrien/status/590940792967016448>.

15.55 *Patents or other documents cited by more than one date*

(Iizuka and Tanaka 1986)

Iizuka, Masanori, and Hideki Tanaka. 1986. Cement admixture. US Patent 4,586,960, filed June 26, 1984, and issued May 6, 1986.

15.56 *"Quoted in" in author-date references*

In Louis Zukofsky's "Sincerity and Objectification," from the February 1931 issue of *Poetry* magazine (quoted in Costello 1981)...

Costello, Bonnie. 1981. *Marianne Moore: Imaginary Possessions*. Cambridge, MA: Harvard University Press.

Abbreviations

This section shows the output of `\printbiblist` with the argument *shorthand*. Running `\printshorthands` produces the same output. By default, works in this list also appear in bibliographies. To exclude them, use the preamble option *no*los. See section [2.4](#) for more information.

- | | |
|----------------------|--|
| <i>CMOS</i> | University of Chicago Press. <i>The Chicago Manual of Style</i> . 17th ed. Chicago: University of Chicago Press, 2017. |
| <i>Mass. Records</i> | Shurtleff, Nathaniel B., ed. <i>Records of the Governor and Company of the Massachusetts Bay in New England (1628–86)</i> . 5 vols. Boston, 1853–54. |

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This section shows the default output of `\printbibliography`. The next section shows the author-date format.

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