

Overview

- 1.1** *Books and journals as the core of scholarly publishing.* Printed-and-bound books and journals and their electronic counterparts constitute the core of scholarly publishing. Book-length works in particular—in their breadth and variety, not to mention their long history—provide an overview of the anatomy of a scholarly work that, in conjunction with the discussion of journals (see 1.72–110), can be usefully applied to other types of published works.
- 1.2** *Electronic publishing.* Electronic publication of scholarly books and journals in various formats is increasingly common. Most journals at Chicago have implemented a simultaneous print and electronic publishing model (see 1.72)—a model that has become the industry standard. For books, if print has remained the most common format, publishers are increasingly gravitating toward a simultaneous print and electronic model. In general, electronic books tend to emulate the organization and structure of their printed-and-bound counterparts, whether they are offered as page images or in an e-book format, proprietary or not—and whether or not they incorporate hyperlinks, search engines, and other features that are unique to the electronic environment. In fact, the industry-wide goal for e-book versions of printed monographs has been one of approximating on-screen the experience of reading the printed book. The discussion on the parts of a book—though it assumes electronic publication is an option for any scholarly book—therefore includes special considerations for electronic book formats only where these might differ from those for print. But see 1.111–17.

The Parts of a Book

Introduction

- 1.3** *Rectos and versos.* Publishers refer to the trimmed sheets of paper that you turn in a printed-and-bound book as leaves, and a page is one side of a leaf. The front of the leaf, the side that lies to the right in an open book, is called the recto. The back of the leaf, the side that lies to the left when the leaf is turned, is the verso. Rectos are always odd-numbered, versos always even-numbered. In an electronic book, the distinction between rectos and versos can be represented or simulated but need not be.

- 1.4** *Outline of divisions and parts of a book.* Books are traditionally organized into three major divisions: the front matter (also called preliminary matter, or prelims), the text, and the back matter (or end matter). The front matter presents information about a book's title, publisher, and copyright; it acknowledges debts to the work of others; it provides a way to navigate the structure of the book; and it introduces the book and sets its tone. The text proper comprises the narrative—including arguments, data, illustrations, and so forth—often divided into chapters and other meaningful sections. The back matter presents sources or source notes, appendixes, and other types of documentation supporting the text but outside its central focus or narrative. This section discusses the parts of a book according to a standard outline of these divisions and their components, starting with the list below. Few books contain all these elements, and some books have components not on the list. Books published electronically may depart especially from the order or presentation of elements. The list that follows presents the traditional arrangement, using lowercase roman numerals for pages in the front matter and arabic numerals for all the rest, including the back matter. Indications of recto (right-hand page) or verso (left-hand page) may be applicable only to printed-and-bound books; starting pages that cannot be assigned at manuscript stage are simply indicated as recto, the right-hand page being the traditional choice. Every page is counted in the page sequence, even those on which no number actually appears, such as the title and half-title pages, copyright page, and blank pages (see 1.5–8).

FRONT MATTER

Book half title	i
Series title, frontispiece, or blank	ii
Title page	iii
Copyright page	iv
Dedication	v
Epigraph	v or vi
(Table of) Contents	v or vii
(List of) Illustrations	recto or verso
(List of) Tables	recto or verso
Foreword	recto
Preface	recto
Acknowledgments (if not part of preface)	recto
Introduction (if not part of text)	recto
Abbreviations (if not in back matter)	recto or verso
Chronology (if not in back matter)	recto

TEXT

First text page (introduction or chapter 1)	1
or	
Second half title or first part title	1
Blank	2
First text page	3

BACK MATTER

Acknowledgments (if not in front matter)	recto
Appendix (or first, if more than one)	recto
Second and subsequent appendixes	recto or verso
Chronology (if not in front matter)	recto
Abbreviations (if not in front matter)	recto
Notes	recto
Glossary	recto
Bibliography or References	recto
(List of) Contributors	recto
Illustration Credits (if not in captions or elsewhere)	recto
Index(es)	recto

Page Numbers

- 1.5** *Pages and folios.* Modern books are paginated consecutively, and all pages except endpapers (see 1.68) are counted in the pagination whether or not the numbers appear. The page number, or folio, is most commonly found at the top of the page, flush left verso, flush right recto. The folio may also be printed at the bottom of the page, and in that location it is called a drop folio. Drop folios usually appear either centered on each page or flush left verso and flush right recto. A page number that does not appear is sometimes referred to as a blind folio. Not paginated are pages that are inserted into printed books after pages have been made up—for example, color illustrations or photo galleries printed on a different type of paper (see 1.38).
- 1.6** *Roman numerals for front matter.* The front matter of a book is paginated with lowercase roman numerals (see 1.4). This traditional practice prevents renumbering the remainder of a book when, for example, a dedication page or additional acknowledgments are added at the last moment. By convention, no folio appears on blank pages or on “display” pages (i.e., such stand-alone pages as those for the half title, title, copy-right, dedication, and epigraph), and a drop folio (or no folio) is used on

the opening page of each succeeding section of the front matter (e.g., table of contents, foreword, preface).

1.7

Arabic numbers for text and back matter. The text, or the central part of a book, begins with arabic page 1. If the text is introduced by a second half title or opens with a part title, the half title or part title counts as page 1, its verso counts as page 2, and the first arabic number to appear is the drop folio 3 on the first page of text (see 1.45, 1.48). (Some publishers ignore the second half title in paginating their books, counting the first page of text as p. 1.) Page numbers generally do not appear on part titles, but if text appears on a part-title page (see 1.47), a drop folio may be used. Arabic numbering continues for the back matter. As in the front matter, the opening page of each chapter in the text and each section in the back matter carries either a drop folio or no page number. On pages containing only illustrations or tables, page numbers are usually omitted, except in the case of a long sequence of figures or tables.

1.8

Separate versus consecutive pagination across more than one volume. Publishers weighing pagination schemes for works that run to more than one volume should consider the index and the projected number of volumes. If an index to two volumes is to appear at the end of volume 2, consecutive pagination saves index entries from having to refer to volume as well as page number. In rare cases where back matter, such as an index, must be added to volume 1 later in the production process, lower-case roman folios may be used; these should continue the sequence from the front matter in that volume (including a final blank page)—if, for example, the last page of the front matter is xii, the back matter would start with page xiii. Multivolume works that run into the thousands of pages are usually paginated separately to avoid unwieldy page numbers. Index entries and other references to such works must include volume as well as page number. In either scenario—consecutive or separate pagination across volumes—the front matter in each volume begins anew with page i.

Running Heads

1.9

Running heads defined. Running heads—the headings at the tops of pages—function, like page numbers, as signposts. Especially useful in scholarly books and textbooks, they are sometimes omitted for practical or aesthetic reasons—in a novel or a book of poems, for example. Running heads are sometimes placed at the bottom of the page, where they

are referred to as running feet, or, more rarely, in the left- and right-hand margins. In endnotes and other places where the information conveyed by these signposts is essential to readers, placement at the tops of pages is preferred. In this manual, *running head* is used for this element whenever it appears. For preparation of running-head copy, see 2.73.

- 1.10** *Running heads for front matter.* Running heads are never used on display pages (half title, title, copyright, dedication, epigraph) or on the first page of the table of contents, preface, and so forth (see also 1.15). Any element that runs more than one page usually carries running heads. Each element in the front matter normally carries the same running head on verso and recto pages.

VERSO	RECTO
Contents	Contents
Preface	Preface

- 1.11** *Running heads for text.* Chapter openings and other display pages carry no running heads (see also 1.15). The choice of running heads for other text pages is governed chiefly by the structure and nature of the book. Among acceptable arrangements are the following:

VERSO	RECTO
Part title	Chapter title
Chapter number	Chapter title
Chapter title	Subhead
Chapter title	Chapter subtitle
Chapter title	Chapter title
Subhead	Subhead
Chapter author	Chapter title

See also 2.73. Chicago generally advises against putting the book title on the verso (partly to minimize complications from a last-minute change to a title)—though the practice of doing so has persisted, especially for works of fiction. In electronic books, verso and recto running heads, when they are not the same, are sometimes combined and separated by a colon or a slash or other device.

- 1.12** *Subheads as running heads.* When subheads in the text are used as running heads on recto pages and more than one subhead falls on a single page, the last one on the page is used as the running head. When subheads are used as running heads on versos, however, the first subhead

on the page is used as the running head. (The principle is the same as for dictionary running heads.)

- 1.13** *Running heads for back matter.* Running heads for back matter follow the same pattern as those for front matter and text (but see 1.14). If there is an appendix, Appendix (or Appendix 1 or Appendix A, etc.) appears verso, the appendix title recto. If there is more than one index, it is essential that the running heads so indicate (Index of Names, Index of Subjects, etc.).

- 1.14** *Running heads for endnotes.* The running heads for a section of notes in the back of the book should give the inclusive page numbers or (much less useful for readers but more expedient for the publisher) the chapter where the relevant note references are found in the text. If chapter numbers are used, it is essential that the verso running heads in the text also give chapter numbers. Thus, two facing running heads might read:

VERSO	RECTO
Notes to Pages 2–10	Notes to Pages 11–25
or	
Notes to Chapter One	Notes to Chapter Two

For a fuller explanation, see 14.42.

- 1.15** *Omission of running heads.* Besides display pages in the front matter (see 1.10), running heads are omitted on part titles, chapter openings, and any page containing only an illustration or a table. (For the omission of page numbers, see 1.7.) Pages that include lines of text in addition to an illustration or table should include running heads. Running heads may also be included in long sequences of illustrations or tables to keep readers oriented.

Front Matter

TITLE PAGES

- 1.16** *Half title.* The half title (p. i in a printed book, no folio) normally consists only of the main title (less any subtitle) and is usually counted as the very first page in a printed-and-bound book. All other information—including author name, publisher, and edition—is omitted.

1.17 *Series title or frontispiece.* The verso following the half-title page (p. ii in a printed book) is usually blank. But if the book is part of a series, it may include the title and volume number of the series, the name of the general editor of the series, and sometimes the titles of previously published books in the series. (A series title may appear on the title page instead.) If the book is the published proceedings of a symposium, the title of the symposium and the date it was held and other relevant details may appear on page ii. Some publishers list an author's previous publications on page ii; Chicago generally lists these on the copyright page and on the jacket or cover (see 1.20). Alternatively, page ii might carry an illustration, called a frontispiece. If the frontispiece is printed on a different stock from the text, and thus is inserted separately, it will not constitute page ii, though it will still appear opposite the title page, which is normally page iii (see 1.18). Page ii might also be used for a title page across pages ii and iii.

1.18 *Title page.* The title page (p. iii or sometimes pp. ii and iii) presents the full title of the book; the subtitle, if any; the name of the author, editor, or translator; and the name and location of the publisher. If the type size or style of the subtitle differs from that of the main title, no colon or other mark of punctuation is needed to separate them. In a new edition of a work previously published, the number of the edition (e.g., Third Edition) should also appear on the title page, usually following the title (see also 1.25, 1.26). The author's name, or authors' names (see also 1.62), may appear below or above the title. Given first names should not be shortened to initials unless the author's name is widely known in such a form (e.g., P. D. James, J. M. Coetzee), or unless the author prefers initials (see 14.73). Chicago does not print academic degrees or affiliations after an author's name on the title page (though exceptions have been made for MD in medical publications). Editors or translators should be listed in the form "Edited by" or "Translated by." The publisher's full name (imprint) should be given on the title page and is usually followed by the name of the city (or cities) where the principal offices are located. The publisher's logo may also appear there. The year of publication is best omitted from the title page, particularly if it conflicts with copyright information on page iv (see 1.22).

COPYRIGHT PAGE

1.19 *Components of a copyright page.* The Copyright Act of 1989 does not require that published works carry a copyright notice in order to secure copyright protection; nevertheless, most publishers continue to carry the notice to discourage infringement. The copyright notice is just one

of several items typically included on the copyright page (p. iv). The University of Chicago Press includes the following:

- Biographical note on author
- Publisher's address
- Copyright notice—including, if applicable, copyright dates of previous editions and indication of copyright renewal or other changes, and followed by the statement "All rights reserved"
- Publication date, including publishing history
- Country of printing
- Impression line, indicating number and year of current printing
- International Standard Book Number (ISBN)
- International Standard Serial Number (ISSN), if applicable
- For translations, indication of original-language title, publisher, and copyright
- Acknowledgments, permissions, and other credits, including acknowledgment of grants, if applicable and space permitting
- Cataloging-in-Publication (CIP) data
- Paper durability statement

For an example, see figure 1.1. These items are discussed in more detail in the paragraphs that follow.

1.20 *Biographical note.* A brief note on the author or authors (including any editors, compilers, and translators) lists previous publications and, if relevant, academic affiliation. The details, if not the wording, must be consistent with any related information on the jacket or cover. Though such a note typically appears at the top of the copyright page, it may appear instead on a separate page, either in the front matter or the back matter, according to the publisher's preference.

1.21 *Publisher's address.* The address of the publisher—and sometimes the addresses of overseas agents—is typically, though not always, given on the copyright page. An address may be abbreviated, consisting, for example, only of a city and perhaps a postal code. A publisher's URL (uniform resource locator) may also be included.

1.22 *Copyright notice.* The usual notice consists of three parts: the symbol ©, the first year the book is published, and the name of the copyright owner (see fig. 1.1). This may be followed by the phrase "All rights reserved" and a statement of publication date or publishing history (see 4.40, 1.25). The year of publication should correspond to the copyright date. If a book is physically available near the end of a year but not formally published until the beginning of the next, the later date is preferred as both copy-

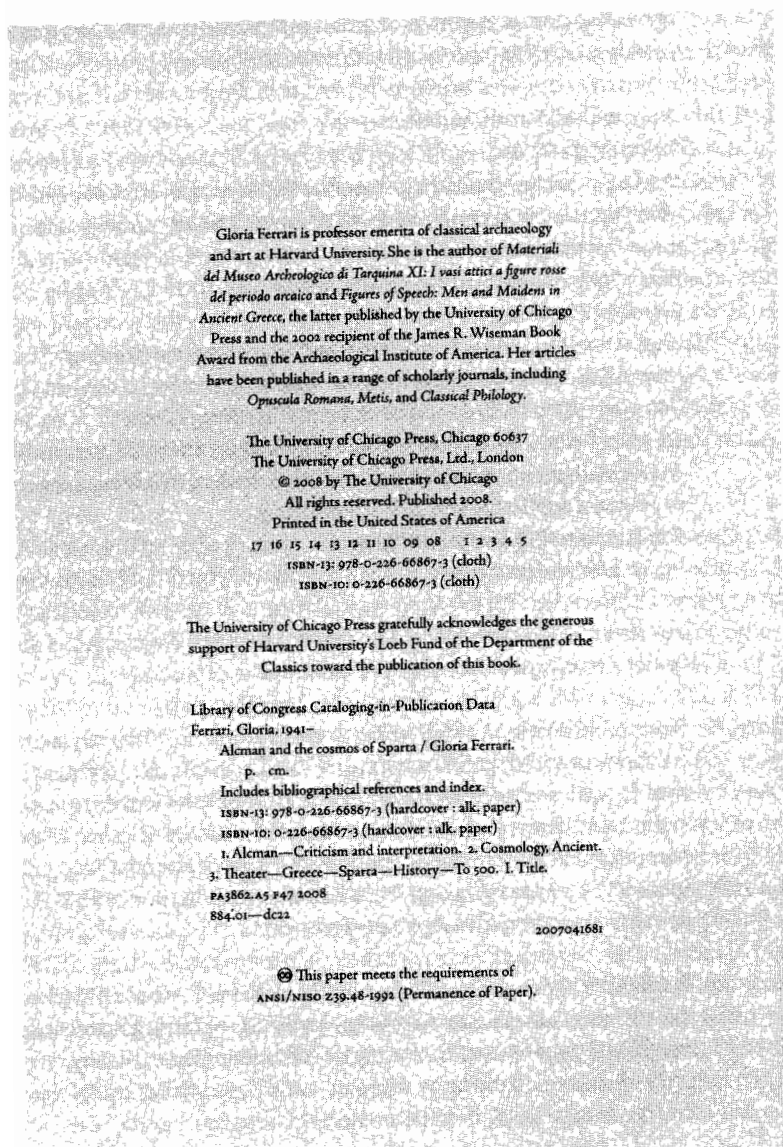


FIGURE 1.1. A typical copyright page, including biographical note, copyright notice, impression date and number (denoting 2008 for the first impression), International Standard Book Number (ISBN), publisher's acknowledgment of a subvention, Library of Congress Cataloging-in-Publication (CIP) data, and paper durability statement. See 1.19.

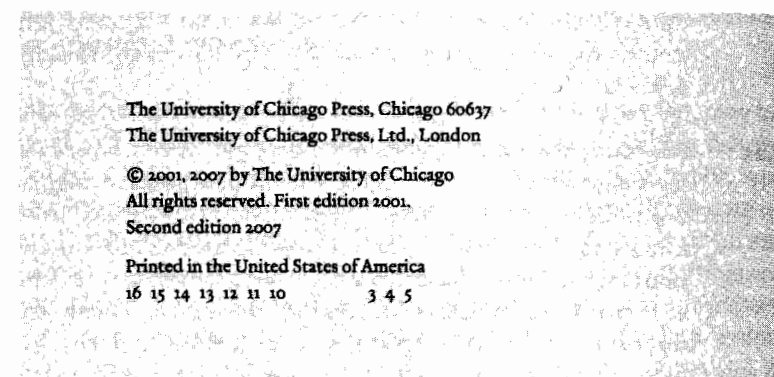


FIGURE 1.2. Copyright notice of a second edition (2007), with impression line indicating that this edition was reprinted for the third time in 2010. See 1.23.

right and publication date. Books published by the University of Chicago Press are usually copyrighted in the name of the university ("© 2010 by The University of Chicago"). Some authors, however, prefer to copyright their works in their own names ("© 2006 by Alison A. Author"), a preference discussed in 4.41. For information on copyright notices for journals, see 1.97; for a full discussion, see 4.38–45.

1.23 Copyright dates of previous editions. Each new edition of a book (as distinct from a new impression, or reprinting, but including an electronic edition of a printed book) is copyrighted, and the copyright dates of at least the most recent previous editions should appear in the copyright notice (see fig. 1.2). If the new edition is so extensive a revision that it virtually constitutes a new publication, previous copyright dates may be omitted. See also 1.25, 4.40.

1.24 Copyright renewal or other changes. The date of copyright renewal or a change in the name of the copyright owner is sometimes reflected in the copyright notice if the work is reprinted. Copyright renewal is shown in the following manner (note the second period; see 1.25):

© 1943 by Miriam Obermerker. © renewed 1971 by Miriam Obermerker.

To indicate a change in copyright ownership (e.g., if copyright is assigned to the author or someone else after the initial copyright has been registered and printed in the first impression), the name of the new copyright owner is substituted for that of the previous owner. The copyright date remains the same unless the copyright has been renewed. Copy-

rights remain legally valid even if renewal or reassignment information cannot, for some reason, appear in a new edition or printing (see also 4.30–32).

- 1.25** **Publishing history.** The publishing history of a book, which usually follows the copyright notice, begins with the date (year) of original publication, followed by the number and date of any new edition. In books with a long publishing history, it is acceptable to present only the original edition and the latest edition in the publishing history. (A previous publisher's name need not be given unless the licensing agreement requires that it appear in the new edition.) Items in the publishing history may appear on separate lines; periods separate multiple items on the same line. In a departure from former usage, Chicago now recommends a final period at the end of a line with two or more items separated by periods.

First edition published 1906. Sixteenth edition 2010.

Revised edition originally published 1985
University of Chicago Press edition 2002

If a book is reprinted, the number and date of the current impression may be indicated in the publishing history (e.g., Fifth Printing, 2010), but Chicago usually indicates these separately, in an impression line (see 1.28).

- 1.26** **What constitutes a new edition?** *Edition* (as opposed to *impression*, or *printing*) is used in at least two senses. (1) A new edition may be defined as one in which a substantial change has been made in one or more of the essential elements of the work (e.g., text, notes, appendixes, or illustrations). As a general rule, at least 20 percent of a new edition should consist of new or revised material. A work that is republished with a new preface or afterword but is otherwise unchanged except for corrections of typographical errors is better described as a new impression or a reissue; the title page may include such words as "With a New Preface." (2) *Edition* may be used to designate a reissue in a different format—for example, a paperback, deluxe, or illustrated version, or an electronic edition of a printed work—or under the imprint of a different publisher. A new edition is best designated on the title page: Second Edition, Third Edition, and so forth. Such phrases as "revised and expanded" are redundant on the title page, since the nature and extent of the revision are normally described in the prefatory material or on the cover.

- 1.27** **Country of printing.** The country in which a book is printed is traditionally identified inside the work. In addition, if a book is printed in a coun-

try other than the country of publication, the jacket or cover must so state: for example, "Printed in China."

- 1.28** **Impression number.** Each new printing of a book, or impression, may be identified by a line of numerals running below the publishing history (see fig. 1.1). The first group of numerals, reading from right to left, represents the last two digits of succeeding years starting with the date of original publication (see 1.22). The second set, following at least an em space (see A.22) and reading from left to right, represents the numbers of possible new impressions. The lowest number in each group indicates the present impression and date. In figure 1.1, therefore, the impression is identified as the first, and the year of printing as 2008; in figure 1.2, the numbers indicate a third printing in 2010. This method is *expedient* for printed books, as printers need only delete the lowest number(s) rather than generate new text. Impression lines work to the advantage of readers and publishers both—a new impression not only reflects the sales record of a book but also signals that corrections may have been made. (Note that impression lines for print-on-demand titles are typically changed not with each new order but only to signal that corrections have been made.)

- 1.29** **Indication of original-language edition for translations.** If a book is a translation from another language, the original title, publisher, and copyright information should be recorded on the copyright page (see fig. 1.3).

- 1.30** **Acknowledgments, permissions, and other credits.** The copyright page, if space permits, may include acknowledgments of previously published parts of a book, illustration credits, and permission to quote from copyrighted material (fig. 1.4), unless such acknowledgments appear elsewhere in the book—as in an acknowledgments section (see 2.43) or in source notes (see 14.49).

The illustration on the title page is a detail from a photograph of Nietzsche in Basel, ca. 1876. Photo Stiftung Weimarer Klassik. GSA 101/17.

For more on illustration credits, see 3.28–36. For a full discussion of permissions, see chapter 4.

- 1.31** **Acknowledgment of grants.** Publishers should acknowledge grants of financial assistance toward publication on the copyright page. Acknowledgments requiring more space or greater prominence may appear elsewhere, in a separate section in the front or back matter. Wording should be as requested (or at least approved) by the grantors (see fig. 1.1). Finan-

Georges Didi-Huberman is professor at l'École des haute études en sciences sociales in Paris. He is the author of more than thirty books on the history and theory of images, including *Fra Angelico: Dissemblance and Figuration*, also published by the University of Chicago Press.

Shane B. Lillis recently received his PhD in French literature from the University of California, Berkeley.

The University of Chicago Press, Chicago 60637
The University of Chicago Press, Ltd., London
© 2008 by The University of Chicago
All rights reserved. Published 2008.
Printed in the United States of America

Originally published as *Images malgré tout*
© Les Éditions de Minuit, 2003

17 16 15 14 13 12 11 10 09 08 1 2 3 4 5

ISBN-13: 978-0-226-14816-8 (cloth)
ISBN-10: 0-226-14816-5 (cloth)

Library of Congress Cataloging-in-Publication Data

Didi-Huberman, Georges.

[Images malgré tout. English]

Images in spite of all : four photographs from Auschwitz /

Georges Didi-Huberman ; translated by Shane B. Lillis.

p. cm.

Includes index.

ISBN-13: 978-0-226-14816-8 (cloth : alk. paper)

ISBN-10: 0-226-14816-5 (cloth : alk. paper)

1. Holocaust, Jewish (1939-1945)—Historiography. 2. World War, 1939-1945—Photography. 3. Historiography and photography. I. Title.
D804.348.D5313 2008
940.5318072—dc22

2008018328

© This paper meets the requirements of ANSI/NISO Z39.48-1992
(Permanence of Paper).

RAMIE TARGOFF is associate professor of English at Brandeis University and the author of *Common Prayer*, published by the University of Chicago Press.

The University of Chicago Press, Chicago 60637
The University of Chicago Press, Ltd., London
© 2008 by The University of Chicago
All rights reserved. Published 2008.
Printed in the United States of America

17 16 15 14 13 12 11 10 09 08 1 2 3 4 5

ISBN-13: 978-0-226-78963-7 (cloth)
ISBN-10: 0-226-78963-2 (cloth)

An earlier version of chapter 3 was published as "Traducing the Soul: Donne's Second Anniversary," in *Publications of the Modern Language Association (PMLA)* 121, no. 5 (October 2006): 1493-1508, and is reprinted with permission. Parts of chapter 6 were included in "Facing Death," in *The Cambridge Companion to John Donne*, ed. Achsah Guibbory (Cambridge: Cambridge University Press, 2006), 217-32, and are also reprinted with permission.

Library of Congress Cataloging-in-Publication Data

Targoff, Ramie.

John Donne, body and soul / Ramie Targoff.

p. cm.

Includes bibliographical references and index.

ISBN-13: 978-0-226-78963-7 (alk. paper)

ISBN-10: 0-226-78963-2 (alk. paper)

1. Donne, John, 1572-1631—Criticism and interpretation. 2. Donne, John, 1572-1631—Religion. 3. Donne, John, 1572-1631—Philosophy. 4. Body and soul in literature. 5. Christianity and literature—England—History—16th century. 6. Christianity and literature—England—History—17th century. I. Title.

PR2248 .T37 2008

821'.3—dc22

3007024574

© This paper meets the requirements of ANSI/NISO Z39.48-1992
(Permanence of Paper).

FIGURE 1.3. The copyright page of a translation, including title and copyright of the original edition (as required by contract with the original publisher), and biographical notes on both author (Georges Didi-Huberman) and translator (Shane B. Lillis). See 1.29.

FIGURE 1.4. A copyright page acknowledging earlier publication of certain chapters. See 1.30.

cial assistance made to authors is usually mentioned as part of the author's acknowledgments (see 1.40, 1.41).

1.32

International Standard Book Number (ISBN). An ISBN is assigned to each book by its publisher under a system set up in the late 1960s by the R. R. Bowker Company and the International Organization for Standardiza-

tion (ISO). The ISBN uniquely identifies the book, thus facilitating order fulfillment and inventory tracking. In addition to appearing on the copyright page (see fig. 1.1), the ISBN should also be printed on the book jacket or cover (see 1.71). Each format or binding must have a separate ISBN (i.e., for hardcover, paperbound, CD-ROM, e-book format, etc.). Electronic publications should include the ISBN on the screen that displays the title or its equivalent, or on the first display. Additional information about the assignment and use of ISBNs may be obtained from the US ISBN Agency, R. R. Bowker, or from the International ISBN Agency. Some books that are part of a monograph series may be assigned an ISSN (International Standard Serial Number) in addition to an ISBN; for more information, contact the Library of Congress. (For the use of ISSNs in journal copyright statements, see 1.97.)

- 1.33** *Cataloging-in-Publication (CIP) data.* Since 1971 most publishers have printed the Library of Congress Cataloging-in-Publication (CIP) data on the copyright pages of their books. An example of CIP data may be found in figure 1.1. To apply for CIP data, and for up-to-date information about the program, consult the Library of Congress's online resources for publishers.

- 1.34** *Paper durability statement.* Durability standards for paper have been established by the American National Standards Institute (ANSI), which since 1984 has issued statements to be included in books meeting these standards. In 1992 the standards were revised by the National Information Standards Organization (NISO) to extend to coated paper. Under this revision, coated and uncoated papers that meet the standards for alkalinity, folding and tearing, and paper stock are authorized to carry the following notice (or any reasonable variation thereof), which should include the circled infinity symbol:

© This paper meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

DEDICATION AND EPIGRAPH

- 1.35** *Dedication.* Choice of dedication—including whether to include one or not—is up to the author. It may be suggested, however, that the word *dedicated* is superfluous. Editors of contributed volumes do not customarily include a dedication unless it is jointly offered by all contributors. Nor do translators generally offer their own dedication unless it is made clear that the dedication is not that of the original author. The dedication usually appears by itself, preferably on page v.

- 1.36** *Epigraph and epigraph source.* An author may wish to include an epigraph—a quotation that is pertinent but not integral to the text—at the beginning of the book. If there is no dedication, the epigraph may be placed on page v (see 1.4); otherwise, it is usually placed on page vi, opposite the table of contents. Epigraphs are also occasionally used at chapter openings and, more rarely, at the beginnings of sections within chapters. The source of an epigraph is usually given on a line following the quotation, sometimes preceded by a dash (see 13.34). Only the author's name (in the case of a well-known author, only the last name) and, usually, the title of the work need appear; beyond this, it is customary not to annotate book epigraphs. If a footnote or an endnote to a chapter epigraph is required, the reference number should follow the source, or, to avoid the intrusion of a number, the supplementary documentation may be given in an unnumbered note (see 14.47).

TABLE OF CONTENTS AND LIST OF ILLUSTRATIONS OR TABLES

- 1.37** *Table of contents.* The table of contents for a printed work usually begins on page v or, if page v carries a dedication or an epigraph, page vii. It should include all preliminary material that follows it but exclude anything that precedes it. It should list the title and beginning page number of each section of the book: front matter, text divisions, and back matter, including the index (see fig. 1.5). If the book is divided into parts as well as chapters, the part titles appear in the contents, but their page numbers are omitted, unless the parts include separate introductions. Subheads within chapters are usually omitted from the table of contents, but if they provide valuable signposts for readers, they may be included. In a volume consisting of chapters by different authors, the name of each author should be given in the table of contents with the title of the chapter:

The Supreme Court as Republican Schoolmaster

Ralph Lerner 127

or

Self-Incrimination and the New Privacy, Robert B. McKay 193

In a book containing illustrations that are printed together in a gallery or galleries (see 3.6), it is seldom necessary to list them separately in a list of illustrations. Their location may be noted at the end of the table of contents; for example, "Illustrations follow pages 130 and 288."

- 1.38** *List of illustrations or tables.* In a book with very few illustrations or tables or one with very many, all tied closely to the text, it is not essential to list

Contents

Acknowledgments	ix
List of Abbreviations	xiii
Introduction: Science as Literature	1

PART I BUILDING THE STORY

1 Enter the Mammoth	31
2 William Buckland: Antiquary and Wizard	71
3 Lizards and Literalists	117
4 Lyell Steps In	163

PART II STAGING THE SHOW

5 Marketing Geology	191
6 Polite Science and Narrative Form	217
7 Time Travel and Virtual Tourism in the Age of John Martin	263
8 Literary Monsters	325
9 Scenes and Legends from Deep Time	337
10 Hugh Miller and the Geologic Diorama	391

Epilogue: New Mythologies of the Ancient Earth	403
--	-----

Appendix: Currencies, and Sizes of Books	453
--	-----

Works Cited	453
-------------	-----

Credits	491
---------	-----

Index	493
-------	-----

Plates follow page 370.

FIGURE 1.5. Table of contents showing front matter, introduction, parts, chapters, back matter, and location of photo gallery. See 1.37.

ILLUSTRATIONS

FIGURES

2.1. Consumer Choice Theory	37
2.2. Rational Voting Choice	39
3.1. The Preparation-Deliberation Trade-Off	59
4.1. Information Theory	87
4.2. Information Processing	89
4.3. Information Processing on Two Time Scales	101
6.1. Incrementalism and Abrupt Change in the U.S. National Budget	145
6.2. Party and Ideology in the U.S. House of Representatives, 105th Congress	154
6.3. A Multifaceted Policy Debate Space Collapsed into a One- Dimensional Decisional Space	156
7.1. The Nail Problem	162
7.2. Frequency Distribution of Percentage Changes in the Dow- Jones Industrial Average, 1896–1996, Compared with a Normal Distribution with Similar Mean and Variance	165

TABLES

2.1. The Decision Matrix	44
3.1. A Time Scale of Human Action	57

FIGURE 1.6. Partial list of illustrations, with subheads. If the book contained no tables, the subhead “Figures” would be omitted. If it contained many tables, these would probably be listed on a new page under the heading “Tables.” How best to list illustrations of various sorts depends as much on space as on logic. See 1.38.

them in the front matter. Multiauthor books, proceedings of symposia, and the like commonly do not carry lists of illustrations or tables. Where a list is appropriate (see 3.37), the list of illustrations (usually titled *Illustrations* but entered in the table of contents as *List of Illustrations* to avoid ambiguity) should match the table of contents in type size and general style. In books containing various kinds of illustrations, the list may be divided into sections headed, for example, *Figures*, *Tables* (see fig. 1.6), or *Plates*, *Drawings*, *Maps*. Page numbers are given for all illus-

Illustrations

Following page 46

1. Josaphat's first outing
2. Portrait of Marco Polo
3. Gold-digging ant from Sebastian Münster's *Cosmographie*, 1531
4. An Indian "Odota" from Sebastian Münster's *Cosmographie*, 1531

Following page 520

84. *Doctrina Christam* printed at Quilon
85. First book printed at Macao by Europeans, 1585
86. First book printed in China on a European press, 1588
87. Title page of *Doctrina Christiana* printed at Manila, 1593, in Tagalog and Spanish
88. Final page of above
89. Title page of *Doctrina Christiana* printed at Manila, 1593, in Spanish and Chinese

FIGURE 1.7. Partial list of illustrations showing numbers, titles, and placement of unpaginated plates. (Compare fig. 1.5.) See 1.38.

trations printed with the text and counted in the pagination, even when the numbers do not actually appear on the text page. When pages of illustrations are printed on different stock and not counted in the pagination, their location is indicated by "Facing page 000" or "Following page 000" in the list of illustrations (see fig. 1.7) or, more commonly, in the table of contents (fig. 1.5). A frontispiece, because of its prominent position at the front of the book, is not assigned a page number; its location is simply given as frontispiece. Titles given in lists of illustrations and tables may be shortened or otherwise adjusted (see 3.39). For treatment of titles, see 8.155–65.

FOREWORD, PREFACE AND ACKNOWLEDGMENTS, AND INTRODUCTION

- 1.39 Foreword.** The term *foreword* should be reserved for prefatory remarks by someone other than the author—including those of an editor or compiler, especially if a work already includes an author's preface (see 1.40).

The publisher may choose to mention the foreword on the title page (e.g., "With a Foreword by Conor Cruise O'Brien"). A foreword, which is set in the same size and style of type as the text, normally runs only a few pages, and its author's name usually appears at the end, often flush right, with a line space (or less) between it and the text. The title or affiliation of the author of a foreword may appear under the name, often in smaller type. If a place and date are included, these are sometimes set across from the author's name, flush left. If a foreword runs to a substantial length, with or without a title of its own, its author's name may be given at the beginning instead of at the end. See also 1.42.

- 1.40 Preface and acknowledgments.** The author's own statement about a work is usually called a preface. It is set in the same size and style of type as the text and includes reasons for undertaking the work, method of research (if this has some bearing on readers' understanding of the text), brief acknowledgments (but see 1.41), and sometimes permissions granted for the use of previously published material. A preface need not be signed; if there might be some doubt about who wrote it, however, or if an author wishes to sign the preface (sometimes just with initials), the signature normally appears at the end (see 1.39). When a new preface is written for a new edition or for a reprinting of a book long out of print, it should precede the original preface. The original preface is then usually retitled Preface to the First Edition, and the new preface may be titled Preface to the Second Edition, Preface to the Paperback Edition, Preface 2010, or whatever fits. In a book containing both an editor's preface and an author's preface, the editor's preface, which may be titled as such or retitled Editor's Foreword, comes first and should bear the editor's name at its conclusion.

- 1.41 Separate acknowledgments.** If the author's acknowledgments are long, they may be put in a separate section following the preface; if a preface consists only of acknowledgments, its title should be changed to Acknowledgments. Acknowledgments are occasionally put at the back of a book, preceding the other back matter. Acknowledgments that apply to all volumes of a multivolume work may be presented only in the first. See also 4.98–99.

- 1.42 Introduction belonging to front matter.** Most introductions belong not in the front matter but at the beginning of the text, paginated with arabic numerals (see 1.46). Material about the book—its origins, for example—rather than about the subject matter should be included in the preface or in the acknowledgments (see 1.40). A substantial introduction by someone other than the author is usually included in the front matter, follow-

ing the acknowledgments, but if it is not more than three to five pages, it may more appropriately be called a foreword (see 1.39) and placed before the preface.

OTHER FRONT MATTER

- 1.43** *List of abbreviations.* Not every work that includes abbreviations needs a separate list of abbreviations with the terms or names they stand for. If many are used, or if a few are used frequently, a list is useful (see fig. 1.8); its location should always be given in the table of contents. If abbreviations are used in the text or footnotes, the list may appear in the front matter. If they are used only in the back matter, the list should appear before the first element in which abbreviations are used, whether the appendixes, the endnotes, or the bibliography. A list of abbreviations is generally not a substitute for using the full form of a term at its first occurrence in the text (see 10.3). In the list, alphabetize terms by the abbreviation, not by the spelled-out form. See also 14.55.

- 1.44** *Publisher's, translator's, and editor's notes.* Notes on the text are usually treated typographically in the same way as a preface or foreword. A publisher's note—used rarely and only to state something that cannot be included elsewhere—should either precede or immediately follow the table of contents. A translator's note, like a foreword, should precede any element, such as a preface, that is by the original author. An explanation of an editor's method or a discussion of variant texts, often necessary in scholarly editions, may appear either in the front matter (usually as the last item there) or in the back matter (as an appendix or in place of one). Brief remarks about editorial method, however—such as noting that spelling and capitalization have been modernized—are often better incorporated into an editor's preface, if there is one.

Text

- 1.45** *Determining page 1.* The first page of the first chapter or the introduction (see 1.46) is usually counted as arabic page 1. Where the front matter is extensive, however, a second half title, identical to the one on page i, may be added before the text. The second half title should be counted as page 1, the first of the pages to be counted with an arabic page number (though the page number does not appear). The page following the second half title (its verso) is usually blank, though it may contain an illustration or an epigraph. A second half title is also useful when the book design specifies a double-page spread for chapter openings; in such a

Abbreviations

abl.	ablative	Lat.	Latin
ac.	accusative	Leon.	Leonese
act.	active	lit.	literally
adj.	adjective	m.	masculine
And.	Andalusian	Med.	Medieval
Ar.	Arabic	Mod.	Modern
Cast.	Castilian	Moz.	Mozarabic
Cat.	Catalan	n.	neuter
cf.	confer (compare)	nom.	nominative
conj.	conjugation	Occ.	Occitan
Cub.	Cuban	p.	person
dat.	dative	pas.	passive
decl.	declension	pl.	plural
Dom. Repub.	Dominican Republic	Port.	Portuguese
Eng.	English	sg.	singular
Equat. Guin.	Equatorial Guinea	Sp.	Spanish
ex.	example	var.	variant
f.	feminine	viz.	videlicet (namely)
Fr.	French	voc.	vocative
gen.	genitive		
Gr.	Greek		
irreg.	irregular		
It.	Italian		

FIGURE 1.8. A list of abbreviations. See 1.43.

case, chapter 1 starts on page 2. If a book begins with a part title, the part title page is treated as arabic page 1 in the same manner as a second half title. See also 1.3, 1.5.

TEXT DIVISIONS

- 1.46** *Introduction belonging to main text.* Unlike the kind of introduction that may be included in the front matter (see 1.42), a text introduction is integral to the subject matter of the book and should not include acknowledgments, an outline of the contents ("In the first two chapters I discuss . . ."), or other material that belongs in the front or back matter. (This rule may not apply in the case of a reprint or facsimile edition, where the front matter is furnished by a volume editor.) A text introduction carries arabic page numbers. A new introduction to a classic work may be considered a text introduction even if it includes biographical or other material about the original author. If titled simply Introduction, it does not normally carry a chapter number and is usually considerably shorter than a chapter. An author who has titled chapter 1 Introduction should be encouraged to give the chapter a more evocative title.

- 1.47** *Division into parts.* Some books are divided into parts (see fig. 1.5). Each part usually carries a number and a title and should contain at least two chapters (an exception may be made for a part that includes only an introductory or concluding chapter). Chapters are numbered consecutively throughout the book; they do not begin with 1 in each part. Parts are sometimes called sections, though *section* is more commonly used for a subdivision within a chapter. Part titles that do not include introductions usually begin recto, followed by a blank verso and a recto chapter opening. If a part includes an introduction—usually short, titled or untitled—it may begin on a new recto following the part title, or on the verso of the part title, or on the part title itself. A text introduction to a book that is divided into parts precedes the part title to part 1 and needs no part title of its own. Also, no part title need precede the back matter of a book divided into parts, though one may be useful before a series of appendixes or a notes section.

- 1.48** *Division into chapters.* Most nonfiction prose works are divided into numbered chapters of a more or less consistent length. Authors should aim for short, descriptive titles, which tend to give readers a better overview of a book's contents than longer, more whimsical titles. Each chapter normally starts on a new page, verso or recto, and its opening page should carry a drop folio (see 1.3, 1.5)—or sometimes no folio—and no running head (see 1.9–15). (Recto openers may facilitate the production of indi-

vidual chapter offprints.) The first chapter ordinarily begins on a recto (but see 1.45). Chapter openers usually consist of the chapter number (*chapter* is often omitted), the chapter title, and the chapter subtitle, if any; together, these are referred to as the chapter display. Footnote reference numbers or symbols should not appear anywhere in the chapter display. A note that refers to the chapter as a whole should be unnumbered and should precede the numbered notes, whether it appears on the first page of the chapter or in the endnotes (see 14.47). A chapter epigraph, sometimes considered part of the chapter display, may include a note reference, though traditionalists will prefer an unnumbered note.

- 1.49** *Division into chapters by multiple authors.* In multiauthor books, the chapter author's name is usually given at the head of the chapter. An affiliation or other identification is put in an unnumbered footnote on the first page of the chapter (see 14.50) or in a list of contributors (1.62). An unnumbered footnote is also used to disclose the source of a chapter or other contribution that is being reprinted from an earlier publication. When both the author's affiliation and the source of the contribution are given in the note, it is customary, but not essential, that the affiliation come first.

- 1.50** *Divisions for poetry.* In a book of previously unpublished poetry, each poem usually begins on a new page. Any part titles provided by the poet should appear on separate pages (rectos) preceding the poems grouped under them. In a collection of previously published poems, more than one poem, or the end of one and the beginning of another, may appear on the same page.

- 1.51** *Divisions for letters and diaries.* Letters and diaries are usually presented in chronological order, so they are seldom amenable to division into chapters or parts. For diary entries, dates may be used as headings, and in published correspondence the names of senders or recipients of letters (or both) may serve as headings. The date of a letter may be included in the heading if it does not appear in the letter itself. Such headings in diaries and correspondence do not usually begin a new page.

- 1.52** *Concluding elements.* Epilogues and afterwords are relatively brief sections that sometimes end a text. They bear no chapter numbers. Conclusions tend to be more extensive and may assume the significance and proportions of final chapters, with or without a chapter number. In such concluding sections, the author may make some final statement about the subject presented, the implications of the study, or questions inviting further investigation. Epilogues, afterwords, and conclusions may

begin either recto or verso unless the book is divided into parts, in which case they must begin recto so that they do not appear to belong to the final part only. Typographically they are usually treated like forewords or prefaces.

TEXT SUBDIVISIONS

- 1.53** *Subheads—general principles.* Subheads within a chapter should be short and meaningful and, like chapter titles, parallel in structure and tone. It is rarely imperative that a subhead begin a new page. The first sentence of text following a subhead should not refer syntactically to the subhead; words should be repeated where necessary. For example:

SECONDARY SPONGIOSA

The secondary spongiosa, a vaulted structure . . .
not

SECONDARY SPONGIOSA

This vaulted structure . . .

- 1.54** *Subhead levels and placement.* Many works require only one level of subhead throughout the text. Some, particularly scientific or technical works, require further subdivision. Where more than one level is used, the subheads are sometimes referred to as the A-level subhead (the first-level heading after the chapter title), B-level, C-level, and so on (or A-head, B-head, C-head, etc.). Only the most complicated works need more than three levels. The number of subhead levels required may vary from chapter to chapter. A lower-level subhead may follow an upper-level subhead with no intervening text, but when a section of text is subdivided, there should ordinarily be at least two subsections. A single subhead in a chapter or a single B-level subhead under an A-level subhead may be viewed as illogical and asymmetrical. (There are cases, however, when a single subdivision is needed—e.g., for a notes section at the end of a chapter.) Subheads are generally set on a line separate from the following text, the levels differentiated by type style and placement. The lowest level, however, may be run in at the beginning of a paragraph, usually set in italics and followed by a period. It is then referred to as a run-in subhead (or run-in sidehead). Run-in heads are usually capitalized sentence-style (see 8.156).

- 1.55** *Numbered subheads.* Unless sections in a chapter are cited in cross-references elsewhere in the text, numbers are usually unnecessary with subheads. In general, subheads are more useful to a reader than section numbers alone. In scientific and technical works, however, the numbering of sections, subsections, and sometimes sub-subsections provides easy

reference. There are various ways to number sections. The most common is double numeration or multiple numeration. In this system, sections are numbered within chapters, subsections within sections, and sub-subsections within subsections. The number of each division is preceded by the numbers of all higher divisions, and all division numbers are separated by periods, colons, or hyphens. Thus, for example, the numbers 4.8 and 4.12 signify, respectively, the eighth section and the twelfth section of chapter 4.¹ The series 4.12.3 signifies the third subsection in the twelfth section of chapter 4, and so on. The system employed by this manual is chapter number followed by paragraph number for easy cross-referencing. The multiple-numeration system may also be used for illustrations, tables, and mathematical equations (see, respectively, 3.11, 3.51, and 12.24–25).

- 1.56** *Ornamental or typographic breaks in text.* Where a break stronger than a paragraph but not as strong as a subhead is required, a set of asterisks or a type ornament, or simply a blank line, may be inserted between paragraphs. Using a blank line has the disadvantage that it may be missed if the break falls at the bottom of a page. This quandary can be solved by differentiating the first few words of each paragraph that follows a break—for example, by using small capitals.

Back Matter

- 1.57** *Appendixes.* An appendix may include explanations and elaborations that are not essential parts of the text but are helpful to a reader seeking further clarification, texts of documents, long lists, survey questionnaires, or sometimes even charts or tables. The appendix should not, however, be a repository for odds and ends that the author could not work into the text. Relevant information that is too unwieldy or expensive to produce in print may be suitable for presentation on the publisher's website and under its aegis (a practice more common with online journals, including some University of Chicago Press journals). Appendixes usually follow the last book chapter, though an appendix may be included at the end of a chapter (introduced by an A-level subhead) if what it contains is essential to understanding the chapter. In multiauthor books and in books from which offprints of individual chapters will be required, any appendix must follow the chapter it pertains to. When two or more appendixes are required, they should be designated by either numbers

1. Multiple numeration using periods should not be confused with decimal fractions. Paragraph or section 4.9 may be followed by 4.10—quite unlike the decimal fraction system.

MADISON CHRONOLOGY

1787

27 May– 17 September	JM attends Federal Convention at Philadelphia; takes notes on the debates
29 May	Virginia Plan presented
6 June	JM makes first major speech, containing analysis of factions and theory of extended republic
8 June	Defends “negative” (veto) on state laws
19 June	Delivers critique of New Jersey Plan
27 June–16 July	In debate on representation, JM advocates proportional representation for both branches of legislature
16 July	Compromise on representation adopted
26 July	Convention submits resolutions to Committee of Detail as basis for preparing draft constitution
6 August	Report of Committee of Detail delivered
7 August	JM advocates freehold suffrage
7 August– 10 September	Convention debates, then amends, report of 6 August
31 August	JM appointed to Committee on Postponed Matters
8 September	Appointed to Committee of Style
17 September	Signs engrossed Constitution; Convention adjourns
ca. 21 September	Leaves Philadelphia for New York
24 September	Arrives in New York to attend Congress
26 September	Awarded Doctor of Laws degree in absentia by College of New Jersey

FIGURE 1.9. Opening page of a chronology. See 1.58. For date style, see 6.45.

(Appendix 1, Appendix 2, etc.) or letters (Appendix A, Appendix B, etc.), and each should be given a title as well. Appendixes may be set either in the same type size as the text proper or in smaller type.

1.58 Chronology. A chronological list of events may be useful in certain works. It may appear in the back matter under its own heading, but if it is essential to readers, it is better placed in the front matter, immediately before the text. For an example, see figure 1.9.

1.59 Endnotes. Endnotes, simply headed Notes, follow any appendix material and precede the bibliography or reference list (if there is one). The notes

to each chapter are introduced by a subhead indicating the chapter number and sometimes the chapter title. The running heads to the endnotes should identify the text pages the notes apply to (see 1.14). Endnotes are normally set smaller than the text but larger than footnotes. Notes may have to be placed at the ends of chapters in multiauthor books (see 14.38). For unnumbered notes and notes keyed to line or page numbers, see 14.47, 14.48. For endnotes versus footnotes, see 14.38–43.

1.60 Glossary. A glossary is a useful tool in a book containing many foreign words or unfamiliar terms. Words to be defined should be arranged in alphabetical order, each on a separate line and followed by its definition (see, for example, the list of key terms in appendix B). A glossary usually precedes a bibliography or reference list.

1.61 Bibliography or reference list. Bibliographies (except for bibliographical essays) and reference lists are normally set smaller than the text and in flush-and-hang style. For a discussion of the various kinds of bibliographies, see 14.59; for reference lists, see 15.10. For a full discussion and examples, see chapters 14 and 15.

1.62 List of contributors. A list of contributors may be appropriate for a work by many authors in which only the volume editor's name appears on the title page. The list (usually headed Contributors) may appear in the front matter of a printed book, but the preferred location is in the back matter, immediately before the index. Names are arranged alphabetically by last name but not inverted (“Koren D. Writer,” not “Writer, Koren D.”). Brief biographical notes and academic affiliations may accompany the names. See figure 1.10. A work by only a handful of authors whose names appear on the title page does not require a list of contributors if biographical data can be included on the copyright page or elsewhere in the book (see 1.20, 1.49, 14.49).

1.63 Index. The index, or the first of several indexes, begins on a recto; subsequent indexes begin verso or recto. In a book with both name and subject indexes, the name index should precede the subject index. Indexes in printed books are normally set two columns to a page and in smaller type than the text. For a full discussion of indexes and indexing, see chapter 16.

1.64 Colophon. The last page of a specially designed and produced book occasionally contains a colophon—an inscription including the facts of production. For an example, see the last page of the print edition of this manual. For another meaning of colophon, see 1.66.

CONTRIBUTORS

MARK ANTLIFF is associate professor of art history at Duke University. He is the author of *Inventing Bergson: Cultural Politics and the Parisian Avant-Garde* (1993); coeditor, with Matthew Affron, of *Fascist Visions: Art and Ideology in France and Italy* (1997); and coauthor, with Patricia Leighton, of *Cubism and Culture* (2001). He is currently completing two books: a coedited collection of primary documents titled *A Cubism Reader, 1906–1914* (with Patricia Leighton) and *The Advent of Fascism: Art, Myth, and Ideology in France*.

NINA ATHANASSOGLU-KALLMYER is professor of modern European art at the University of Delaware and the author of *French Images from the Greek War of Independence, 1821–1830: Art and Politics under the Restoration* and *Eugene Delacroix: Prints, Politics, and Satire*. She edited the special issue of the *Art Journal* on Romanticism and has published articles on nineteenth-century French art and culture. Her most recent book, *Cézanne and Provence: The Painter in His Culture*, is forthcoming from the University of Chicago Press. She is currently working on a project involving Victor Hugo and his circle.

STEPHEN BANN is professor of history of art at the University of Bristol, England. His most recent books are *Paul Delaroche: History Painted* and *Parallel Lines: Printmakers, Painters, and Photographers in Nineteenth-Century France*.

HOMI K. BHABHA is the Anne F. Rothenberg Professor of English and American Literature at Harvard University and visiting professor in the humanities at University College, London. He is the author of *The Location of Culture* and is a regular contributor and columnist of *Art Forum*. He is currently at work on *A Measure of Dwelling*, forthcoming from Harvard University Press, and *The Right to Narrate*, forthcoming from Columbia University Press.

SUZANNE PRESTON BLIER is the Allen Whitehill Clowes Professor of Fine Arts and professor of Afro-American Studies at Harvard University. She is the author most recently of *African Vodun: Art, Psychology, and Power*; *The Anatomy of Architecture: Ontology and Metaphor in Basammliba Architectural Expression*; *The Royal Arts of Africa: The Majesty of Form*; and *Imaging African Amazons: The Arts of Dahomey Women Warriors* (forthcoming). She is also completing a book on art, conflict, and diplomacy in ancient Ife (Nigeria).

FIGURE 1.10. Partial list of contributors to an edited collection. See 1.62.

1.65

Errata. An errata sheet should never be supplied to correct simple typographical errors (which may be corrected in a later printing, if there is one) or to insert additions to, or revisions of, the printed text (which should wait for a subsequent edition of the book). It should be used only in extreme cases where errors severe enough to cause misunderstanding are detected too late to correct in the normal way but before the finished book is distributed. If the corrected material can be pasted over the incorrect material, it should be printed on adhesive paper. A bound-in errata page may be justified when all or part of a book is photographically reproduced from an earlier publication. It may be placed either at the end of the front matter or at the end of the book and should be listed in the table of contents. Publishers may also choose to post significant errata online; for electronic projects, links to and from any documentation of corrections should be provided. The following form may be adapted to suit the particulars:

Errata

PAGE	FOR	READ
37, line 5	Peter W. Smith	John Q. Jones
182, line 15	is subject to	is not subject to
195, line 8	figure 3	figure 15
23, 214	Transpose captions of plates 2 and 51.	

Covers and Jackets

1.66

Clothbound covers. The traditional clothbound hardcover book—so-called for the integument of cloth stretched over a laminated cardboard cover—may include a paper dust jacket (see 1.69). Underneath the jacket, on the cloth itself, the spine is generally imprinted with the author's (or editor's) full name, or the last name only if space is tight; the title of the book (and any edition number); and the publisher's name. The subtitle is usually omitted. The publisher's name is often shortened or replaced by an emblem or device known as a colophon or logo. (For another meaning of colophon, see 1.64.) Considering a book as it stands upright on a shelf, spine copy on American publications is most commonly printed vertically (and read from the top down), but when space allows (as with longer books with wider spines), it may be printed horizontally (for easier reading on the shelf). The front cover may be blank, but it sometimes bears stamped or printed material, such as the title and author's name or the publisher's colophon or some other decoration. The back cover is

usually blank, though a product code may be necessary for books with no jacket (see 1.71). For credit lines, see 1.70, 3.28–36.

- 1.67** *Paperback covers.* The spine of paperback covers (and other flexible covers) usually carries the author's or editor's name, the publisher's name or colophon or both, and the title. The front cover carries the author's or editor's name, the title and (usually) the subtitle, and sometimes the name of a translator, a contributor of a foreword, an edition number, or the like. The back cover usually carries promotional copy, such as a description of the book or quotations from reviews or signed blurbs, a brief biographical statement about the author, the series title if the book is part of a series, and, sometimes, information about the publisher. (Some paperbacks include gatefolds, also called French flaps—extensions to the front and back covers that are folded into the book just like the dust jacket to a hardcover book; see 1.69.)
- 1.68** *Endpapers.* An endpaper is one of two folded sheets of paper appearing at the beginning and end of a hardcover book (or, more rarely, a book with a sturdy paperback or other flexible binding). Half of each sheet is glued against the inside of the cover, one to the front and one to the back; the base of each is then glued, at the fold (near the spine), to the first and last page of the book. Endpapers help secure a book within its covers. The free half of each sheet is called a flyleaf. Endpapers, sometimes colored, are usually of a heavier stock than the book pages, and they sometimes feature printed text or illustrations.
- 1.69** *Dust jackets.* Hardcover books are often protected by a coated paper jacket (or dust jacket). In addition to the three parts to be found on the book cover itself, the jacket also has flaps that tuck inside the front and back covers. The front and spine carry the same kind of material as the front and spine of paperback covers (see 1.67). The material included on the back of a paperback cover is begun on the front flap of the hardcover jacket and completed on the back flap. The back panel is sometimes used to promote other books by the publisher.
- 1.70** *Credit lines for cover art.* If a credit line is required for artwork included on a jacket or cover, it normally appears on the back flap of the jacket or the back cover of a paperback or other book without a jacket. Credit for artwork on a paperback cover or on the actual cover (as opposed to the jacket) of a hardcover book may also appear inside the book, usually on the copyright page, since the cover is a permanent part of the bound book. See 3.28–36 for styling of credit lines.

ISBN and bar codes on covers. In addition to the International Standard Book Number (ISBN; see 1.32), book covers need to include product and price codes (bar codes). These should appear at the foot of the back cover or dust jacket or any other protective case or wrapper. A detailed overview of the process and related resources can be found at the website of the US ISBN Agency, R. R. Bowker, or the International ISBN Agency.

The Parts of a Journal

Introduction

- 1.72** *Print and electronic formats for journals.* The majority of scholarly journals are produced either in print and electronic versions or as electronic-only journals, though many print-only journals persist, mainly in nonscientific fields. Electronically published journals usually contain all the material included in any printed counterpart except, in some cases, advertising. Electronic journals typically present the material in one of two ways (and often both): (1) as searchable page images suitable for printing by the end user and corresponding to the pages of the journal's print issues (i.e., as a PDF); or (2) as full-text HTML versions suitable for viewing in a web browser and containing features and supplementary materials not available in the print edition. (For definitions of PDF, HTML, and related terms, see appendix B.)
- 1.73** *Noting differences between print and electronic versions.* Although a printed article should include all elements that are essential to understanding, interpreting, and documenting the text, many journals publish special materials electronically that are not available in the print version. These features may include very large tables, supplemental reading lists, audiovisual components, large data sets that can be exported to third-party software for analysis, or color versions of figures published in black and white in the printed journal; some of this material may constitute the basis of an online-only appendix. In addition, some journals release unedited "in press" versions of manuscripts that have been accepted for publication (see 1.106). With the exception of these "preprints," electronic-only articles, appendixes, and other features must be listed in the print version (either in the table of contents or on the first page of the applicable article), and differences between the print and electronic versions must be made apparent in the latter. See also 3.26.

ref
808.02
U43e

The Chicago Manual of Style

16
SIXTEENTH EDITION

The University of Chicago Press

CHICAGO AND LONDON

LIBRARY ST. MARY'S COLLEGE

The University of Chicago Press, Chicago 60637
The University of Chicago Press, Ltd., London
© 2010 by The University of Chicago
All rights reserved. Published 2010.
First edition published 1906. Sixteenth edition 2010.
Printed in the United States of America

18 17 16 15 14 13 12 11 10 1 2 3 4 5

ISBN-13: 978-0-226-10420-1 (cloth)
ISBN-10: 0-226-10420-6 (cloth)

Library of Congress Cataloging-in-Publication Data
The Chicago manual of style.—16th ed.
p. cm.

Includes bibliographical references and indexes.

ISBN-13: 978-0-226-10420-1 (cloth : alk. paper)

ISBN-10: 0-226-10420-6 (cloth : alk. paper)

1. Printing—Style manuals.

2. Authorship—Style manuals.

Z253.U69 2010

808'.027'0973—dc22

2009053612

© This paper meets the requirements of ANSI/NISO Z39.48-1992
(Permanence of Paper).

Contents

Preface xi

Acknowledgments xv

PART ONE: THE PUBLISHING PROCESS

1 **Books and Journals** 3

Overview 4

The Parts of a Book 4

The Parts of a Journal 35

Considerations for Web-Based Publications 48

2 **Manuscript Preparation, Manuscript Editing, and Proofreading** 53

Overview and Process Outline 54

Manuscript Preparation Guidelines for Authors 57

Manuscript Editing 70

Proofreading 93

3 **Illustrations and Tables** 111

Overview 112

Illustrations 112

Tables 133

4 **Rights, Permissions, and Copyright Administration** 155

BY WILLIAM S. STRONG

Overview 156

Copyright Law and the Licensing of Rights 156

The Publishing Agreement 171

Subsidiary Rights and Permissions 179

The Author's Responsibilities 184