

Oxford Ritual Studies Series Guidelines

Series Editors

Ronald L. Grimes, Ritual Studies International
ronaldgrimes@gmail.com

Ute Hüsken, Department of Culture Studies and Oriental Languages, University of Oslo, Norway
ute.huesken@ikos.uio.no

Sponsoring Editor

Cynthia Read, Oxford University Press
Cynthia.Read@oup.com
Oxford University Press, New York
<http://www.oup.com/us/>

The Oxford Ritual Studies series publishes works by scholars from around the world on ritual of all kinds. Submissions are invited from writers in emerging fields as well as mainline academic disciplines. Interdisciplinary approaches are welcome.

The focus of each book must be clearly on ritual, that is, specific rites, ritual processes, ritual systems, or theories and methods for studying ritual. Volumes may concentrate on specific instances of ritual or on general issues in the study of ritual.

There is no geographical, chronological, or methodological restriction on the topic. As long as they address the concerns of contemporary readers, books may be historical or contemporary. They may be textually based, field-research based, image-based or employ multiple kinds of data.

Although the series editors prefer to receive full manuscripts, we are willing to receive and respond to proposals. [Click here for a pdf version.](#)

Guidelines for Proposals

1. Title

2. Brief Description

In one or two paragraphs, describe the work, including its rationale, approach, and pedagogy. This book is... It does... Its distinguishing features are...

3. Outline

A detailed outline of the book should be prepared, including the chapters being submitted for review. This outline gives us an idea of how the material fits together and how the remaining chapters will be developed. It should include chapter headings and sub-headings, with explanations as necessary.

4. Outstanding Features

Briefly list what you consider to be the outstanding, distinctive, or unique features of the work.

5. Apparatus

Will the book include photographs, line drawings, cases, questions, problems, glossaries, bibliography, references, appendices, etc.? If the book is a text, do you plan to provide supplementary material to accompany it (e.g., teacher's manual, study guide, solutions, answers, workbook, anthology, or other materials.)

6. Competition

Consider the existing books in this field and discuss specifically their strengths and weaknesses. Spell out how your book will be similar to, as well as different from, competing works. Consider what aspects of topical coverage are similar to or different from the competition. What topics have been left out of competing books and what topics have been left out of yours? Discuss each competing book in a separate paragraph. (If possible, please provide us with the publisher and date of publication as well.) This information will provide the reviewers and the publisher a frame of reference for evaluating your material. Remember, you are writing for reviewers and not for publication, so be as frank as possible regarding your competition. Give credit where credit is due, and show how you can do the task better.

7. Market Considerations

What is the major market for the book (e.g., scholarly/professional, text, reference, trade)? For what type of reader is your book intended? If this is a text, for what course is the book intended? Is the book a core text or a supplement? What type of student takes this course? What is the level (e.g., major or non-major; freshman, senior, graduate)? Do you offer this course yourself? If so, how many times have you given it? If the market is scholarly/professional, reference, or trade, how may it best be reached (e.g., direct mail, relevant journals, professional associations, libraries, book or music stores)?

8. Status of the Work

Do you have a timetable for completing the book? What portion or percentage of the material is now complete? When do you expect to have a complete manuscript? What do you estimate to be the size of the completed book?

Double-spaced typewritten pages normally reduce about one-third when set in type; e.g., 300 typewritten pages make about 200 printed pages. There are about 450 words on a printed page.

Approximately how many photographs do you plan to include? Approximately how many line drawings (charts, graphs, diagrams, etc.) will you need? Do you plan to include material requiring permission (text, music, lyrics, or illustrations)? To what extent? Have you started the permissions request process? Do you plan to class-test the material in your own or other sections of the course? (Any material distributed to students should be protected by copyright notice on the material.)

9. Sample Chapters

Select one or two chapters of the manuscript that are an integral part of the book. They should be those you consider the best-written, and they do not have to be in sequence. For example, you might submit chapters 3, 7, and 14 of a 20-chapter book, as long as these chapters represent the content and reflect your writing style and pedagogy. It is advisable to submit any chapter that is particularly innovative or unique. Sample chapters should contain rough sketches, charts, hand-written musical examples or photocopied reproductions, and description of photographs to be included. The material need not be in final form, although it should be carefully prepared and represent your best work. In your preparation, emphasis should be on readability. Do not bind your manuscript, since we will have to unbind it in order to make photocopies for reviewers. Also be sure that all pages are numbered either consecutively or double-numbered by chapter.

10. Reviewers

If we are interested in your project, once we have a full manuscript we will commission outside reviewers to read and evaluate your manuscript. We will, of course, obtain the best available reviewers to consider your work. We would like to include some reviewers whose opinions you consider particularly important. For this purpose, please provide the names, addresses, e-mail addresses, and phone numbers of three or four people whom you feel are competent to review your material and whose opinion you would find valuable. We will try to use some of these along with some of our own selection. We do not reveal the names of reviewers without their permission.

11. Author(s) Background

Include a current CV or brief bibliography of your writing, teaching, and/or educational background and experience. Be sure to list any books that you have previously published, along with other information about yourself and why you are qualified to write this book.

12. Response Time

Please allow at least 6-10 weeks. We will contact you as soon as we have had a chance to examine your proposal.

13. Complete Manuscripts

Guidelines for Authors

Contracts are usually offered on the basis full manuscripts (rather than sample chapters) accompanied by proposals. However proposals are required since they are the means of informing the Oxford University Press editorial board and for soliciting manuscript assessors. Proposals and full manuscripts should be submitted initially as pdf files. Later, if accepted for publication, manuscripts must be submitted in Word format. Manuscripts increase their chances of being accepted if they reflect the following:

Audience

Books should address an international, English-speaking readership of educated, non-specialist readers, including students. Informed by careful scholarly research, these works must be

engagingly written. A major aim of the Oxford Ritual Studies Series is to cultivate a diverse, cross-cultural audience, some of whom may value traditional ritual while others may be impatient with ritual or unable to make sense of it. Both the authors and readers of the series will be a diverse group, so think carefully about seemingly innocent terms such as “we,” “scholars,” “people,” “Americans,” “Europe,” “the West” and so on.

Students of ritual will be among the readers of these volumes. Therefore, consider how your book might be used in the classroom. Writing for the university classroom use does not mean that you should talk down to readers or imitate the style of textbooks. It does mean that you should aim for economy of expression and clarity of language. Although you should not write primarily in the first person, feel free to do so when appropriate. Speak from your own experience as well as from the literature and your own research.

Although we want to address students in classrooms, do not assume an exclusively 18-to-22-year-old audience. Instead, imagine one that is mixed with regard to age, ethnicity, class, religious affiliation, and gender. Part of our goal is to enlarge readers' assumptions about ritual by introducing practices and viewpoints from outside the bounds of their habitual experience. Consider including end matter that would enhance the usefulness of your volume for the classroom, for instance, glossaries, brief annotated bibliographies, or filmographies, but do not unnecessarily inflate the book. Appendices count in the total number of words you are allowed.

English

We use the latest edition of *The Chicago Manual of Style*. We prefer but do not require the humanities variant rather than the author-date variant. Your writing must be impeccable, so if English is not your native tongue, we strongly encourage you to have your work edited by someone for whom it is. Although the press provides additional editorial resources to support the international aspirations of the Oxford Ritual Studies Series, it does not engage in the substantial re-writing of manuscripts. In general, the series uses American English, because publication is through the New York office of Oxford University Press. This is an international series, with an international group of editors; therefore, we hope the various strains of “world” English can be “heard” in these books, so we try to facilitate this variety while maintaining high writing standards.

Monographs and Collections

The series gives priority to monographs but occasionally also considers essay collections if they are carefully edited, well introduced, and skillfully integrated. The more an edited volume resembles a loose collection of conference proceedings, the less likely we are to publish it.

Descriptions

Descriptions of rites are essential to the study of ritual, but descriptions of rites can quickly become tedious. Since you will seldom be able to present fully detailed descriptions, consider describing evocative portions in detail, while merely summarizing others. Descriptions of rites work best when ritual actors are rendered specific by the use of telling details and when contexts are evocatively, rather than exhaustively, sketched.

Context

The elements of ritual that you examine will make most sense to readers if they are framed, set in some kind of context, most typically social or historical. However, resist the temptation to let the contexts displace ritual as the center of your attention.

Theories, Methods, Definitions

The Oxford Ritual Studies Series favors no particular theory, method, or definition of ritual. Although the books in the series can be theoretical, methodological, or definitional, they must avoid jargon-driven writing. Unless you are writing a primarily theoretical book, we recommend including terse definitions and brief discussions of persistent definition problems. You may, of course, use technical terms, but think carefully about which ones are important enough to be in the text and which ought to appear in the notes. If you are writing a book that is primarily theoretical or methodological, make it intelligible to interdisciplinary circles.

Arts, Sciences, Theology

There are no disciplinary restrictions; manuscripts from any faculty (arts, science, law, medicine, music, and so on) will be considered. However, exclusively in-house religious works are not included in the series mandate. Theological works on religious liturgies will be considered *provided* they are conversant with ritual studies scholarship and not aimed at an exclusively denominational, or in-house, audience.

Argument

Reportage and description alone are insufficient. Writers should develop an edge, pursue an explicit argument supported by multiple, vividly described examples of ritual. The argument should invite or provoke readers into considering the importance, dangers, or dynamics of ritual. We value books adept at braiding argument, narrative, dialogue, and other genres into compelling accounts of how ritual functions (or fails to function).

Avoid formats that are either explicitly or implicitly mere lists: “There is this, and then there is that” or “This happens and then that happens.” Work to develop an argument for the whole book, as well as for each chapter. Don't hesitate to challenge readers' assumptions. Raise and pursue questions that your readers expect to be raised, but then go beyond their questions to raise others that they may not have considered.

Narrative

Finding or constructing narratives or first-person accounts of the rites you are presenting can help engage readers. Avoid too many generic or merely prescriptive accounts. When possible, locate and present embodied, named ritual actors. Although the literature is replete with no-name actors and this-happened-then-this-happened style accounts, try to present embodied voices. Keep in mind too that ritual descriptions including behind-the-scenes views are more interesting than those that present only well scrubbed public personae.

Length, Word Count

Each volume should contain between 90,000–120,000 words (therefore, about 250-300 pages in print), including notes and bibliography.

Deadlines

There are no set deadlines for the submission of proposals. Proposals are evaluated as they are received. Please allow at least three months for the review process. We will contact you as soon as we have had a chance to evaluate your manuscript or proposal.

Illustrative Materials

If your book would benefit from the use of audio or visual material, please make your needs explicit, describing fully what you would like to do. Black and white photos may be included. Because of the high cost, we do not use in-text color photos. On occasions when a manuscript would benefit from a supplementary web site, CD, or DVD, the press is willing to consider such proposals.

The press prefers to scan actual photos if you have them. If you have only digital files, they *must* be a minimum of 300 dpi and preferably in “tif” rather than “jpg” format. The higher the resolution the better, since the press can always reduce it if necessary. Unless you made the photos yourself, you must submit signed releases for every image submitted.

We encourage authors to think of their books as multimedia works. Oxford University Press will contribute up to a maximum of \$1000 to help defray the costs of producing illustrative materials that may appear in the book or on the ORS Web site (<http://oxrit.twohornedbull.ca/>). Basic descriptions of each volume are posted on this site free of charge. The cost of creating a supplementary page (for example, http://oxrit.twohornedbull.ca/?page_id=355) containing color photos, videos, audio, and other multimedia materials can be deducted from your allowance. The cost varies with the work required to construct the site, but the basic cost is \$250.

If necessary, the press will provide an additional \$1000 in permissions costs. Begin at the outset to secure permissions for using illustrative materials. Waiting until later will slow down publication. The press provides advice regarding permissions but does not do the work of securing permissions for you.

Style and Documentation

The following guidelines are for use after a manuscript has been accepted for publication. Use it as a check list. If your manuscript (including notes and bibliography) is not submitted in the proper format, it will be returned to you for revision, thus delaying publication.

1. Submit your manuscript electronically in Microsoft Word. Be sure the document is free of all review mark-up, tracked changes, and comments.
2. Single-space throughout. Do not double-space.
3. Leave no double spaces between words in the entire document, not even after periods.
4. Justify left. Do not use full justification.
5. Center titles. Set headings in bold, flush left. Leave a single blank line before and after a title or heading, and use heading-style (not sentence-style capitalization). Do not number headings

6. Create paragraphs by using a hard return followed by a tab, *not* two hard returns. Do not double-space between paragraphs.

7. Page numbers should be top right. Do not use a running head or other headings and footers.
10

8. Pages should be American letter size, that is, 8.5 x 11 inches (21.59 x 27.94 cm). Margins should be 1" (2.54 cm.) left, right, top, and bottom.

9. The first time you use an author's name provide the *full name* with an identifier. In subsequent uses, you can revert to the last name. Example of first use: "French sociologist Pierre Bourdieu." Example of subsequent use: "Bourdieu." If the person lived in some time other than the current century provide dates. Example, "the French mathematician and religious philosopher Blaise Pascal (1623-1662)."

10. If you use complex diacritics or foreign-language characters, use a 12-point Unicode font, for instance, Lucinda Sans Unicode, Arial Unicode MS, or Gandhari Unicode, and tell us which font you have used. For more information on Unicode fonts go here:

<http://www.alanwood.net/unicode/fonts.html>

and here:

<http://www.unicode.org/resources/fonts.html>

11. Use MS Word's endnote mode, collecting endnotes in front of (not after) your bibliography. After the conclusion of your book, *first* come the notes, and *then* the bibliography. Word defaults the other way. If you don't know how to change this order, go here:

<http://blogs.techrepublic.com.com/msoffice/?p=529>

12. We prefer humanities-style documentation but will accept author-date (social science) style. In either case, follow carefully the current edition of the *Chicago Manual of Style*. We prefer endnotes over footnotes. If notes and bibliography are not in the proper format, submissions will be returned to authors for revision. A shortened version of the *Chicago Manual* can be found here:

http://www.chicagomanualofstyle.org/tools_citationguide.html

13. For numbering endnotes, use Arabic, not Roman, numerals. In the text, endnote numbers should appear as superscripts, but in the notes themselves, they should be regular Arabic numbers followed by a period and space.

14. A bibliography consisting *only* of sources cited should follow the notes. Include *full names* of authors; do not substitute initials for first names. Put a blank line between entries. There must be no hard returns or tabs within a bibliographical entry.

15. Since our press is the New York office of Oxford University Press, the series uses American spelling. Please select "English (U.S.);" when you set your language option.

15.1. An easy guide to national spelling differences:

<http://www3.telus.net/linguisticsissues/BritishCanadianAmerican.htm>

15.2. A more detailed discussion of such differences:

http://en.wikipedia.org/wiki/American_and_British_English_spelling_differences

16. Include an abstract for the entire book; also one for each chapter. These may be used to describe or publicize your book.
17. Include an author's biographical note (in prose, not as a list) of no more than 150 words. Include your name, position, institutional affiliation (if any), area of academic specialization, sample recent publication(s).
18. Use "double" quotation marks, not 'single' ones. Use single quotation marks only for a quotation within a quotation. Do not use *ibid.*; instead, repeat the citation (see Chicago Manual of Style).
19. When referring to web sites in the body of the chapter, use their titles, not their addresses. Put all web addresses in endnotes, not in parentheses.
20. Delete unnecessary references, e.g., those that refer in a vague way to an author loosely associated with the topic you are writing about.
21. Figures should be numbered, accompanied by a caption, and laid into their proper places in each chapter. These may be low resolution (for example, those with a "jpg" extension). In addition, high resolution (for example, those with a "tif" extension) versions should be collected into a separate folder for each chapter.
22. Number each chapter's illustrations using the following style: For in-text illustrations of any and all kinds: "Fig." chapter, followed by number. Thus: "Fig. 2.3" refers to the third figure in chapter 2.
23. Anchor photos and other kinds of illustrations to the text (not the page) so they do not float. Otherwise, the slightest change in formatting will knock them out of place.
24. Make explicit parenthetical links between the text and figures, e.g., (see Fig. 2.3). Do the same with references to a DVD if you are including one, e.g., (see DVD 3). Readers should have to guess which words connect with which illustrations.

Chicago-Style Citation Quick Guide

Adapted for the Oxford Ritual Studies Series (ORS)¹

The Chicago Manual of Style presents two basic documentation systems, the humanities style (notes and bibliography) and the author-date system. The ORS uses the humanities styles with endnotes. First, is a short version showing only the most commonly used reference forms, then follows a more detailed version.

Short Version

Notes, first occurrence

Book:

4. Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 65.

Chapter in book:

3. Andrew Wiese, "The House I Live In': Race, Class, and African American Suburban Dreams in the Postwar United States," in *The New Suburban History*, ed. Kevin M. Kruse and Thomas J. Sugrue (Chicago: University of Chicago Press, 2006), 101–2.

Edited book:

2. Richmond Lattimore, ed., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.

Journal article:

8. John Maynard Smith, "The Origin of Altruism," *Nature* 393, no. 2 (1998): 639.

Web site:

11. Evanston Public Library Board of Trustees, "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach," Evanston Public Library, <http://www.epl.org/library/strategic-plan-00.html>.

Notes, subsequent occurrences

Book:

6. Doniger, *Splitting the Difference*, 66.

Chapter in book:

8. Wiese, "The House I Live In,'" 101–2.

Edited book:

Lattimore, *The Iliad of Homer*, 91–92.

Journal article:

14. Smith, "The Origin of Altruism," 644.

¹ The original version of the *Citation Quick Guide* is at: http://www.chicagomanualofstyle.org/tools_citationguide.html. We have simplified and edited it for use in the Oxford Ritual Studies Series.

Web site:

12. Evanston Public Library, "Strategic Plan, 2000–2010."

Bibliography Entries**Book:**

Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

Chapter in book:

Wiese, Andrew. "'The House I Live In': Race, Class, and African American Suburban Dreams in the Postwar United States." In *The New Suburban History*, edited by Kevin M. Kruse and Thomas J. Sugrue, 99–119. Chicago: University of Chicago Press, 2006.

Edited book:

Lattimore, Richmond, ed. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

Journal article:

Smith, John Maynard. "The Origin of Altruism." *Nature* 393, no. 2 (1998): 639–40.

Web site:

Evanston Public Library Board of Trustees. "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach." Evanston Public Library. <http://www.epl.org/library/strategic-plan-00.html> (accessed June 1, 2005)

Detailed Version

Below are some common examples of materials cited in humanities style (a first note [N1], a subsequent note [N2], followed by a bibliographic entry [B]). For numerous specific examples, see chapters 16 and 17 of *The Chicago Manual of Style*, 15th edition.

Book

One author

N1 [first occurrence of footnote or endnote]:

1. Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 65.

N2 [subsequent occurrences of footnote or endnote]²

2. Doniger, *Splitting the Difference*, 66.

B [bibliography entry]:

Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

Two authors

N1:

6. Guy Cowlshaw and Robin Dunbar, *Primate Conservation Biology* (Chicago: University of Chicago Press, 2000), 104–7.

N2:

7. Cowlshaw and Dunbar, *Primate Conservation Biology*, 104–7.

B:

Cowlshaw, Guy, and Robin Dunbar. *Primate Conservation Biology*. Chicago: University of Chicago Press, 2000.

Four or more authors

N:

13. Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994), 262.

B:

Laumann, Edward O., John H. Gagnon, Robert T. Michael, and Stuart Michaels. *The Social Organization of Sexuality: Sexual Practices in the United States*. Chicago: University of Chicago Press, 1994.

Edited, translated, or compiled book

N1:

3. Richmond Lattimore, ed., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.

N2:

4. Lattimore, *The Iliad of Homer*, 91–92.

B:

Lattimore, Richmond, ed. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

² Selectively illustrated below.

Editor, translator, or compiler in addition to author

N:

16. Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 22.

B:

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

Chapter or other part of a book

N1:

5. Andrew Wiese, “‘The House I Live In’: Race, Class, and African American Suburban Dreams in the Postwar United States,” in *The New Suburban History*, ed. Kevin M. Kruse and Thomas J. Sugrue (Chicago: University of Chicago Press, 2006), 101–2.

N2:

6. Wiese, “‘The House I Live In,’” 101–2.

B:

Wiese, Andrew. “‘The House I Live In’: Race, Class, and African American Suburban Dreams in the Postwar United States.” In *The New Suburban History*, edited by Kevin M. Kruse and Thomas J. Sugrue, 99–119. Chicago: University of Chicago Press, 2006.

Chapter of an edited volume originally published elsewhere (as in primary sources)

N:

8. Quintus Tullius Cicero. “Handbook on Canvassing for the Consulship,” in *Rome: Late Republic and Principate*, ed. Walter Emil Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in Western Civilization*, ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986), 35.

B:

Cicero, Quintus Tullius. “Handbook on Canvassing for the Consulship.” In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press, 1986. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

Preface, foreword, introduction, or similar part of a book

N:

17. James Rieger, introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1982), xx–xxi.

B:

Rieger, James. Introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press, 1982.

Book published electronically

If a book is available in more than one format, you should cite the version you consulted, but you may also list the other formats, as in the second example below. If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the first example below.

N:

2. Philip B. Kurland and Ralph Lerner, eds., *The Founders' Constitution* (Chicago: University of Chicago Press, 1987), <http://press-pubs.uchicago.edu/founders/> (accessed June 27, 2006).

B:

Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution*. Chicago: University of Chicago Press, 1987. <http://press-pubs.uchicago.edu/founders/>. Also available in print form and as a CD-ROM.

Article in a print journal

N1:

7. John Maynard Smith, "The Origin of Altruism," *Nature* 393, no. 2 (1998): 639.

N2:

8. John Maynard Smith,³ "The Origin of Altruism," 644.

B:

Smith, John Maynard. "The Origin of Altruism." *Nature* 393, no. 2 (1998): 639–40.

Article in an online journal

If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the fourth example below.

N1:

33. Mark A. Hlatky et al., "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial," *Journal of the American Medical Association* 287, no. 5 (2002), <http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo>.

N2:

38. Hlatky, "Quality-of-Life."

B:

Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial." *Journal of the American Medical Association* 287, no. 5 (February 6, 2002), <http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo>.

Popular magazine article

N:

29. Steve Martin, "Sports-Interview Shocker," *New Yorker*, May 6, 2002, 84.

B:

Martin, Steve. "Sports-Interview Shocker." *New Yorker*, May 6, 2002.

Newspaper article

Newspaper articles may be cited in running text ("As William Niederkorn noted in a *New York Times* article on June 20, 2002, . . .") instead of in a note or an in-text citation, and they are commonly omitted from a bibliography or reference list as well. The following examples show the more formal versions of the citations.

³ To avoid confusion, if there is more than one Smith in the bibliography, give the full name, not just the last name.

N:

10. William S. Niederkorn, "A Scholar Recants on His 'Shakespeare' Discovery," *New York Times*, June 20, 2002, Arts section, Midwest edition.

B:

Niederkorn, William S. "A Scholar Recants on His 'Shakespeare' Discovery." *New York Times*, June 20, 2002, Arts section, Midwest edition.

Book review

N:

1. James Gorman, "Endangered Species," review of *The Last American Man*, by Elizabeth Gilbert, *New York Times Book Review*, June 2, 2002, 16.

B:

Gorman, James. "Endangered Species." Review of *The Last American Man*, by Elizabeth Gilbert. *New York Times Book Review*, June 2, 2002.

Thesis or dissertation

N:

22. M. Amundin, "Click Repetition Rate Patterns in Communicative Sounds from the Harbour Porpoise, *Phocoena phocoena*" (PhD diss., Stockholm University, 1991), 22–29, 35.

B:

Amundin, M. "Click Repetition Rate Patterns in Communicative Sounds from the Harbour Porpoise, *Phocoena phocoena*." PhD diss., Stockholm University, 1991.

Paper presented at a meeting or conference

N:

13. Brian Doyle, "Howling Like Dogs: Metaphorical Language in Psalm 59" (paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, June 19–22, 2002).

B:

Doyle, Brian. "Howling Like Dogs: Metaphorical Language in Psalm 59." Paper presented at the annual international meeting for the Society of Biblical Literature, Berlin, Germany, June 19–22, 2002.

Web site

Online sources that are analogous to print sources (such as articles published in online journals, magazines, or newspapers) should be cited similarly to their print counterparts but with the addition of a URL. Some publishers or disciplines may also require an access date; the Oxford Ritual Studies does not. For online or other electronic sources that do not have a direct print counterpart (such as an institutional Web site or a Weblog), give as much information as you can in addition to the URL. The following examples show the more formal versions of the citations. If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the second example below. The ORS does not require access dates.

N1:

11. Evanston Public Library Board of Trustees, "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach," Evanston Public Library, <http://www.epl.org/library/strategic-plan-00.html>.

N2:

12. Evanston Public Library, "Strategic Plan, 2000–2010."

B:

Evanston Public Library Board of Trustees. "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach." Evanston Public Library.
<http://www.epl.org/library/strategic-plan-00.html> (accessed June 1, 2005).

Weblog entry or comment

Weblog entries or comments may be cited in running text ("In a comment posted to the Becker-Posner Blog on March 6, 2006, Peter Pearson noted . . .") instead of in a note or an in-text citation. The following examples show the more formal versions of the citations. If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the first example below.

N:

8. Peter Pearson, comment on "The New American Dilemma: Illegal Immigration," The Becker-Posner Blog, comment posted March 6, 2006, http://www.becker-posner-blog.com/archives/2006/03/the_new_america.html#c080052 (accessed March 28, 2006).

B:

Becker-Posner Blog, The. <http://www.becker-posner-blog.com/>.

E-mail message

E-mail messages may be cited in running text ("In an e-mail message to the author on October 31, 2005, John Doe revealed . . .") instead of in a note or an in-text citation. The following example shows the more formal version of a note.

N:

2. John Doe, e-mail message to author, October 31, 2005.

Item in online database

Journal articles published in online databases should be cited as shown above, under "Article in an online journal." If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the first example below.

N:

7. Pliny the Elder, *The Natural History*, ed. John Bostock and H. T. Riley, in the Perseus Digital Library, <http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Plin.+Nat.+1.dedication> (accessed November 17, 2005).

B:

Perseus Digital Library. <http://www.perseus.tufts.edu/>.